LIBRARY
THE MUSEUM
OF MODERN ART
Received:

Scanned from the collection of
The Museum of Modern Art Library

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Domitor

Digitized by the Internet Archive
in 2012 with funding from
Media History Digital Library

http://archive.org/details/movwor28chal

FL PL
PER 3267

2nd set

MFLA

THE MOVING PICTURE WORLD

VOLUME XXVIII April–June, 1916

Published by CHALMERS PUBLISHING CO., 17 Madison Ave., New York.

INDEX TO CONTENTS

A

Ably Run Circuit 1551
Activity of Censors 845
Actors' Fund Activities 1141
Actors' Fund Campaign 1322
Actors' Fund Home Pictured 946
Actors' Fund Names Committee.... 946
Actress to Do Double Time 265
Advertising Bill Passes 1914
Advertising for Exhibitors, by Epes Winthrop Sargent 73, 252, 433, 613, 792, 966, 1162, 1327, 1502, 1680, 1875, 2024, 2228
After South American Trade 84
Aidous, H. J. 635
Ainsworth, Sydney 449
Aitken Returns From Coast 96
Alberta Ticket Tax 1207
Alexander, Claire 1703
Alleged Film Pirates Arrested 943
Allentown's Lyceum Burns 1725
All for Art's Sake 964
All Southern Exposition 840
Altoona's Strand Opened 1915
Amend Ontario Patron Tax....2089
American Studio Activities 232
Another Censor Bill 58
Another Frisco Theater....2281
Another Producing Company 962
Anti-Censorship Progress 833
Arbuckle, Roscoe, A Spendthrift 420
Arnold, Edward 451
Arrested at Midnight 1727
Arrested for Banned Film 2081
Arrow Elects New Officers 600
Art of the Moving Picture 72
Ask Receiver for General Film....2211
Athletic Feature Films 1159
Atlanta Doings 1200
Atlanta Screen Club, An 123
Atlanta Screen Club Elects 1010
Atlanta Screen Club Launches.... 840
At Santa Barbara 1343
Author Wins, The 1493

B

Baltimore's New Fire Regulations....2270
Beecroft, Chester, With American-Mutual..2044
Beery, Wallace, to Direct Carter De Haven.1524
Begin Kingsland Theater 1553
Begin to Know Power 1015
Bergere, Ouida, Joins American Play Co.... 417
Berst Approves Hughes Bill 1858
Berst Plans Fashion Film 1860
Beyfuss Returns to Coast 90
Big Demand for Chaplins 1668
Big Film Merger Under Way 1139
Big Four's April Release ....
Big Kansas Convention ....
Big List of Mutuals 1488
Big Mutual Week, A 635
Big Picture Players' Carnival 1486
Big U Program Week of June 5....1896
Biograph Advance Showing 601
Biograph Comedy and Drama 638
Biograph Reissues for May 457
Biograph Releases Three-Part Comedy.... 426
Biographs for Early July 1899
Biographs Ready for Issue 276
Biographs to Be Seen Again 1705
Bluebirds for May 636
Bluebirds on the Wing 1893
Board and League in Harmony 942
Board of Indorsers 1375
Board of Trade Exposition is a Success....1487
Board of Trade Show Opens May 6....1137
Booking Billie Burke Pictures 954
Boosting Buffalo Ball.... 660
Boston Business Notes 1365
Boston Doings 999
Boston Suspends Rules 294
Brace of Kalems, A 1534
Brady, Alice, in "La Vie De Boheme" 1897
Brady Assumes Active Control 410
Brady-Made Players Busy 1345
Brady Returns From Trip 963
Break I. A. T. S. E?....2283
Brenon's, Herbert, Remarkable Career....1312
Brisbane, Arthur, Changes His Mind 630
British Films in America....2209
Bronx Exhibitors to Hold Benefit 814
Brooklyn Associated Exhibitors Meet.... 598
Brooklyn Exhibitors Getting Stronger.... 953
Brooklyn Exhibitors Meet 2018
Brooklyn Triangle Fine House 267
Buettner, Louis A. 2041
Buffalo Film Ball a Winner 1677
Buffalo News Letter 1369
Bumping It Down to Bayshore 1870
Bunch of Bitter Enemies 1920
Burke, Billie, Among the Indians 811
Busy Days for Selznick 1701
Buys Royal Victoria 1379

C

Calhoun, Patrick J. 1145
Cameramen on Border 1159
Canada's Fighting Forces 1700
Can Censors Long Agree? 1728
Capitol District Exhibitors Active 1147
Caracas, Venezuela. 950
Carter, Mrs. Katherine, Embarks in New Enterprise 1156
Catalog of Educational Pictures 1887
Caterpillar to Butterfly 592
Censor Bills in Congress 57
Censors Appeal 295
Censors Get Decision 1001
Censors Get Setback 2016
Censorship Authority 1724
Censorship in Australia....2247
Censors in Oregon....2282
Censorship Protest at Pittsburgh 234
Censorship Under Fire 659
Censors Meet Exhibitor 1926
Censors Shown Up 1007
Censors Spirit, Real, The....1919
Change in Ontario Law 1927
Changes in Metro Subsidiary 2048
Chaplin Begins "The Floor Walker" 607
Chaplin Breaks Theater Record 808
Chaplin in "Carmen" 417
Chaplin Seeks to Enjoin "Carmen" 949
Charleson, Mary 93
Chattanooga Sunday Shows 480
Chautard, Emile 1500
Chicago Convention, The 2012
Chicago Local Working Hard 1861
Cincinnati's Big Theaters Showing Film....
Cincinnati's Fine Park Theater Sold.... 860
Cincinnati's Open Sunday 1910
Cincinnati Sunday Shows Will Continue....1199
Clayton, Ethel 247
Clemmer's Klemerklink 1378
Cleveland Club Women Pick Programs....1147
Cleveland Exhibitors Back Club Women...1672
Cleveland Exhibitors Busy 1313
Cleveland Exhibitors Hold Meeting 598
Cleveland Matters 1004
Cleveland Sunday Shows 1196
Close, Ivy, Coming Here 964
Close, Ivy, Goes to Jacksonville....1869
Close, Ivy, in Comedy 1522
Clubwomen and the Motion Picture....2223
Clubwomen Discuss Pictures 1855
Clubwomen to Discuss Pictures 1486
Colby Talks to Clubwomen 2015
Coler Starts Something 1173
Columbia-Metro Pictures 982
Coming "Social Pirates" 1342
Coming Universals 1497
Commerford, Thomas 450
"Common Law" for Clara Kimball Young.... 964
Confiscation Threatened 1555
Consolidated Making Big Serial....2242
Contributions Coming In 1808
Convictions in Lafayette, Ind. 301
Co-operation Agreement 129
Co-operation Pays 1313
Co-operative Advertising 121
Co-operative Censorship 300
Co-operative Theater 1552
Country Theater, The....2250
Course of Film Empire Sways to South.... 624
Crane, Ogden, With Pallas Pictures 631
Crisp, Donald, Producer 805
Crowds Cause Arrest 306
Cummins and Gore 628
Curacao, Dutch West Indies 419

D

Dagmar, Florence, in "The Clown" 1346
Daily Fire Inspection 1013
Dallas Has Odd Theater 1204
Dallas Studio, A Big....2280
Davis, H. O., Talks System 1142
Davis Returns to Universal City....2224
Daylight Movement in Minneapolis....2277
Death of Arthur Spiegel 599
Denver's New Theater 1734
Deposit of Copyright Reels 1520
Detroit Ball, Plans For 1197
Detroit Ordinance, A New 1817
Detroit Progress 297
Detroit's New Ordinance 2079
Dillon, Jack, Vogue Director.... 70
Directors Figure in Coincidence 269
Diversity in Pathe Films 1496
Dixon Denies Race Prejudice....2211
Dixon Film Opens at Liberty 1678
Dixon Moves Company 1522
Dixon's "Fall of a Nation" 1321
Dixon, Thomas, Lauds the Cinema 1671
Dixon Will Have Studio 2042
Doings in Cape Town 248
"Dollars and the Woman" 633
Dunkinson, Harry 1700
Durham Continues With Horsley 267

E

Easton, Clement 1141
Eclipse of the Screen, An 2012
Edgewood Buys Studio Site 1370
Elgin Censors Resign 124
Enjoin Sabbath Closing....2279
Entertaining Mutuals 1902
Essanay For May ....
Essanays For May and June ....
Essanay vs. Chaplin 1704
Estabrook, Howard, With International....1173
Example to Be Followed, An 593
Exchange Man Stern is Producing Pioneer..2050
Exhibitors and Operators Meet 1314
Exhibitors Expect Big Showing 780
Exhibitors of Northwest in Minneapolis...1351
Exhibitors on Screen Comedy 61
"Exhibitors Skeptical," Says Wright 236
Exhibitors' Third Annual Exposition....1309
Exhibitors to Have Show at Hippodrome...1341

F

Facts About Players 1348
Fairbanks, Douglas, in New York....2213
Fairbanks, Marion and Madeline 1338
Falstaff Comedies Force Market 418
Famous Players Engage Ann Pennington...1158
Famous Players Engage H. K. Durant.... 636
Famous Players Shows Two Subjects 283

Famous Players to Star Donald Brian ...2042
Farewell Party to Lenore Ulrich 1668
Farnham-Boone Service Bureau 247
Farrar in "Maria Rosa" 634
Favor Extended Bookings.....2251
Favor Federal Censorship 1861
Favors Sunday Shows 1916
Feature or Program? 1912
Featuring Stars in Short Subjects 2047
Federal Censorship is Wholly Bad 1853
Fichtenberg, Herman, to Build Another House 302
Fighting Censorship in San Francisco 1313
Film Ball in Omaha 1201
Film Club of Boston Celebrities 1314
Film Frolic in Dallas 2086
Film Men Discuss Organization.....2210
Film Men Discuss State Censorship.....1341
Film Men Frolic 302
Fire in New Orleans 484
Film Trade Board Moves 2087
First Month of July Unity Sales 1892
Fisher, Sallie, with Essanay 627
Five Famous Players For June 1702
Five Reel Knickerbocker Feature 810
Forest Fire Pictures 1523
For Fund in Pittsburgh 293
Four Big Programs 1157
"For Idea Only" 2051
Four Johnny Ray Comedies 1534
Four Kalem Releases 1179
For the Whole Industry 777
Forth Worth Sunday Fight 304
Fort Worth, Texas, Opens Sundays..... 668
Francis Alec, with World Film.....2246
Freuler Discusses Brisbane's Speech..... 61
Frolic For the Fund 1921
Fund Swelled by Actors 596
Funeral of "Daddy" Manley 94

G

Gaden, Alexander, to Be Gaumont Lead..... 1678
Garden Show Has Successful Opening.....1307
Gaumont Finds Conditions Good 597
Gaumont Has Rare Indian Subjects 1675
Gaumont, Leon, Now On a Visit 233
Gaumont, Leon, Visits America 95
Gaumont Promises Variety 812
General Film Branch News 813
General Film Juvenile List 1895
General Film Offerings 1892
General Film Program 1523, 1699
General Film to Release Features 1523
Genuine Find, A 280
Gilday Gets Interest in Willis Wood 90
Gilligham Out of General Film.....2275
Glen Island For Pictures 62
"Gloria's Romance"—May 22 268
Gordon, Huntley 810
Governor Vetoes Censor Bill 670
Grand Central Palace Opens 1136
Grand Opera For Pictures 1140
Grant, Valentine, With Famous Players..... 233
Great Historic Document, A 1665
Great Zeal of Chicago Exhibitors 1672
Griffith—His Book 1320
Growth in Washington 117
Guthard, Henry, Honored 835

H

Hall, Ella, A Bluebird 2018
Hampton Explains 411
Handworth, Octavia, Returns 2053
Hauck, Roy 2043
Hearing Before the Governor 1306
Hear Richardson on Projection 1148
Hearst Exchange Organization 414
Hearings On the Wheeler Bill..... 234
Hearst Opens Exchange 230
Help to Fight Federal Censorship 1485
Herrington Visits Washington 953
High Salaries 940
High Tax in New Orleans 1730
Hill, Maud 813
Hill, Walter K. 1320
History of Indiana 632
Hit at "Nation" Film 1548
Hit at Sunday Baseball 2080
Hoffman, Milton E., Joins Lasky 1155
Hollister, Alice, First Vampire.....2246
Horsley Drops In On New York 60
Horsley Pictures for July.....2251
Horsley Productions 2018
Horsley Releases For April 66
Horsley Roasts Promoters 450
Horsley Studios Busy 2046
"How Britain Prepared" Draws Well 2052
Hughes Bill Reported Favorably 1667
Hyland, Peggy, Joins Famous Players 453

I

Illinois State League 92
Immense New Theater 486
Importance of Perfect Ventilation 1005
Ince Talks of Culver City 1697
Indiana Censorship 1203
Indiana Exhibitors 839
Indianapolis Holds Annual Meeting.....2216
Indianapolis Launches News Reel.....2244
Industry Must Right Itself 806
Interest in Actors' Fund Spreads 778
Interesting Statistics 1206
Interesting Vitagraph Program 91
In the Capital City 832
Iowa Exhibitors Meet 2017

J

Jacksonville Screen Ball For Charity ... 412
Johnson, Tefft, A Manufacturer 2046
Jose, Edward, Producer of "Iron Claw" .. 270
Jourjon Expected in New York 1702
Joyce, Alice, Joins Vitagraph 1670
Judge Has Seen Picture 485
Judging Plays 1134
June Bluebirds 1496
Just Rumors 409

K

Kalem Plans Busy Summer 2040
Kalem Signs Ivy Close 1338
Kalem's June Plans 1519
Kalem Stars in Two Releases 644
Kansas City Has a Screen Club.....2217
Kansas City License Fees 2085
Kansas City Notes 838
Kansas City Screen Club 1374
Kansas City to Re-route Film 1923
Kaufman, Joseph, A Famous Players' Director 807
Kentucky Bills Die 119
Kentucky Exhibitors Hold Fiftieth Convention 1673
Keystone Exhibitors Elect Officers 2017
Kick From Old Newspaper Man 270
Kirkwood Joins American 2047
Knickerbocker Star Features 1352

L

Lafayette, Ind., Sunday Trial 125
Landis, Margaret 270
Laudowska, Yona 778
Lang, Arthur Expert on Latin America... 413
Lasky May Releases 946
Lasky Releases for June 1896
Lasky Summer Program 2019
Late May Releases on Triangle Service.....1521
Lawrence, Florence, Has Paris Gowns..... 264
League's Civic Work.....2274
Lehr, Anna, New Figure in Triangle..... 624
Lewis, Edgar 299
Lexington, Ky., Sees "Nation" Film 299
Lexington, Ky., Wants Local Censorship... 662
Light Breaking in South America 1871
Light They Shed, The 1484
"Lip Advertising" 941
London Endorses Sunday Pictures 841
London, Jack, Loses 1172
Louisville Doings 1370
Louisville Screen Club 1198
Lubin May Releases 946

M

MacDermott, Marc, Joins Vitagraph 607
MacLaren, Mary, New Star in Bluebirds...1906
McAleer, John 1348
McCollum, H. H. 273
McGraw, Captain Robert 273
Magnificent New Mission Theater 1557
Malden, Mass., Censorship 1192
Managers Respond to Appeal for Fund 412
Manhattan Exhibitors Choose Delegates.....2217
Many Changes in Kleine Organization..... 804
Many Exchanges Move 1195
Many Features at Trade Board Show..... 600
Many New Members..... 934
Mark Mitchell, on Censorship..... 626
Maryland Censors Appointed.....2015
Maryland Licenses 1547
Mason Opens New York Office.....2215
Masterpictures 1485
Mayor on Censorship.....1545
May, Edna, at Fulton Theater..... 628
Melghan, Thomas, With Lasky..... 70
Melies Offers New Comedies.....2039
Members of Chicago Local in Harness....1495
Merely Fromage 1852
Merger of Film Companies Rumored..... 65
Merit Film Corporation Expands.....1678
Metro Begins Newspaper Campaign..... 268
Metro Plans for Summer.....1342
Metro Quits Board of Trade..... 779
Metro's First Birthday..... 237
Metro to Issue Travelogue 1701
Middleton, Edward, to Direct Gaumont's Three-Act Plays 1860
Middleton, George E. 2044
Millarde With Kalem 410
Miller, Victor, Talks of the Congo.....1499
Millions for Vitagraph.....1305
Milwaukee's Better Film Movement..... 124
Minneapolis Club Doings.....2083
Minneapolis Convention 240
Minneapolis Screen Club 667
Miranda With World Film 1524
Miss Pickford Still With Famous..... 232
Mitchell Mark in Boston.....2269
Mix, Tom 1306
Moore, Maxfield, in Kleine's "Musty Suffer".1160
Moore, Owen, with Famous Players.....2215
More Organizations 487
Morrison, Jimmy, Versatile Vitagraph..... 978
Motion Picture Exhibitor..92, 238, 445, 598, 780, 953, 1147, 1313, 1672, 1861, 2017, 2216
Motion Picture Photography, by Carl Louis Gregory..82, 261, 442, 622, 801, 974, 1170, 1335, 1510, 1688, 1883, 2032, 2236
Moving Picture World News Reel.....1138, 1859
Music for the Picture, by C. E. Sinn and S. M. Berg..83, 263, 443, 623, 975, 1171, 1337, 1511, 1884, 2033, 2237
Muskegon Picture Men Win.....1552
Mutual Offerings 815
Mutual Program.....1145, 1351, 1884, 2041
Mutual Releases for Week of May 29.....1701
Mutuals for Week of May 12.....1347
Myers, Harry, in New "Vim" Series..... 949
Myll, Louis, Comedy Producer..... 63

N

"Nation" Film Arrests in Des Moines....1554
National Board Changes Its Name..... 446
National Capital Week, In 1365
Need an Appeal Board.....1559
Need of Box Office Phone.....1918
Need of Sunday Shows 47
New American Serial..... 6
New Atlanta Exchange Building..... 2
New Boston Fire Laws..... 11
New Brooklyn Exhibitors' Organization... 446
New Censorship Bill in Congress..... 978
New Dodge City, Ia., House..... 303
New Faces at Famous Players Studio....1498
New Head of C. C. S. S. Bureau.....1668
New House in Nashville.....1731
New Kalem Player Reaches New York....1675
New Lights on Posters 777
New Orleans Grows..... 664
New Orleans Lowers Tax.....2278
New Orleans New Exchange Association..1922
New Orleans, Organize In.....1922
New Piedmont Theater, The.....2240
New Pittsburgh House.....1003
New Richardson Handbook, The..... 57
New Stars for Metro..... 960
New Theater Opens in Portland, Ore.....1736
New Vitagraph Releases.....1343
New Vitagraphs.....1155
New World Film Deal.....1924
No Censorship in Rochester..... 627
No Injunction for Chaplin.....1897
No Price Too Great 2045
Norden, Virginia, Joins Balboa..... 420
Norfolk, New Ordinance In.....1367
Norman, Mabel, In Wider Field..... 273
Northwest Picture Association.....1376
Note of Warning to Producers.....1136
Nurse Cavell Picture Coming Soon.....1486

O

Object to Censored Films.....2271
Offer Exhibitors Interest in Trade Show... 445
Old Town's Strand Sold.....2074
Olean's Clean Theater 2078
Omaha Expects Fine Exchange Building..2082
Omaha "Movie" Ball a Success.....2045
One and Two Reel Biographs.....1530
One Exhibitor's Remedy for Padding.....1485
Ontario Operators Win.....2273
Ott, Henry, Now a Metro Director.....1494
One More in New Orleans..... 122
Opening of Brooklyn Rialto..... 58
Opera Performance Nets $9,000.....1690
Operators in Louisville..... 481
Oppose Sunday Shows..... 59
Oregon Sabbath Up..... 670
Organization in the Northwest..... 777
Our American Girl.....1664
Overproduction 776
Owen, Louise, Vogue "Heavy"..... 450

P

Pallas Pictures Engage Adelaide Woods...1702
Pan-American Screen, The..... 593
Pamamount Program, 477, 633, 811, 963, 1345, 1497, 1860, 2040
Paramount Program Novelties.....1157
Paramount's Handsomest Man..... 452
Paramount Single Reels..... 983
Paris, Texas Censorship..... 126
Paris, Texas Theaters Co..... 485
Patents Company Sued Again.....1142
Pathe Club Has Dinner and Dance.....1495
Pathe Exchange Offerings.....1347
Pavlowa Film on State Rights..... 94
Pay in Advance Policy..... 305
Peace With Honor..... 941
Pearce, Vera, A Metro Actress..... 419
"Peg o' the Ring" on Schedule Time.....1172
Penn Gardens Sold..... 658
Pennsylvania Convention.....1673
Pennsylvania State Convention.....2216
Peoria, Ill., a Film Center.....2082
Philadelphia Ball 2076
Philadelphia Matters.....475, 657, 1636
Philadelphia, New House In.....1913
Philadelphia Prospers 2270
Photoplaywright, The, by Epes Winthrop Sargent....76, 255, 436, 616, 795, 969, 1165, 1330, 1505, 1683, 1878, 2027, 2231
Photoville in Circuit.....1558
Pickets Declared Legal 1554
Picture Composition..... 228
Picture Houses Follow Mining Boom....2086
Pictures at Women's Convention.....1669
Pictures or Pulp..... 63
Pittsburgh Exhibitors in New Home.....1314
Plans of Bureau of Standards.....1673
Planet Soon to Begin Work.....1701
"Play's the Thing, The" But—.....1954
Plot of "The Fall of a Nation".....1870
Politicians in San Francisco Fear Hearst..1735
Portland's Censor Code..... 844
Poster Case in Ontario..... 115
Press and Screen..... 56
Produced for World Film..... 455
Producers Out of Touch With Public.....1674
Profit Sharing Theater, Eau Claire, Wis...1372

Projection Department, by F. H. Richardson....77, 256, 437, 617, 796, 970, 1331, 1506, 1684, 1879, 2028, 2252
Protect Against Censorship....1490
Protested Censor Fees....665
Psychologist Selects Screen Star....943

Q

Queen Theater, Wilmington, Del....65

R

"Ramona" Opens New York Run....628
"Ramona" Titles an Innovation....2034
"Ramona" to Be Shown in Boston....961
Raver Corporation Offerings....103
Raver Forms New Company....1346
Raver Has a Studio....60
Raver Sells World Rights....268
Ray, Al., at Vim Studios....416
Ray Comedies....1344
Real Stories from Reel Studios....251
Rebellion Delays Miss Close....1146
Receiver Asked for Cincinnati House....296
Re-Editing Pictures....1005
Reed, Florence, in Pathe's "The Woman's Law"....265
"Reel Life"....781
Reeves, Edith....448
Review Board Again Sees "Children" Picture....1321
Revokes Orpheum License....1913
Rialto Theater Formally Opened....944
Rialto Theater to Open April 15....232
Richardson in Nutmeg State....2212
Richardson on the Road....2048
Richmond, Va., Council, Has Censor Ordinance....1547
Richmond, Va., Turns Down Censorship....2273
Ridderhof, C.,....959
Rinaldo, Alice, Retained by Horsley....411
Roasting Censorship....625
Rocky Mountain Screen Club Grows....842
Roots of a New Art, The....1136
Roth to Build Theater....421
Routing Film Service....448
Russo-Japanese War Hero Now an Actor....811

S

Saenger Company Gets Strand in New Orleans....2084
St. Louis to Have New $100,000 Theater....1006
Saint John, Al., in Triangle Program....1173
St. Louis Airdomes Bloom....1729
"Saints and Sinners" for Peggy Hyland....962
San Francisco Ball....1205
San Francisco Censors....669, 1557
San Francisco Fair on Screen....1704
San Francisco House, A Huge....1925
San Francisco, Picture Center?....629
San Francisco League Reorganizes....445
San Francisco's Rialto....843
Savoy Completes Circuit....1194
Schlank, Ike, to Direct New Company....816
Screen Club Aids Actors' Fund....595
Screen Club Elects....841
Screen Club Governors....478
Seelye, C. R., With Pathe....594
Selig-General Film Releases....63, 1523
Selig Releases for May....810
Seligs for June and July....2049
Selznick Branches Out....272
Selznick Closes Two Big Deals....1348
Selznick Selects His Staff....961
Serials More Popular....1732
Shaw, Frank....2249
Sheer, William, Opens Booking Office....1884
Shepard, Iva, in Gaumont Stock....947
Sheriff Fined for Arresting Exhibitor....300
Sherwood, Billy, Metro Juvenile Lead....1700
Shows Too Long....2088
Simple Story With a Moral, A....229
Smalley's Picture Endorsed....478
Smith-Hughes Bill Radically Changed....1319
Smith, Vola, Joins Universal....1146
Snared by the Halter....2040
Socialist Party Finds Fault With Censor....666
"Social Pirates" a Special....91
"Social Pirates" Strict Test....779
Sociologist in Films....1372
Soldiers and Union Jobs....307
Soldiers in Union Jobs....488
Some April Triangles....265
Some Boston Bills....656
Some Coming Kalems....418
Southern Trade Exposition....597
Sparks from Steel City....1368
Starfilms, Ltd., in Canada....630
Stars Give Services....596
State of Film Business....666
Stealing Plays....2208
Stone, Lewis S....1868
Story Scarcity....2013
Strand Theater Books "Tess"....2039
Strong Biograph Reissue....1180
Studio for Clara Kimball Young....2045
Subscription Tickets....116
Sunday Films in Boston....1723
Sunday Law at Work....662
Sunday Law (To Go After)....1011
Sunday Shows in Tennessee....298

T

Tact Is a Wonderful Thing....593
Taxing Theater Patrons in Ontario....1737
Tennessee's Sunday Laws....836, 118
Test Power of Screen....1008
Texas Federation Liberal....1376
Thanhouser Benefit Ball....636
Thanhouser Classics are Ready....816
Thanhouser's June Program....1676
That Universal Program....2019
Theaters Poorly Ventilated....231
There Is No Demand for Censorship....409
Three Laskys for April....95
Ticket Scalpers Tax....127
Tie Vote on Pallas Picture....266
Time for Summer Films....1726
Timely Bluebird Photoplays....271
Tips on Mutual Program....948
Tips to the Law Makers....1495
Toronto Prospects....489
Toronto's Film Ball....661
To Solve "Children" Question....247
Trade Board Holds Regular Meetings....601
Trade Board's Exposition Filling Up....240
Traveling Licenses Abused....308
Triangle Plays for Rialto Opening....808
Triangle Program..101, 279, 458, 643, 820, 983, 1175, 1350, 1631, 1708
Triangle Stars in May....1158
Trio of Kalem Releases....821
True Censorship Begins at Home....1920
Truex, Ernest....235
Trying Ohio Sunday Laws....120
Turner, Alice....634
T. & D. in Portland....1378
Twin City Screen Club....1009
Two and Three Reel Biographs....98
Two Big Essanays Coming....1703
Two English Productions....1350
Two Horsley Features Coming....267
Two Kalem Releases....1354, 1901
Two Lubin Offerings....644
Two Lubin Screen Dramas....1178
Two One Reel Kalems....281
Two Theater Transfers....128
Two Three Part Gaumonts for June....1677
Two World Film Dramas....818
Two World Film Offerings....99, 593
Tyler, Mrs. G. Vere....290

U

Unicorn Service Now Releasing....1140
United Action Needed....229
Universal Backs Auto Race....447
Universal Ball is Gay Affair....66
Universal Concentrates in West....1892
Universal Eastern Forces Thinning....2244
Universal June Openers....1668
Universal Releases....561
Universals for Week of April 18....479
Universal Program....1143
Universals for Week of April 24....812
Unsell, Eva, with Lasky....1864

V

Valkyrien, Mlle....121
Vance, Denton....1894
Variety in Pathe Program....1676
Victoria (B. C.) Theaters....1044
Vim Companies Going North....1688
Visit to the Selig Zoo, A....1867
Vitagraph Beefsteak....264
Vitagraph for Early May....947
Vitagraph Program....253
Vitagraph Releases....1894
Vitagraph Taking On New Players....2214
Vitagraph's Coming....807
Vitagraphs For June's First Week....1668
Vitagraphs for Week of April 10....421
Vitagraphs for Week of April 17....561
Vitagraphs for Week of June 12....2043
Vitagraph's New Publicity Staff....59
V-L-S-E Releases for June....1660
V-L-S-E'S First Birthday....809

W

Waller, Lewis, in Universal Pictures....267
Want Federal Tax Abolished....90
Want Sunday Shows....1560
War Adds Another Recruit....787
War Pictures from Three Fronts....64
Washington Exchanges....476
Washington, Perfect Exchange Building for....1914
Watch Your Thermometers....2276
Weber, Lois, on Vacation, Talks Shop....1493
Webster Opens in St. Louis....122
Week of Vitagraph, A....1521
Well Aired Theater....1002
Welsh Writes a Book....979
Western Canada....671
West, Raymond B....272
What Is a Clean Picture?....1858
What Is a Photoplay?....2249
What Is a Picture Machine?....2018
What to Photograph—A Prophecy....1143
What We are Trying to Do....781
Where Language Fails....1504
White, Pearl, in Press Stunt....948
Who Has Seen This Boy?....236
"Who's Guilty?" Coming in May....632
"Who's Guilty?" Series Popular....1869
"Who's Guilty?" Series Ready....1146
Why Picture Was Banned....1733
Will Help Child Workers....1728
Will Pay $1,000 for Scenarios....2250
Williams, Grace....1895
Wilson, Robert E., Joins Metro-Drew Staff....1857
With the Kalem Stars....1709
Woman Indorses Open Booking....2049
Women Oppose Censorship....2014
Woodruff, Eleanor....451
Word on Publicity, A....479
Work of Dallas Censor....1556
World-Equitable Program in April....450
World-Equitable Roster....96
World Film Absorbs Equitable....594
World Film Conducts Contest....1697
World Film Exposition, A....804
World Film Offerings....980
World Film Productions....277, 1895
World Films for May....1157
World "Warm Weather" Plans....1522
Would Knit Film Factors....1703

Y

Yates, Fine Offices of....2077
"Yellow Menace, The," Is a New Serial....1698

Index to Reviews, Comments, and Stories of Films

Appended is a list of subjects covered by our reviews and comments and the synopses furnished by the manufacturers released for the three months ending June 30, 1916. This list of releases with dates is as accurate as it is possible to make it with the information that we have received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or synopsis can be found. "R" stands for review; "C" for comment; and "S" for synopsis. Where reference letter is omitted to either review or comment it signifies that none was published, and the omission of reference letter "S" indicates that synopsis was not furnished by the manufacturer. Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will probably be published in the next volume.

General Film Company

A

Accusing Voice, The (5 parts)—May 13 (Vitagraph) S-1384; C-1536.
Alaskan Mouse Hound, The—June 13 (Kalem).
Alias Jimmie Barton (2 parts)—March 28 (Biograph) S-135; C-646; R-98.
All for a Girl—April 20 (Vim) S-852; C-988.
Almost a Heroine—March 31 (Kalem) S-315; C-462; R-262.
Along the Border—April (Selig) S-215; C-647; R-290.
Ancient Blood, The (3 parts)—June 23 (Knickerbocker Star Feature) S-2290.
Anvils and Actors—March 31 (Vim) S-135; C-462.
Artful Dodger, The—May 17 (Kalem) S-1932; C-1712; R-1534.
Ashes (3 parts)—June 17 (Vitagraph—Broadway Star Feature) S-2095.
At Bachelor's Roost—March 22 (Kalem) S-134; C-284.
Avenger, The (2 parts)—June 13 (Lubin) S-2289; R-2254.

B

Baby Doll—May 25 (Vim) S-1742.
Baby Grand, A—May 26 (Kalem) S-1933; C-1904.
Bachelor's Alliance, The—June 14 (Kalem).
Badgered—April 29 (Selig) S-850; C-1181.
Battler, The—May 26 (Vitagraph) S-1565; C-2061.
Battle Royal, The—April 13 (Vim) S-494; C-823.
Beauty Hunters, The—April 15 (Selig) S-495; C-823.
Beggar and His Child.—June 20 (Kalem).
Beggar King, The (2 parts)—May 16 (Lubin) S-1386; C-1712.
Behind the Footlights—March 24 (Vim) S-Vol. 27, Pg. 2066; C-284.
Beverly of Graustark (3 parts)—May 17 (Biograph) S-1385; C-1712.
Billie's Double—April 1 (Lubin) S-137; C-462.
Blade o' Grass (3 parts)—April 25 (Edison) S-1021; C-1181.

Blind Princess and the Poet, The—April 24 (Biograph—Reissue No. 47) S-851; C-1181.
Boarding House Ham, A—May 20 (Selig) S-1385; C-1712.
Bogus Ghost, The—May 24 (Kalem) S-1933; C-1904.
Brave Ones, The—May 4 (Vim); S-1034; C-1355.
Bridge of Danger, The (No. 79 of the "Hazards of Helen" Railroad Series)—May 13 (Kalem) S-1742; C-1536.
Broken Fetters (3 parts)—May 12 (Knickerbocker Star Feature) S-1387; R-1352.
Broken Promise, The (3 parts)—April 28 (Knickerbocker Star Feature) S-1021; C-1181.
Buckshot Feud, The—May 1 (Lubin) S-1022; C-1355.
Bunch of Flivvers—May 20 (Kalem) C-2061; R-1901.

C

Caliph of the New Bagdad, A (3 parts)—April 22 (Vitagraph-Broadway Star Feature) S-677; C-988.
Candle, The (2 parts)—May 2 (Lubin); S-1022; C-1355.
Canimated Nooz Pictorial No. 7—March 22 (Essanay) S-Vol. 27, Pg. 2062; C-284.
Canimated Nooz Pictorial No. 8—April 5 (Essanay) S-498; C-646.
Canimated Nooz Pictorial No. 9—April 19 (Essanay) S-678, C-988.
Canimated Nooz Pictorial No. 10—May 24 (Essanay) S-1743; C-2061.
Canimated Nooz Pictorial, No. 11, and A Scenic Subject—June 14 (Essanay) S-2094.
Capture of Red Stanley, The—No. 81 of the "Hazards of Helen" Railroad Series)—May 27 (Kalem) S-1933; C-2061.
Carew and Son (3 parts)—June 3 (Vitagraph—Broadway Star Feature) S-2094.
Cerojia Moth, and Tom the Tamer and Kid Kelly—May 24 (Edison) C-1904.
Celeste (2 parts)—April 25 (Biograph) S-851; C-1181, R-838.
Celeste of the Ambulance Corps (3 parts)—May 9 (Edison) S-1214; C-1536, R-Vol. 27; Pg. 256.
Charge of the Light Brigade—June 14 (Edison).
Child of Fortune, A (3 parts)—May 19 (Knickerbocker Star Feature) S-1387; C-1712.
Clew, The (No. 10 of the "Strange Case of Mary Page—2 parts)—March 27 (Essanay) S-Vol. 27; Pg. 2062, C-462.
Code of the Hills, The (3 parts)—June 1 (Lubin) S-1742, C-2061, R-2054.
Condemnation, The (2 parts)—May 23 (Essanay) S-1743; C-1904.
Connecting Bath, The—July (Vim) R-2255.
Corsican Sisters, The (No. 2 of "The Social Pirates"—2 parts)—April 3 (Kalem) S-315, C-646; R-Vol. 27, Pg. 2027.
Cost of High Living, The—May 22 (Vitagraph) S-1565; C-1904.
Counting Out the Count—April 26 (Kalem) S-1213; C-1181.
Coward's Code, The (3 parts)—May 23 (Edison) S-1744.
Cowpuncher's Peril, The—June 17 (Selig) S-2088.
Crash, The (2 parts)—March 21 (Lubin) S-Vol. 27, Pg. 2062; C-284.
Crooked Trails—June 3 (Selig) S-1743; C-2061.
Cry for Help—April 17 (Biograph—Reissue No. 46) S-676; C-988.
Curfew at Simpton Center—June 23 (Vitagraph) S-2288.

D

Danger Line, The (3 parts)—April 29 (Essanay) S-851; C-1181.
Dare Devil Bill—March 18 (Lubin) S-Vol. 27; Pg. 1882, C-105.
Dawning Hope, The (No. 13 of "The Strange Case of Mary Page"—2 parts)—April 17 (Essanay) S-851.
Detective's Peril, The (No. 72 of the "Hazards of Helen" Railroad Series)—March 25 (Kalem) S-134; C-284.
Devil, the Servant and the Man, The (3 parts)—April 3 (Selig) S-315; R-97.
Disappearance of Helen Mintorn, The (No. 12 of "The Social Pirates—2 parts)—June 12 (Kalem).
Dixie Winner, The (2 parts)—March 28 (Essanay) S-135, C-462.
Dollar Down, A—June 9 (Vim) C-2261.
Double-Barreled Courtship, A—April 21 (Kalem) S-1020.
Double Cross, The (2 parts)—May 16 (Essanay) S-1388; C-1712.
Double Double Cross, The—May 8 (Vitagraph) S-1384; R-1536.
Dumb Heiress, The—May 5 (Kalem) S-1565; C-1355.
During the Round-Up—May 8 (Biograph) S-1212; C-1536; R-457.

E

Elder Brother, The (2 parts)—April 18 (Essanay) S-677; C-98.
Elephant's Gratitude, An—May 6 (Selig) S-1213.

F

Fable of "The Good Fairy With the Lorgnette and Why She Got It Good"—May 10 (Essanay) S-1212.
Fable of "The Preacher Who Flew His Kite, but Not Because He Wished to Do So"—May 3 (Essanay) S-1020; C-1355.
Fable of "The Willing Collegian Who Wanted to Get a Foothold"—May 31 (Essanay) S-1744; C-2061.
Fable of "The Undecided Brunette"—June 21 (Essanay) S-2288.
Fair Exchange, A—May 19 (Vim) S-1387; C-1712.
Fangs of the Tattler, The (No. 11 of the "Social Pirates"—2 parts)—June 5 (Kalem) R-1901; C-2261.
Fashion and Fury—April 12 (Kalem) S-851; C-823.
Fatal Bean, The—April 3 (Lubin) S-314; C-646.
Father's Night Off—May 6 (Lubin) S-1023; C-1355.
Fickle Fiddler's Finish—April 7 (Kalem) S-494; C-646.
Final Payment, The (2 parts)—May 30 (Lubin) S-1742; C-2061.
Fit for Burning (3 parts)—May 3 (Biograph) S-1020, C-1355.
Five Thousand Dollar Elopement, A—May 27 (Selig) S-1566, C-2061.
Flirting Little, The (3 parts)—May 26 (Knickerbocker Star Feature) S-1744; C-1904; R-1709.
Flock of Skeletons, A—March 17 (Kalem) S-Vol. 27, Pg. 2063; C-105.
Fool's Gold (3 parts)—June 10 (Essanay) S-2094.
For Better or For Worse—June 23 (Vim).
For Sweet Charity—March 21 (Kalem) S-134; C-284, R-Vol. 27, Pg. 1850.
Freddy Ads Matrimony—March 17 (Vitagraph) S-Vol. 27, Pg. 1886, C-105.
Freddy Feeds the Floaters—March 31 (Vitagraph) S-135, C-646.
Freddy the Fixer—April 7 (Vitagraph) S-497; C-647.
Freddy Versus Hamlet—March 24 (Kalem) Vol. 27, Pg. 2063; C-46.
Frilly Friend—May 29 (Lubin) S-1742; C-2061.
Frocks and Frills—April 17 (Lubin) S-676; C-988.
From Altar to Halter—April 4 (Kalem) S-494; C-646.

G

Germs and Microbes—April 24 (Lubin) S-1022; C-1181.
Girl Across the Way—June 5 (Biograph—Reissue No. 53) S-1933, R-1180, C-2261.
Girl at the Curtain (2 parts)—June 20 (Essanay) S-2288.
Going West to Make Good—June 10 (Selig) S-1933; C-2261.
Golden Supper, The—March 27 (Biograph—Reissue No. 43) S-135.
Governor's Special, The (No. 76 of the "Hazards of Helen" Railroad Series)—April 22 (Kalem) S-1020.
Greater Wrong, The (3 parts)—April 13 (Lubin) S-495; C-823, R-644.
Grip of Gold, A (2 parts)—March 14 (Biograph) S-Vol. 27, Pg. 1882; C-105; R-Vol. 27, Pg. 1659.
Gulf Between, The (3 parts)—March 16 (Lubin) S-182; C-105; R-100.

H

Ham Agrees With Sherman—March 14 (Kalem) S-Vol. 27, Pg. 2063, C-105.
Ham and Preparedness—April 18 (Kalem) S-1020; C-98.
Ham and the Hermit's Daughter—March 28 (Kalem) S-315, C-462.
Ham and the Masked Marvel—May 2 (Kalem) S-1565, C-1355, R-1179.
Ham's Busy Day—May 23 (Kalem) S-1933; C-1904.
Ham's Waterloo—April 25 (Kalem) S-1213; C-1181.
Hard Way, The (3 parts)—May 15 (Selig) S-1385; C-1712.
Hare and the Tortoise, The (3 parts)—May 29 (Selig) S-1743; C-2061.
Harold the Nurse Girl—June 16 (Vitagraph) S-2095.
Hunted and Hounded (3 parts)—April 14 (Knickerbocker Star Feature) S-496; C-823.
"Hazards of Helen" Railroad Series No. 71, "The Girl Who Dared"—March 18 (Kalem) S-Vol. 27, Pg. 2063; C-105.
"Hazards of Helen" Railroad Series No. 72, "The Detective's Peril"—March 25 (Kalem) S-134; C-284.
"Hazards of Helen" Railroad Series No. 73, "The Trapping of 'Powder' White"—April 1 (Kalem) S-315; C-46.
"Hazards of Helen" Railroad Series No. 74, "The Record Run"—April 8 (Kalem) S-494, C-646; R-282.
"Hazards of Helen" Railroad Series No. 75, "The Race for a Siding"—April 15 (Kalem) S-851; C-823.
"Hazards of Helen" Railroad Series (No. 76, "The Governor's Special"—April 22 (Kalem) S-1020.
"Hazards of Helen" Railroad Series No. "The Trail of Danger"—April 29 (Kalem) S-1213; C-1181; R-821.
"Hazards of Helen" Railroad Series No. 78, "The Human Telegram"—May 6 (Kalem) S-1565; C-1355.
"Hazards of Helen" Railroad Series No. 79, "The Bridge of Danger"—May 13 (Kalem) S-1742; C-1536.
"Hazards of Helen" Railroad Series No. 80, "One Chance in a Hundred"—May 20 (Kalem) S-1932; C-1712.
"Hazards of Helen" Railroad Series No. 81 "The Capture of Red Stanley"—May 27 (Kalem) S-1933; C-2061.
Hazards of Helen Railroad Series, No. 82, "The Spiked Switch"—June 3 (Kalem) S-2288, C-2061.
Hazards of Helen Railroad Series, No. 83, "The Treasure Train"—June 10 (Kalem).
Hazards of Helen Railroad Series, No. 84 "A Race Through the Air"—June 17 (Kalem).
Hazards of Helen Railroad Series, No. 85 "The Mysterious Cipher"—June 24 (Kalem).
Heart's Tribute, The (3 parts)—April 20 (Lubin) S-677; C-988; R-985.
Helen of the Chorus (3 parts)—May 30 (Edison) S-1744; C-2061.
Her Dream of Life—April 1 (Selig) S-134; C-646.
Her Great Invention—June 23 (Kalem).
Her Loving Relations—June 12 (Vitagraph) S-2095.
Her Naked Soul (3 parts)—April 22 (Essanay) S-678; C-988.
Her Partner—April 3 (Vitagraph) S-497; C-646.
Hicks in Nightmareland—May 31 (Edison) C-2061.
Hired and Fired—April 21 (Vim) S-852.
His Lucky Day—April 21 (Vitagraph) S-677; C-988.
Home Breakers, The (3 parts)—March 31 (Knickerbocker Star Feature) S-135; C-646.
Home-Made Pies—May 5 (Vim) S-1021.
House With the Closed Shutters—May 29 (Biograph—Reissue No. 52) R-457.
Hoyden, The—April 10 (Vitagraph) S-497; C-823.
Hubby Puts One Over—June 17 (Lubin) S-2289.
Human Telegram, The (No. 78 of the "Hazards of Helen" Railroad Series)—May 6 (Kalem) S-1565; C-1355.
Hungry Hearts—June 15 (Vim).
Husks (3 parts)—March 25 (Vitagraph—Broadway Star Feature) S-Vol. 27, Pg. 2063; C-462.

I

In Cinderella's Shoes—June 7 (Kalem) C-2261.
Innocent Vampire, An—May 19 (Kalem) S-1932, C-1712; R-1354.
In the Moon's Ray (2 parts)—May 2 (Essanay) S-1020; C-1355.
In the Ring—April 7 (Vim) S-316; C-647.
In the Service of the State (No. 13 of the "Social Pirates"—2 parts)—June 19 (Kalem) R-2259.
Irish Rebel, The—May 16 (Kalem) S-1932; C-1712.

J

Jackstraws (3 parts)—May 18 (Lubin) S-1386; C-1712, R-1534.
Jane's Husbands—May 1 (Vitagraph) 1384.
Jenkins' Jinx—May 13 (Lubin) S-1386; C-1536.
Jester, The (3 parts)—May 13 (Essanay) S-1212; C-1536.
Joyce's Strategy (2 parts)—March 14 (Essanay) S-Vol. 27, Pg. 1884; C-105.
Juggling Justice—June 9 (Kalem) C-2261.

L

Land Lubbers, The—June 2 (Vim) S-1934; C-2061.
Larrimore Case, The (3 parts)—April 10 (Biograph) S-851; C-988.
Last Adventure, The (3 parts)—April 15 (Essanay) S-498; C-823.
Liberty Belles (3 parts)—June 14 (Biograph) S-2095; R-1351.
Life and Training in the U. S. N.—April 17 (Vitagraph) S-677; C-988.
Lightbearer, The (3 parts)—April 8 (Essanay) S-498; C-646.
Little Monte Carlo, The (No. 1 of the "Social Pirates"—2 parts)—March 27 (Kalem) S-315; C-462; R-Vol. 27, Pg. 2027.
Little Samaritan, The (2 parts)—April 25 (Essanay) S-851; C-1181; R-819.
Littlest Magdalene, The (3 parts)—May 16 (Edison) S-1387; C-1712; R-1710.
Loneliest, The—June 2 (Vitagraph) C-2061.
Lotus Woman (5 parts)—June 28 (Kalem) R-2055.
Love and Bullets—April 29 (Lubin) S-1022; C-1181.
Love Is Law (3 parts)—June 22 (Lubin) S-2289.
Love One Another—March 25 (Lubin) S-136; C-284.
Lucky Mistake, A—April 28 (Kalem) S-1213; C-1181; R-821.
Lucky Tumble, A, and Scenes in Iceland—May 15 (Vitagraph) S-1565; C-1712.
Lunch Room Legacy, A—May 12 (Kalem); S-1742; C-1536; R-1179.

M

Madelaine Morel (3 parts)—March 29 (Biograph) S-135; C-646; R-Vol 27 Pg. 2022.
Mamma's Boy—April 6 (Vim) S-315; C-647.
Man Hunt, The (3 parts)—April 29 (Vitagraph) S-850; C-1181.
Man in the Street (3 parts)—June 13 (Edison).
Man Who Called After Dark, The (2 parts)—April 11 (Biograph) S-495; C-823; B-276.
Man Within, The (3 parts)—May 1 (Selig) S-1213; C-1355.
Master Swindlers, The (No. 6 of "The Social Pirates"—2 parts)—May 1 (Kalem) S-1565; C-1355; R-987.
Matchmakers, The (3 parts)—May 2 (Edison); S-1021; C-1355.
Men and Women (3 parts)—July 12 (Biograph) R-2253.
Merry Mary (2 parts)—May 9 (Biograph) S-1212; C-1536.
Midnight at the Old Mill—June 6 (Kalem) C-2261.
Millionaire Billie—April 22 (Lubin) S-677; C-988.
Millionaire Plunger, The (No. 5 of "The Social Pirates"—2 parts)—April 24 (Kalem) S-1212; C-1181; R-821.
Millionaires by Mistake—April 11 (Kalem); S-851.
Millionaire's Son, The (3 parts)—April 7 (Knickerbocker Star Feature) S-314; C-647; R-282.
Millstones (2 parts)—April 11 (Essanay) S-498; C-823.
Mismates (3 parts)—March 17 (Knickerbocker Star Feature) S-Vol. 28 Pg. 1884; C-284.
Miss Adventure (3 parts)—May 20 (Vitagraph-Broadway Star Feature) S-1565; C-1713.
Missing Millionaire, The (No. 9 of "The Social Pirates"—2 parts)—May 22 (Kalem) S-1933; C-1904; R-1534.
Miss Warren's Brother—March 18 (Vitagraph-Broadway Star Feature) C-105.
Mistake, The—May 22 (Biograph—Reissue No. 51) S-1564; R-457.
Misunderstood Boy, A—June 19 (Biograph—Reissue No. 56) R-1530; S-2290.
Mix-up in Black, A—May 10 (Edison) S-1214; C-1536.
More Money than Manners—May 19 (Vitagraph) S-1565; C-1712.
Mr. Housekeeper—April 15 (Lubin) S-495; C-823.
Music Swindlers, The, No. 14 of the "Social Pirates"—2 parts)—June 26 (Kalem).
Mysterious Cipher, The (No. 85 of the "Hazards of Helen" Railroad Series)—June 24 (Kalem).
Myrtle, The Manicurist (3 parts)—April 8 (Vitagraph-Broadway Star Feature) S-497; C-646.

N

Nerve and Gasoline—March 16 (Vim) S-Vol. 27 Pg. 1883; C-105.
Never Again—June 22 (Vim).
New Janitor, The—March 20 (Lubin) S-Vol. 27 Pg. 1010; C-284.
New York, Past and Present—June 5 (Vitagraph) S-2094; C-2261.
None So Blind (3 parts)—May 4 (Lubin) S-1023; C-1355; R-1179.
No Place Like Jail—June 26 (Lubin).
Not What the Doctor Ordered—May 10 (Kalem) S-1742; C-1536; R-1179.
Number 13 Westbound (3 parts)—March 20 Selig) S-Vol. 27 Pg. 2063; C-284.

O

Oath of Hate, The (3 parts)—May 5 (Knickerbocker Star Feature) S-1021; C-1355; R-1352.
Oh, You Uncle!—May 27 (Lubin) S-1564.
Old Man's Folly, The (3 parts)—June 16 (Knickerbocker Star Feature) S-2290.
Once a Thief (3 parts)—May 6 (Essanay) S-1020.
One Chance in a Hundred (No. 80 of "The Hazards of Helen" Railroad Series)—May 20 (Kalem) S-1932; C-1712.
One of the Pack (2 parts)—April 18 (Lubin) S-676; C-989; R-822.
Orphan Joyce (2 parts)—June 6 (Essanay) S-2094; C-2261.
Otto, the Artist—May 15 (Lubin) S-1386; C-1712.
Otto, the Bell-Boy—April 10 (Lubin) S-495; C-823.
Otto, the Hero—May 22 (Lubin) S-1564; C-1904.
Otto, the Reporter—June 5 (Lubin) S-1932.
Otto, the Soldier—March 27 (Lubin) S-136; C-462.
Otto's Legacy—June 19 (Lubin) S-2289.
Otto, the Cobbler—June 12 (Lubin) S-2094.
Our People (3 parts)—June 3 (Esanay) S-1744; C-2261.
Out Ag'in in Ag'in—May 12 (Vitagraph) S-1384; C-1536.
Out of the Flotsam (2 parts)—June 27 (Lubin).
Out of the Quagmire (3 parts)—April 1 (Vitagraph-Broadway Star Feature) S-496; C-646.
Out of the Ruins (3 parts)—June 20 (Edison).

P

Parasite, The (No. 3 of "The Social Pirates"—2 parts)—April 10 (Kalem) S-851; C-823; R-459.
Paths that Crossed (3 parts)—April 5 (Biograph) S-314; C-646; R-276.
Pay Dirt (5 parts)—June 18 (Knickerbocker Star Feature) S-2290.
Perfidy of Mary, The—May 15 (Biograph—Reissue No. 50) S-1385; R-456.
Perjury, The (No. 8 of "The Strange Case of Mary Page"—2 parts)—March 13; Essanay) S-1701; C-105.
Persistency—June 24 (Lubin) S-2289.
Pickles and Diamonds—June 3 (Lubin) S-1743; C-2061.
Pied Piper of Hamelin—June 21 (Edison).
Playthings of the Gods (3 parts)—April 27 (Lubin) S-1022; C-1181; R-1178.
Pretenders, The—May 12 (Vim) S-1387; C-1536.
Primal Instinct, The (3 parts)—May 27 (Vitagraph-Broadway Star Feature) S-1566; C-2061.
Prisoners of Conscience (3 parts)—May 25 (Lubin) S-1564; C-1904; R-1710.
Promise Land, The (3 parts)—June 17 (Essanay) S-2094.
Putting it Over (2 parts)—June 13 (Essanay) S-2094.
Putting the Pep in Slowtown—March 13 (Vitagraph S-Vol. 27 Pg. 1883; C-105.

R

Race for a Siding, The (No. 75 of "The Hazards of Helen" Railroad Series)—April 15 (Kalem) S-851; C-823.
Race Through the Air, A (No. 84 of the "Hazards of Helen" Railroad Series—June 17 (Kalem).
Raid, The (No. 12 of "The Strange Case of Mary Page"—2 parts)—April 3 (Essanay) S-677; C-646.
Raid, The—June 16 (Vim).
Real Dr. Kay, The—May 3 (Edison) S-1022.
Record Run, The (No. 74 of the "Hazards of Helen" Railroad Series)—April 8 (Kalem) S-494; C-646; R-282.
Recrimination, The (No. 14 of "The Strange Case of Mary Page"—2 parts)—April 24 (Kalem) S-851; C-1181.
Reformers, The—June 20 (Biograph—Reissue No. 50) R-1530; S-2290.
Regeneration of Jim Halsey (3 parts)—March 13 (Selig) S-Vol. 27. Pg. 1884; C-105.
Rejuvenation of Aunt Mary, The (3 parts)—March 15 (Biograph) S-Vol. 27 Pg. 1882; C-105; R-Vol. 27 Pg. 1846.
Reprisal, The (3 parts)—June 19 (Selig) S-2290.
Resurrection of Hollis, The (3 parts)—May 6 (Vitagraph-Broadway Star Feature) S-1384; C-1355.
Return of James Jerome, The (2 parts)—April 4 (Lubin) S-314; C-646.
Return of John Boston (3 parts)—June 29 (Lubin).
Return to Youth and Trouble, A (2 parts)—May 9 (Essanay) S-1212; C-1536.
Rich Idler, The—May 29 (Vitagraph) S-1566; C-2061.
Rivals, The—April 28 (Vim) S-852; C-1181.
Robbing the Fishes—May 17 (Edison) S-1388.
Rogue's Nemesis, A (No. 7 of the "Social Pirates"—2 parts)—May 8 (Kalem) S-1742; C-1536; R-1179.
Romance and Riot—April 14 (Kalem) S-851; C-823; R-645.
Romeo of the Coal Wagon—May 3 (Kalem) S-1565; C-1355.
Rookie, The—April 24 (Vitagraph) S-850; C-1181.
Rose of Italy (3 parts)—May 20 (Essanay) S-1388; C-1712.

S

Sacrifice, The (3 parts)—June 26 (Selig).
Sauce for the Gander (No. 8 of "The Social Pirates"—2 parts)—May 15 (Kalem) S-1932; C-1712; R-1354.
Scapegrace, The (3 parts)—June 8 (Lubin) S-1932; C-2261.
Scarlet Chastity, The (3 parts)—April 6 (Lubin) S-495; C-647.
Scenes in Iceland and a Lucky Tumble—May 15 (Vitagraph) S-1556.
Schemers, The (3 parts)—May 27 (Essanay) S-1743; C-2061.
Schemers, The—June 1 (Vim) S-1934; C-2061.
Sea Dogs, The—June 8 (Vim) S-2095; C-2261.
Selig-Tribune No. 19, 1916—March 6 (Selig) S-134; C-Vol. 27 Pg. 2030.
Selig-Tribune No. 20, 1916—March 9 (Selig) S-134; C-Vol. 27 Pg. 2030.
Selig-Tribune No. 21, 1916—March 13 (Selig) S-314; C-105.
Selig-Tribune No. 22, 1916—March 16 (Selig) S-315.
Selig-Tribune No. 23, 1916—March 20 (Selig) S-494; C-284.
Selig-Tribune No. 24, 1916—March 23 (Selig) S-494; C-284.
Selig-Tribune No. 25, 1916—March 27 (Selig) S-676; C-462.
Selig-Tribune No. 26, 1916—March 30 (Selig) S-676; C-462.
Selig-Tribune No. 27, 1916—April 3 (Selig) S-850; C-646.
Selig-Tribune No. 28, 1916—April 6 (Selig) S-850; C-647.
Selig-Tribune No. 29, 1916—April 10 (Selig) S-1213; C-823.
Selig-Tribune No. 30, 1916—April 13 (Selig) S-1213; C-823.
Selig-Tribune No. 31, 1916—April 17 (Selig) S-1213; C-988.
Selig-Tribune No. 32, 1916—April 20 (Selig) S-1213; C-988.
Selig-Tribune No. 33, 1916—April 24 (Selig) S-1384; C-1181.
Selig-Tribune No. 34, 1916—April 27 (Selig) S-1384; C-1181.
Selig-Tribune No. 35, 1916—May 1 (Selig) S-1566; C-1355.
Selig-Tribune No. 36, 1916—May 4 (Selig) S-1566; C-1355.
Selig-Tribune No. 37, 1916—May 8 (Selig) S-1743; C-1536.
Selig-Tribune No. 38, 1916—May 11 (Selig) S-1743; C-1536.
Selig-Tribune No. 39, 1916—May 15 (Selig) S-1933; C-1712.
Selig-Tribune No. 40, 1916—May 18 (Selig) S-1933; C-1712.
Selig-Tribune No. 41, 1916—May 22 (Selig) C-1904.
Selig-Tribune No. 42, 1916—May 25 (Selig) C-1904.
Selig-Tribune, No. 43, 1916—May 29 (Selig) S-2289; C-2061.
Selig-Tribune, No. 44, 1916—June 1 (Selig) S-2290; C-2061.
Selig-Tribune, No. 45, 1916—June 5 (Selig) C-2261.
Selig-Tribune, No. 46, 1916—June 8 (Selig) C-2261.
Selig-Tribune, No. 47, 1916—June 12 (Selig).
Selig-Tribune, No. 48, 1916—June 16 (Selig).
Selig-Tribune, No. 49, 1916—June 19 (Selig).
Selig-Tribune, No. 50, 1916—June 23 (Selig).
Selig-Tribune, No. 51, 1916—June 26 (Selig).
Selig-Tribune, No. 52, 1916—June 30 (Selig).
Setting the Fashion—June 30 (Kalem).
Sheriff's Duty, The—May 13 (Selig) S-1214; C-1536.
She Won a Prize—June 9 (Vitagraph) S-2094.
Sin's Penalty (3 parts)—April 15 (Vitagraph-Broadway Star Feature) S-497; C-823.
Sister to Cain, A (3 parts)—March 23 (Lubin) S-2062; C-284; R-279.
Sis, the Detective—June 2 (Kalem) C-2061; R-1709.
Skirts and Cinders—May 8 (Lubin) S-1385; C-1536.
Sleuths, The—April 14 (Vim) S-494; C-823.
Slums, The (No. 12 of "The Strange Case of Mary Page"—2 parts)—April 10 (Essanay). S-677; C-823.
Smokey Adventure, A—May 31 (Kalem) C-2061.
Social Deception, A (3 parts)—March 27 (Selig) S-134; C-462.
Social Pirates, The (No. 1, "The Little Monte Carlo"—2 parts)—March 27 (Kalem) S-315; C-462; R-Vol. 27 Pg. 2026.
Social Pirates, The (No. 2, "The Corsican Sisters"—2 parts)—April 3 (Kalem) S-315; C-646; R-Vol. 27 Pg. 2027.
Social Pirates, The (No. 3, "The Parasite"—2 parts)—April 10 (Kalem) S-851; C-823; R-459.
Social Pirates, The (No. 4, "A War of Wits"—2 parts)—April 17 (Kalem) S-1020; C-988; R-645.
Social Pirates, The (No. 5, "The Millionaire Plunger"—2 parts)—April 24 (Kalem) S-1212; C-1181.
Social Pirates, The (No. 6, "The Master Swindlers"—2 parts)—May 1 (Kalem) S-1565; C-1355; R-987.
Social Pirates (No. 7, "A Rogue's Nemesis"—2 parts)—May 8 (Kalem) S-1742; C-1536.
Social Pirates (No. 8, "Sauce for the Gander"—2 parts)—May 15 (Kalem) S-1932; R-1354.
Social Pirates (No. 9, "The Missing Millionaire"—2 parts)—May 22 (Kalem) S-1933; C-1904; R-1534.
Social Pirates (No. 10, "Unmasking a Rascal"—2 parts)—May 29 (Kalem) C-2061; R-1709; S-2288.
Social Pirates (No. 11, "Fangs of the Tattler"—2 parts)—June 5 (Kalem) R-1901.
Social Pirates, No. 12, "The Disappearance of Helen Mintern" (2 parts)—June 12 (Kalem).
Social Pirates, No. 13, "In the Service of the State" (2 parts)—June 19 (Kalem) R-2259.
Social Pirates, No. 14, "The Music Swindlers" (2 parts)—June 26 (Kalem).
Some Chicken—May 5 (Vitagraph) S-1384; C-1355.
Song in the Dark, The (2 parts)—May 30 (Essanay—Reissue) S-1743; C-2061.
Sons of the Sea (3 parts)—June 15 (Lubin) S-2289.
Southerners, The (3 parts)—June 27 (Edison).
Spellbound (5 parts)—May 17 (Knickerbocker Star Feature) S-1744; C-1712; R-1176.
Spider's Web, The (3 parts)—April 1 (Essanay) S-136; C-646.
Spiked Switch, The (No. 82 of the "Hazards of Helen" Railroad Series)—June 3 (Kalem) S-2288; C-2061.
Spirit Awakened, The—June 12 (Biograph—Reissue No. 55) S-2095.
Spring Chicken, A (3 parts)—April 26 (Biograph) S-851; C-1181; R-638.

Spring Cleaning July (Vim) R-2255.
Squared Account, A—March 20 (Vitagraph) S-Vol. 27 Pg. 2063; C-284.
Squaw's Love, The July 10 (Biograph) R-2253.
Stained Pearl, The (3 parts) June 9 (Knickerbocker Star Feature) S-2066; C-2261.
Stampede, The (3 parts)—April 12 (Biograph) S-496.
Stenographer's Strategy—June 16 (Kalem) R-2259.
Strange Case of Mary Page, The (No. 8, "The Perjury" 2 parts)—March 13 (Essanay) S-Vol. 27 Pg. 1701; C-105.
Strange Case of Mary Page, The (No. 9, "The Accusing Eye"—2 parts)—March 20 (Essanay) S-Vol. 27 Pg. 2062; C-284.
Strange Case of Mary Page, The (No. 10, "The Clew"—2 parts)—March 27 (Essanay) S-2062; C-462.
Strange Case of Mary Page, The (No. 15) (2 Raid" 2 parts) April 3 (Essanay) S-677; C-646.
Strange Case of Mary Page, The (No. 12, "The Slums"—2 parts) April 10 (Essanay) S-677, C-823.
Strange Case of Mary Page, The (No. 13, "Dawning Hope"—2 parts)—April 17 (Essanay) S-851, C-988.
Strange Case of Mary Page, The (No. 14, "Recrimination"—2 parts) April 24 (Essanay) S-851; C-1181.
Strange Case of Mary Page, The (No. 15) (2 parts) May 1 (Essanay) C-1535.
Stranger in New York, A (3 parts)—May 8 (Selig) S-1214, C-1536.
Strange Case, A (3 parts)—June 10 (Vitagraph—Broadway Star Feature) S-2095.
Sting, The June 19 (Vitagraph) S-2288.
Sue, the Sleuth—April 14 (Vitagraph) S-497, C-823.
Swords and Hearts—May 1 (Biograph—Reissue No. 48) S-1020; R-457.

T

Taking a Chance—June 24 (Selig) S-2290.
Tank Town Troupe, The—May 9 (Kalem) S-1742; C-1536.
Temperance Town, A (3 parts)—June 5 (Selig) S-1933, C-2261.
Tender-hearted Boy, The—April 10 (Biograph) S-495, C-823.
Terry's Tea Party—April 28 (Vitagraph) S-850; C-1181.
Test of Chivalry, The (3 parts)—May 22 (Selig) S-1566, C-1904.
That Lovely Widow—June 21 (Kalem).
Their Dream Home—July (Vim) R-2255.
Their Taking Ways—April 19 (Kalem) S-1020; C-988.
Their Vacation—March 30 (Vim) S-1135, C-462.
Thirty Days—May 18 (Vim) S-1387, C-1712.
Three Friends—April 3 (Biograph—Reissue No. 44) S-344, C-646.
Three Johns—March 27 (Vitagraph) S-134; C-462.
Three Wise Men, The (3 parts)—April 17 (Selig) S-676; C-988.
Toll of the Jungle—March 18 (Selig) S-Vol. 27 Pg. 1884; C-105.
Tom the Tamer and Kid Kelly and the Cecropia Moth—May 24 (Edison) C-1964.
Too Many Chefs—April 22 (Selig) S-676; C-988.
Trailing Tailor, The—March 29 (Kalem) S-315, C-462.
Trail of Danger, The (No. 77 of the "Hazards of Helen" Railroad Series) April 29 (Kalem) S-1213, C-1181, R-821.
Traitor to Art, A (3 parts)—June 24 (Essanay).
Trapping of Peeler White, The (No. 79 of the "Hazards of Helen" Railroad Series)—April 1 (Kalem) S-315, C-462.
Trapping the Bachelor—April 5 (Kalem) S-494, C-646.
Treasure Train, The (No. 83 of the "Hazards of Helen" Railroad Series—June 10 (Kalem) C-2261.
Trilby's Love Disaster—March 25 (Selig) S-2063; C-284.
Two Orphans, The (3 parts)—June 12 (Selig) S-2096.
Two Smiths and a Haff—June 10 (Lubin) S-1932; C-2261.

U

Under Royal Patronage (3 parts)—April 4 (Essanay) S-498, C-646.
Unknown (3 parts)—March 18 (Essanay) S-Vol. 27 Pg. 1884; C-105.
Unmasking a Rascal (No. 10 of the "Social Pirates"—2 parts)—May 29 (Kalem) C-2061; R-1709, S-2288.
Unwelcome Guest—June 26 (Biograph) R-1705.

V

Vernon Howe Bailey's Sketch Book of Boston—April 12 (Essanay) S-498; C-823.
Vernon Howe Bailey's Sketch Book of Paris—March 29 (Essanay) S-136; C-462.
Vernon Howe Bailey's Sketch Book of Philadelphia—March 15 (Essanay) S-Vol. 27 Pg. 1844; C-105.
Vernon Howe Bailey's Sketch Book of Rome—April 26 (Essanay) S-851; C-1181.
Vernon Howe Bailey's Sketch Book of San Francisco and a Scenic Subject on the same reel—May 17 (Essanay) S-1388; C-1712.
Vernon Howe Bailey's Sketch Book of Berlin and a Scenic—June 7 (Essanay) S-2094; C-2261.
Villians and Violins—May 26 (Vim) S-1933.
Voice in the Night, The (3 parts)—March 30 (Lubin) S-136; C-462; R-456.

W

War of Wits, A (No. 4 of the "Social Pirates"—2 parts)—April 17 (Kalem) S-1020; C-988; R-645.
Water Cure, The—May 11 (Vim) S-1387; C-1536.
What's Sauce for the Goose—April 27 (Vim) S-852, C-1181.
Wheat and the Chaff, The (3 parts)—May 11 (Lubin) S-1586; C-1536, R-1553.
When Might is Right (3 parts)—April 21 (Knickerbocker Star Feature) S-851.
When Opportunity Knocked—June 28 (Kalem).
When Things Go Wrong—March 24 (Kalem) S-134, C-284, R-97.
Who's Looney Now? (2 parts)—May 23 (Biograph) S-1564.
Will a Woman Tell—July (Vim) R-2255.
Winning Number, May 20 (Lubin) S-1587.
Wise Waiter, A—April 8 (Lubin) S-495, C-647.
Witch of the Mountains, The (3 parts) March 24 (Knickerbocker Star Feature) S-2066; C-284.
Wives of the Rich (3 parts) April 10 (Seing) S-494, C-823.
Woman Against Woman (3 parts)—May 31 (Biograph) R-980.
Woman in Black (3 parts) May 31 (Biograph) C-2061, R-1553.
Woman Who Did Not Care, The (3 parts)—April 24 (Selig) S-850, C-1181.
Would You Forgive Her? (3 parts)—June 24 (Vitagraph—Broadway Star Feature) S-2288.

Y

Yaqui Cur, The (2 parts)—June 6 (Biograph) S-1933, R-1180, C-2261.

Universal Film Mfg. Co.

A

Adventures of Peg o' the Ring (No. 1, "The Leopard's Mark"—2 parts)—May 1 (Universal Special Feature) S-1217, C-1183; R-637.
Adventures of Peg o' the Ring (No. 2, "A Strange Inheritance"—2 parts)—May 8 (Universal Special Feature) S-1568.
Adventures o. Peg o' the Ring (No. 3, "In the Lion's Den"—2 parts)—May 15 (Universal Special Feature) S-1569; C-1538.
Adventures of Peg o' the Ring (No. 4, "The Circus Mongrels" 2 parts) May 22 (Universal Special Feature) S-1569; C-1714.
Adventures of Peg o' the Ring (No 5, "The House of Mystery" 2 parts) May 29 (Universal Special Feature) S-1748.
Adventures of Peg o the Ring (No 6, "The Cry for Help"—2 parts)—June 5 (Universal Special Feature) S-1939.
Adventures of Peg o the Ring, No. 7, "The Wreck" (2 parts) June 12 (Universal) Special Feature.
Adventures of Peg o' the Ring, No 8 "Outwitted" (2 parts) June 19 (Universal Special Feature).
Adventures of Peg o' the Ring, No. 9, "The Leap" (2 parts)—June 26 (Universal Special Feature).
Alias Jane Jones (2 parts)—June 8 (Laemmle) S-1937, C-2063.
All Over a Stocking—May 29 (Nestor) S-1747; C-1714.
Almost a Widow—June 16 (Nestor) S-2097; C-2062.
Amphibian Oddities—March 22 (Powers) S-322.
Angel Unawares, An—June 13 (Imp) C-2062.
Animated Weekly No. 12 March 22 (Universal) S-329.
Animated Weekly No. 13—March 29 (Universal) S-322.
Animated Weekly No. 14—April 5 (Universal) S-500.
Animated Weekly No. 15—April 12 (Universal) S-681.
Animated Weekly No. 16 April 19 (Universal) S-1030; C-989.
Animated Weekly No. 17—April 26 (Universal) 1032; C-1183.
Animated Weekly No. 18 May 3 (Universal) S-1215.
Animated Weekly No. 19 -May 10 (Universal) S-1507.
Animated Weekly No. 20—May 17 (Universal) S-1567.
Animated Weekly No. 21—May 24 (Universal) S-1745.
Animated Weekly, No. 22 May 21 (Universal) S-2099.
Animated Weekly, No. 23—June 7 (Universal) S-2099.
Animated Weekly, No. 24—June 14 (Universal) S-2291.
Animated Weekly, No 25—June 21 (Universal).
Animated Weekly, No 26—June 28 (Universal).
As in a Dream (3 parts)—June 4 (Rex) S-1939, C-1965.
Attic Princess, The—May 31 (Big U) S-1748; C-1714.
Autumn (5 parts)—March 27 (Red Feather Photoplay) S-324; C-106; R-Vol. 27 Pg. 1848.

B

Bankruptcy of Boggs and Schultz, The—May 3 (L-KO) S-1023; C-1357.
Behind the Secret Panel (3 parts)—June 22 (Imp) S-2291.
Beloved Liar, The (3 parts)—May 4 (Big U) S-1027, C990.
Best Man's Bride, The (2 parts)—April 18 (Gold Seal) S-679; C-648.
Betrayed by Camera—June 1 (Powers) S-1745; C-1905.
Betty's Hobo—June 15 (Big U) S-2098.
Between Midnight—March 30 (Powers) S-138.
Bill's Narrow Escape (2 parts)—April 26 (L-KO) 852.
Bill's Wife—April 9 (Laemmle) S-317; C-464.
Billy's War Brides—April 25 (Imp) S-853; C-824.
Billy's Waterloo—June 7 (L-KO) S-1934.
Blind Man's Bluff (2 parts) June 30 (Imp).
Brigadier Gerard (5 parts) -April 10 (Red Feather Photoplay) S-503; C-464; R-102.
Brink, The—April 12 (Laemmle) S-502; C-464.
Browns See the Fair, The—June 26 (Nestor).
Brother Jim—June 1 (Big U) S-1748.
Brush Industry, The—April 6 (Powers) S-502.
Busted Honeymoon, A—May 24 (L-KO) S-1745.

C

Cad, A—June 3 (Rex) S-1749.
Cage Man, The (2 parts)—June 10 (Bison) S-1935; C-1905.
Capital Prize, The (2 parts)—May 12 (Imp) S-1214; C-1183.
Caught on a Skyscraper (2 parts)—April 2 (L-KO) S-138; C-285.
Celluloid Hero, The—May 22 (Nestor) C-1538.
Chicken-Hearted Jim—April 27 (Rex) S-853.
Children's Paradise, The, and Sammy Johnsin, Magician—June 29 (Powers).
Circus Mongrels, The (No. 4 of "The Adventures of Peg o' the Ring") (2 parts) May 22 (Universal Special Feature) S-1569; C-1714.
Claudia—May 21 (Imp) S-1567; C-1538.
Code of His Ancestors, The—June 9 (Rex) S-1939; C-1905.
College Boomerang, A—June 18 (Imp) S-2290; C-2262.
Committee on Credentials (3 parts)—June (Universal) R-2060.
Corporal Billy's Comeback (2 parts)—May 25 (Big U) S-1567; C-1714.
"Cry for Help, The" (No. 6 of "The Adventures of Peg o' the Ring"—2 parts)—June 5 (Universal Special Feature) S-1939; C-2263.

D

Dance of Love, The—April 6 (Powers) S-502.
Darcy of the Northwest Mounted (3 parts)—May 16 (Gold Seal) S-1390; C-1357.
Dark Suspicion, A—June 3 (Joker) S-1746; C-1714.
Desperado, The—March 22 (Laemmle) S-Vol. 27, page 2072; C-106.
Devil's Image (2 parts)—June 16 (Imp) S-2096, C-2063.
Dirty Work in a Beanery—June 25 (L-KO) S-2294.
Disastrous Dardanelles Expedition, The—March 5 (Laemmle) S-140.
Dr. Neighbor (5 parts) May 1 (Red Feather Photoplay) S-1023; C-990; R-643.
Doctor of the Afternoon Arm, The (2 parts)—April 14 (Imp) S-499; C-464.
Double Fire Deception, A—May 30 (Imp) S-1746; C-1714.
Double's Troubles, The (2 parts)—April 16 (L-KO) S-501; C-658.
Drugged Waters (5 parts) March 20 (Red Feather Photoplay) S-137; C-Vol. 27, pg. 2032; R-Vol 27, pg. 1662.
Dumb Girl of Portici, The (7 parts)—April (Universal State Rights) S-1391; C-1357; R-641.

E

Eddie's Night Out—April 21 (Nestor) S-678; C-648.
Eleanor's Catch—May 2 (Rex) S-1568.
Eyes of Fear, The (2 parts)—April 6 (Laemmle) S-317; C-286.

F

Fall of Deacon Stillwater—June 24 (Joker) S-2294; C-2263.
False Gems, The—June 11 (Laemmle) S-1938.
False Part, The (2 parts) June 20 (Gold Seal) S-2294.
Family Affair, A—April 29 (Powers) S-852.
Fight for Love, A (2 parts)- May 13 (Bison) S-1216; C-1183.
Final Conquest, The (No. 20 and last of "Graft" —2 parts)—April 24 (Universal Special Feature) S-1216; C-1183.
Finer Metal, The (2 parts)—June 18 (Rex) S-2098; C-2263.
Fool, The (2 parts)—June 25 (Rex).
Fool's Gold, A (3 parts)—March 30 (Laemmle) S-140.
For the Love of Mike and Rosie (3 parts)—April 5 (L-KO) S-326; C-286.
Friend But a Star Boarder, A—March 26 (L-KO) S-2067; C-106.
Fur-Trimmed Coat, The May 30 (Laemmle) S-1746; C-1714.

G

Gaby's Gasoline Glide (2 parts)—May 17 (L-KO) S-1389.
Gambler, The—April 20 (Laemmle) C-648.
Gamboling on the Green—May 28 (L-KO) 1745.

, S-

Gasoline Habit, The—March 28 (Imp) S-139; C-106.
Gentle Volunteer, A (3 parts)—May 28 (Rex) S-1749.
Ghost of the Jungle (2 parts)—June 24 (Bison) S-2293; C-2263.
Girl Who Feared Daylight, The (2 parts)—May 3 (Victor) S-1030; C-990.
Go-Between, The—May 10 (Imp) S-1214; C-1183.
God and the Baby—June 28 (Big U).
Golden Boot, The—June 16 (Victor) S-2098; C-2063.
Good Night Nurse—June 2 (Nestor) S-1747; C-1714.
Graft No. 16, "The Pirates of Finance" (2 parts)—March 27 (Universal Special Feature) S-137; C-107.
Graft No. 17, "Queen of the Prophets" (2 parts)—April 3 (Universal Special Feature) S-316; C-286.
Graft No. 18, "The Hidden City of Crime" (2 parts)—April 10 (Universal Special Feature) S-681; C-464.
Graft No. 19, "The Photo Badger" (2 parts)—April 17 (Universal Special Feature) S-855; C-648.
Graft No. 20, "The Final Conquest" (Last number—2 parts)—April 24 (Universal Special Feature) S-1216; C-1183.
Great Smash, The (3 parts)—May 10 (L-KO) S-1216; C-1183.
Grip of Crime, The—June 20 (Big U) S-2292; C-2262.
Grouches and Smiles—May 18 (Laemmle) C-1357.

H

Half a Rogue (5 parts)—May 22 (Red Feather Photoplay) S-1568; C-1538; R-1352.
Harmony in a Flat—May 26 (Rex) S-1749; C-1538.
Haunted Bell, The (2 parts)—April 21 (Imp) S-679; C-648.
He Almost Eloped—March 31 (Nestor) S-137; C-107.
Health Road, The—May 23 (Imp) S-1745; C-1538.
Heart Wrecker, The—June 23 (Imp) S-2291.
Heartaches (2 parts)—May 19 (Laemmle) S-1389; C-1357.
Held for Damages—April 11 (Imp) S-499; C-464.
Her Bitter Cup (5 parts)—April 17 (Red Feather Photoplay) S-855; C-648.
Her Celluloid Hero—May 22 (Nestor) S-1570.
Her Great Part—May 14 (Laemmle) S-1215.
Her Hero Maid—May 1 (Nestor) S-1026; C-989.
Her Husband's Honor (2 parts)—May 11 (Laemmle) S-1215.
Her Husband's Wife—May 26 (Nestor) C-1538.
Her Sister's Sin—April 2 (Rex) S-139.
Her Soul's Song (2 parts)—June 15 (Laemmle) S-2097; C-2063.
Her Wonderful Secret—June 13 (Imp) S- 2096
He's a Devil—May 15 (Nestor) S-1388; C-1357.
Hidden City of Crime, The (No. 18 of "Graft"—2 parts)—April 10 (Universal Special Feature) S-681; C-464.
His Highness, the Janitor—April 8 (Joker) S-326; C-286.
His Little Story—June 6 (Imp) S-1939; C-1905.
His Neighbor's Wife—April 17 (Nestor) S-678; C-648.
His Picture—June 20 (Imp) S-2290; C-2263.
His Wooden Leg—April 24 (Nestor) S-854; C-824.
His World of Darkness (3 parts)—April 23 (Rex) S-680.
House of Mystery, The (No. 5 of "The Adventures of Peg o' the Ring"—2 parts)—May 29 (Universal Special Feature) S-1748; C-1905.
How Stars Are Made (2 parts)—June 14 (L-KO) S-2098.
How Times Do Change—April 3 (Nestor) S-320; C-286.
Hubby Puts One Over—April 15 (Joker) S-500; C-464.
Hulda, the Silent (2 parts)—May 20 (Bison) S-1390.
Human Cactus (2 parts)—June 29 (Laemmle).
Hungry Happy's Dream—April 8 (Victor) S-324; C-464.
Huntress of Men, The (5 parts)—May 8 (Red Feather Photoplay) S-1217 C-1183; R-986.

I

In the Heart of the Shell—March 3 (Rex) S-139; C-Vol. 27, pg. 1495.
"In the Lion's Den" (No. 3 of "The Adventures of Peg o' the Ring"—2 parts)—May 15 (Universal Special Feature) S-1569; C-1538.
Iron Hand, The (5 parts)—May 29 (Red Feather Photoplay) C-1714; R-1533; S-2292.
It Can't Be True—June 1 (Powers) S-1934.
It Happened in Honolulu (5 parts)—June 26 (Red Feather Photoplay) R-2259.

J

Jackals of a Great City (2 parts)—June 27 (Gold Seal).
Jailbird's Last Flight—June 21 (L-KO) S-2294; C-2263.
Janitor's Busy Day, The—March 27 (Nestor) S-137; C-106.
Jilm Slocum No. 46393 (2 parts)—June 2 (Imp) S-1938; C-2063.
Pa Jitney Driver's Romance, The—April 29 (Joker) S-854; C-825.
Journal of Lord John, The (No. 5, "The League of the Future"—3 parts)—April 4 (Gold Seal) S-316.
Just Kitty—May 5 (Imp) S-1026; C-990.
Just Yet But Not Quite—April 22 (Joker) C-648.
Juvenile Dancer Supreme & Mr. Fuller Pep—He Dabbles in the Pond—May 25 (Powers) S-1569.

L

Lady Raffles Returns (2 parts)—March 28 (Gold Seal) S-140.
Lathered Truth, The (2 parts)—April 12 (Victor) S-501; C-464.
League of the Future, The (No. 5 of "Journal of Lord John"—3 parts)—April 4 (Gold Seal) S-316.
Leap, The (2 parts)—May 6 (Bison) S-1027.
Leap Year Tangle, A—April 7 (Nestor) S-320; C-286.
"Leap, The" (No. 9 of "The Adventures of Peg o' the Ring"—2 parts)—June 26 (Universal Special Feature).
Lem's College Career (2 parts)—May 5 (Nestor) S-1026; C-990.
Leopard's Mark, The (No. 1 of "Peg o' the Ring"—2 parts)—May 1 (Universal Special Feature) S-1217; C-1183; R-637.
Limousine Mystery, The (2 parts)—May 24 (Victor) S-1746; C-1538.
Little Billy's School Days—April 23 (L-KO) C-824.
Little Fraud, The—April 5 (Victor) S-322; C-286.
Little Journeys in Scenic Japan—June 15 (Powers).
Lonesome House—April 26 (Big U) S-855; C-825.
Love and Brass Buttons—May 26 (Nestor) S-1570.
Love Laughs At Dyspepsia—April 18 (Imp) S-679; C-648.
Love Quarantined—June 17 (Joker) S-2098; C-2063.
Love Triumphant (2 parts)—May 21 (Rex) S-1749; C-1538.

M

Madcap, The (5 parts)—June 5 (Red Feather Photoplay) S-1936; C-1905; R-1711.
Man from Nowhere (5 parts)—June 19 (Red Feather Photoplay) S-2292; R-2059; C-2263.
Mark of a Gentleman, The (2 parts)—May 9 (Gold Seal) S-1216.
Marriage of Arthur, The (2 parts)—May 7 (Laemmle) S-1026; C-1357.
Meeting for a Cheating, A—April 19 (L-KO) S-680.
Melody of Love, The (3 parts)—June 13 (Gold Seal) S-2097; C-2063.
Mignonette (2 parts)—April 9 (Imp) S-320; C-464.
Miss Blossom (2 parts)—April 27 (Laemmle) S-854; C-825.
Missing Locket, The—Feb. 11 (Rex) S-Vol. 27, pg. 1185; C-106.
Model Husband, A (2 parts)—March 29 (Victor) S-140; C-107.
Mr. Buddy Briggs, Burglar—May 7 (L-KO) S-1023; C-1183.
Mr. Fuller Pep—He Dabbles in the Pond & Juvenile Dancer Supreme—May 25 (Powers) S-1569; C-1538.
Muggins—June 30 (Victor).

N

Nadine of Nowhere—May 19 (Big U) S-1567.
Never Again, Eddie—June 5 (Nestor) S-1934; C-1905.
Never Lie to Your Wife—May 12 (Nestor) S-1215; C-1183.
Newlyweds Mix-Up, The—April 28 (Nestor) S-854; C-825.
Night Riders, The (2 parts)—April 1 (Bison) S-139.
Nome, Alaska—May 18 (Powers) C-1356.

O

Object—Matrimony (2 parts)—June 7 (Victor) S-1936; C-2063.
Oh! What a Whopper (2 parts)—April 20 (Big U) S-678.
Other Half, The (2 parts)—April 25 (Gold Seal) S-852; C-825.
"Outwitted" (No. 8 of the "Adventures of Peg o' the Ring"—2 parts)—June 19 (Universal Special Feature.

P

Passing of Hell's Crown, The (2 parts)—April 22 (Bison) S-679; C-648.
Peggy and the Law—June 27 (Imp).
Perfect Match, A—May 6 (Joker) S-1027; C-990.
Phony Teeth and False Friends—June 11 (L-KO) S-1935; C-2063.
"Photo Badger, The" (No. 19 of "Graft"—2 parts)—April 17 (Universal Special Feature) S-855; C-648.
Pirates of Finance (No. 16 of "Graft"—2 parts)—March 27 (Universal Special Feature) S-137; C-107.
Pirates of the Air (2 parts)—June 28 (L-KO).
Poet's Progress, The (2 parts)—April 7 (Imp) S-317; C-464.
Pott's Bungles Again—May 8 (Nestor) S-1215; C-1183.
Purple Maze, The (2 parts)—May 2 (Gold Seal) S-1027; C-990.
Putting Her Foot in It—April 10 (Nestor) S-502; C-464.

Q

"Queen of the Prophets," No. 17 of "Graft" (2 parts)—April 3 (Universal Special Feature) S-316; C-286.

R

Raffle for a Husband, A—May 20 (Joker) S-1389; C-1357.
Railroad Bandit, A (2 parts)—June 17 (Bison) S-2099; C-2063.
Rival Pilots, The (2 parts)—April 15 (Bison) S-500; C-464.
Rogue With a Heart, The—June 25 (Laemmle) S-2291.
Romance at Random—June 18 (Laemmle) S-2097.
Rosary, The—June 23 (Rex) S-2294.
Rose Colored Scarf, The (2 parts)—June 6 (Gold Seal) S-1935; C-2063.
Royal Love (3 parts)—April 19 (Victor) C-648.

S

Sammy Johnsin, Magician, and The Children's Paradise—June 29 (Powers).
Scaling the Jungfrau—May 7 (Rex) S-1030.
Scarlet Mark, The (2 parts)—June 21 (Victor) S-2293; C-2263.
Scorched Wings (3 parts)—March 31 (Imp) S-498; C-107.
Scorpion's Sting, The (3 parts)—June 9 (Victor) S-1937; C-1905.
Sea Lily, The—June 8 (Big U) S-1934; C-1905.
Serpent in the House, A—April 1 (Powers) S-138; C-107.
7,000 Policemen Parade and A Toyland Robbery—May 18 (Powers) S-1745.
Sham Reality, The—April 16 (Rex) S-501.
Sheriff of Pine Mountain, The (2 parts)—June 11 (Rex) S-1939; C-2263.
Silent Man of Timber Gulch, The (2 parts)—May 30 (Gold Seal) S-1747.
Silent Voice, The—April 7 (Rex) C-286.
Some Honeymoon—April 14 (Nestor) S-502; C-464.
Soul for Sale, A—May 14 (Rex) C-1357.
Stage Villain, A—May 27 (Joker) S-1570; C-1538.
Stars and Stripes in Mexico (Special Release)—April 27 (Powers) S-1215.
Still Voice, The—April 7 (Rex) S-326.
Stolen Melody, The—April 15 (Powers) S-681
Storming the Trenches—May 27 (Powers) S-1569.
Strange Confession, A—April 21 (Victor) S-680.
Strange Inheritance, A (No. 2 of Peg o' the Ring"—2 parts)—May 8 (Universal Special Feature) S-1568; C-1357.
Such Is Life in China—April 27 (Powers) C-825.
Such Is Life in China (Hy Mayer Travelogue)—June 29 (Powers).

T

Tale of a Telegram, The—April 1 (Joker) S-138.
Tammy's Tiger (2 parts)—June 3 (Bison) S-1747; C-1714.
Their Anniversary—April 30 (Rex) S-1217; C-989.
Their Social Smash—May 20 (Powers) S-1389.
Their Awful Predicament—June 12 (Nestor) S-2097; C-2063.
There Is No Place Like Home—March 25 (Rex) S-139; C-107.
Thief of the Desert, The—May 5 (Laemmle) S-1026.
Three Wishes—May 17 (Victor) S-1568.
Through Flames to Love (3 parts)—April 30 (Imp) S-854.
Thrown to the Lions (5 parts)—April 24 (Red Feather Photoplay) S-856; C-825; R-460.
"To Arms" (No. 11 of Uncle Sam at Work)—March 4 (Powers) S-322.
Torrent of Vengeance, The (2 parts)—April 29 (Bison) S-855; C-825.
Tough Luck on a Rough Sea (2 parts)—May 31 (L-KO) 1745.
Town That Tried to Come Back, The—April 7 (Imp) S-317.
Toyland Robbery, A, and 7,000 Policemen Parade—May 18 (Powers) S-1744.
Toy Soldier, The—June 27 (Rex).
Twice at Once—June 29 (Big U).
Twixt Love and the Iceman—June 9 (Nestor) S-1934; C-2063.
Two Men of Sandy Bar (5 parts)—April 3 (Red Feather Photoplay) S-324; C-285; V—Vol 27, Pg. 2029.
Two Mothers (2 parts)—June 1 (Laemmle) S-1747.

U

Uncle Sam at Work (No. 11 "To Arms")—March 4 (Powers) S-322.
Unconventional Girl, The (2 parts)—May 27 (Imp) S-1745.
Unexpected, The—April 25 (Rex) S-853; C-825

V

Virginia—May 23 (Rex) S-1218; C-1183.
Voice of the Tempter, The (3 parts)—April 1 (Gold Seal) S-500.

W

Wanted, a Husband—June 19 (Nestor) S-2295 C-2262.
Wedding Guest, The (2 parts)—May 27 (Bison S-1569; C-1538.
What Could the Poor Girl Do? (2 parts)—June 23 (Nestor) S-2295; C-2263.

What Love Can Do (5 parts)—June 12 (Red Feather Photoplay) S-2099; C-2063; R-1901.
When a Wife Worries—May 9 (Imp) S-1214; C-1183; R-991.
When Slim Picked the Peach—May 16 (Imp) S-1566; C-1714.
When Slim Was Home Cured—May 2 (Imp S-1023; C-989.
When the Wolf Howls—June 14 (Rex) S-2098; C-2063.
Why Mrs. Kentworth Lied (3 parts)—April 28 (Imp) S-853; C-825.
Wife at Bay, A (2 parts)—May 18 (Rex) S-1390.
Wife for Ransom, A—May 13 (Joker) S-1216; C-1183.
Wire Pullers, The—June 4 (Laemmle) S-1937.
Woman Who Followed Me, The (2 parts)—May 23 (Gold Seal) S-1568.
Won With a Make-up—May 4 (Imp) S-1023; C-989.
Wooing of Aunt Jemima, The—May 19 (Nestor) S-1388; C-1714.
"Wreck, The" (No. 7 of the "Adventures of Peg o' the Ring"—2 parts)—June 12 (Universal Special Feature) C-2263.

Y

Young Sleuths—June 22 (Powers) S-2295; C-2263.
Youth of Fortune, A (5 parts)—May 15 (Red Feather Photoplay) S-1391; C-1357; R-1190

Z

Zoo Arrivals from South America—April 16 (Rex) S-502.

Mutual Film Mfg Co.

A

Abandonment, The (5 parts)—June 15 (Mutual Masterpicture de Luxe—American No. 110).
Adjusting His Claim—May 24 (Beauty) S-1571.
Advertisements—June 5 (Falstaff) S-1941; C-2062.
All for Nuttin'—May 7 (Beauty) S-1396; C-1182.
Almost Right—April 14 (Cub) S-596; C-647.
Answer, The (2 parts)—May 16 (Thanhouser) S-1393; C-1567.
April (5 parts)—April 10 (Mutual Masterpicture De Luxe—American No. 91) S-688.
Armadale (3 parts)—May 25 (Gaumont) S-1580; C-1713.
Art and Arthur—April 9 (Beauty) S-862. C-468.
Avenged by Lions (2 parts)—May 6 (Centaur) S-1055; C-1356.

B

Belle of the Village, The, and See America First No. 41, "Birmingham, Ala."—June 21 (Gaumont).
Billy Van Deusen's Ancestry—May 3 (Beauty) S-1219; C-1356.
Billy Van Deusen's Fiancee—May 17 (Beauty) **S-1570; C-1537.**
Billy Van Deusen's Muddle—April 5 (Beauty) **S-332; C-463.**
Billy Van Deusen's Eggs-Spensive Adventure—June 14 (Beauty) S-2296.
Billy Van Deusen's Operation—June 7 (Beauty) S-2100.
Blindness, The (2 parts)—May 19 (Mustang) S-1576; C-1713.
Bonds of Deception (3 parts)—April 6 (American) S-508; C-646; R-642.
Bookworm's Blessed Blunders, The—April 23 (Beauty) S-862; C-824.
Broken Genius, A (3 parts)—April 27 (American) S-1035; C-1182.
Brothers Equal (2 parts)—June 13 (Thanhouser) S-2297; C-2262.
Bruiser, The (5 parts)—March 23 (Mutual Masterpicture De Luxe—American No. 84) S-2082; C-285; R-281
Bubbles and the Barber, The—March 25 **(Beauty) S-2078; C-106.**
Bugs and Bugles—April 26 (Beauty) S-1219; C-824.
Bumble's Job—April 2 (Beauty) S-332; C-285.
Bungling Bill, Detective—April 6 (Vogue) S-332.
Bungling Bill, Doctor—April 30 (Vogue) S-857; C-1182.
Bungling Bill's Dream—May 7 (Vogue) S-1222.
Bungling Bill's Pooping Ways—March 16 (Vogue) S-Vol. 27, pg. 2074; C-105.

C

Chinatown Villains—May 21 (Vogue) S-1575; C-1537.
Clouds in Sunshine Valley (2 parts)—June 3 (Centaur) S-1751; C-2062.
Comet's Come-Back, The—May 31 (Beauty) S-1751; C-2062.
Conquering Hero, The—April 21 (Cub) S-861; C-989.
Conscience of John David, The (5 parts)—April 24 (Mutual Masterpicture De Luxe—Centaur No. 95) C-865; C-989.
Convicted for Murder (2 parts)—June 12 (American) S-2104.
Counterfeit Earl, The (2 parts)—April 24 (American) S-1034; C-1356.
Counterfeit Love—April 18 (Vogue) S-685; C-824; R-987.
Courtesan, The (5 parts)—May 18 (Mutual Masterpicture De Luxe—American) S-1566; C-1[illegible].

Criminal's Thumb, The (3 parts)—June 22 Gaumont) S-2297.
Cupid at Cohn's—March 22 (Beauty) S-Vol. 27 pg. 2078; C-106.
Curfew Corliss (3 parts)—March 17 (Mustang) S-1889; C-106.

D

Dad's Darling Daughters—April 24 (Falstaff) S-860; C-989.
Dashing Druggist's Dilemma, The—May 1 (Falstaff) S-1038; C-989.
Day's Work, The—June 25 (Beauty).
Delinquent Bridegrooms (2 parts) June 18 (Vogue) S-2298; C-2262.
Demon of Fear (2 parts)—June 30 (Mustang).
Deteckters—May 15 (Falstaff) S-1392.
Devilish Business—March 26 (Vogue) C-285.
Disguisers—May 29 (Falstaff) S-1755; C-1713
Doughnuts—June 17 (Falstaff) S-2296; C-2262.
Driving the Last Spike (No. 15 and last of "The Girl and the Game"—2 parts)—April 3 (Signal) S-685; C-463.

E

Escapades of Estelle—May 10 (Gaumont) C-1356.
Escapades of Estelle—May 31 (Gaumont) C-1904.
Escapades of Estelle—June 7 (Gaumont) C-2062.

F

Far from the Madding Crowd (5 parts)—June 23 (Mutual Star Production—Turner, No 112).
Fate of the Dolphin, The (2 parts)—June 26 (American).
Fear (3 parts)—March 29 (Thanhouser) S-506; C-285.
Feathertop (5 parts)—April 17 (Mutual Masterpicture De Luxe—Gaumont No. 93) S-514; C-647; R-643.
Fifth Ace, The (2 parts)—March 22 (Thanhouser) S-145; C-106.
"Fight for a Fortune, A" (No. 13 of "The Girl and the Game"—2 parts)—March 20 (Signal) S-332; C-106.
Fireman, The (2 parts)—June 12 (Lone Star).
Flames of Vengeance (3 parts)—June 8 (Gaumont) S-1944; C-2062
Flickering Light, A (2 parts)—April 14 (Mustang) S-862; C-824.
Floorwalker, The (2 parts)—May 15 (Lone Star) C-1537; R-1351
For Uncle Sam's Navy (2 parts)—May 23 (Thanhouser) S-1755; C-1713.
Four Months—May 18 (American) S-1575; C-1537.
Freddie's Frigid Finish—May 13 (Falstaff) S-1223.

G

Gentle Conspiracy (2 parts)—June 19 (American).
Gormatic Love—May 9 (Vogue) S-1394; C-1356.
Girl and the Game, The (No. 13 "A Fight for a Fortune"—2 parts)—March 20 (Signal) S-332; C-106.
Girl and the Game, The (No. 14 "Helen's Race Against Time"—2 parts)—March 27 (Signal) S-512; C-285.
Girl and the Game, The (No. 15 and last "Driving the Last Spike"—2 parts)—April 3 (Signal) S-685; C-463.
Girl from Chicago, The (2 parts)—April 18 (Thanhouser) S-857; C-824.
Gnat Gets Estelle's Goat and See America First, No. 38—May 31 (Gaumont) S-1944
Greatest Show on Earth, The—April 5 (Gaumont) C-463.
Gulf Between, The (2 parts)—May 12 (Mustang) S-1394; C-1537.

H

Harmony and Discord—May 19 (Cub) S-1571; C-1713
Haunted Manor, The (5 parts)—March 20 (Mutual Masterpicture De Luxe—Gaumont No. 83) S-Vol. 27, pg. 2080.
"Helen's Race Against Time" (No. 14 of "The Girl and the Game"—2 parts)—March 27 (Signal) S-512; C-285.
Her Father's Gold (5 parts)—May 11 (Mutual Masterpicture De Luxe—Thanhouser No. [illegible]; C-1356.
Her Law (5 parts)—March 25 (Mutual Masterpicture De Luxe—No. 85 Centaur) S-Vol. 27, pg. 2082; C-2[illegible]5
Highlights and Shadows (2 parts)—May 20 (Centaur) S-1571; C-1713.
His Blowout—June 11 (Vogue) S-2101; C-2262
His Masterpiece (2 parts)—April 17 (American) S-1034
House on Hokum Hill—June 21 (Beauty).

I

Ima Knutt Gets a Bite—June 4 (Beauty) S-1941; C-1904.
Improbable Yarn of McQuirk, The—April 16 (Beauty) S-142; C-647.
Inner Struggle (5 parts)—June 12 (Mutual Masterpicture de Luxe No. 109) S-2299.
In the Shuffle (3 parts)—March 28 (American) S-144; C-106.
Iron Mitt, The—June 25 (Vogue)
Isle of Love, The (5 parts)—May 15 (Mutual Masterpicture De Luxe—Gaumont No. 101) S-1398; C-1537; R-1352.
Isle That Never Was, The—April 25 (Vogue) S-857.

J

Jack (2 parts)—May 26 (Mustang) S-1749; R-1902.
Jealousy's First Wife (2 parts)—June 25 (American) S-2104.
Jerry and the Smugglers—March 21 (Cub) S-144; C-285.
Jerry's Big Lark—June 9 (Cub) S-1940 C-2262.
Jerry's Perfect Day—May 12 (Cub) S-1219; C-135.
Jerry and the Moonshiners—June 16 (Cub) S-2100.
Jerry's Big Haul—June 30 (Cub).
Jerry's Elopement—June 23 (Cub) S-2298.
John Brewster's Wife (2 parts)—June 6 (Thanhouser) S-1942; C-2062.
Johnny's Stepmother and the Cat—June 14 (Gaumont) C-2262.
Jungle Outcasts, The (2 parts)—May 13 (Centaur) S-1393; C-1537.

K

Kaffir's Gratitude, The (2 parts)—May 27 (Centaur) S-1571; C-1905.
Kartoon Komics and See America First, No. 40, "Yellowstone National Park"—June 14 (Gaumont).
Kiddie's Kaptain Kidd, The—May 8 (Falstaff) S-1223.
Knocking Out Knockout Kelly—April 9 (Vogue) S-510.

L

Leopard's Bride, The (5 parts)—April 15 (Mutual Masterpicture De Luxe—Centaur No. 92) S-514; C-824.
Lion Hearted Chief, The—March 30 (Vogue) S-332; C-463.
Lion Nemesis, The (2 parts)—June 10 (Centaur) S-1940; C-2262.
Love, Burglars, and a Bull Dog—June 13 (Vogue) S-2104.
Love Liar, The (5 parts)—March 27 (Mutual Masterpicture De Luxe Centaur No. 86) S-150; C-285.
Lying Lips (5 parts)—May 4 (Mutual Masterpicture De Luxe—American No. 98) S-1220; C-1182.

M

Macbeth—July (Reliance) R-2258.
Man's Friend, A (2 parts)—June 2 (Mustang) S-2104; C-2062.
Man from Manhattan, The (5 parts)—May 29 (Mutual Masterpicture De Luxe—American No. 105) S-1751.
Man of Honor, A (2 parts)—April 25 (Thanhouser) S-860.
Man's Sin, A (3 parts)—April 20 (Thanhouser) S-857; C-824.
Man with the Hod, The—May 16 (Vogue) S-1574; C-1537.
Master Shakespeare, Strolling Player (5 parts)—April 20 (Mutual Masterpiece De Luxe—Thanhouser No. 94) S-863; C-824.
Medicine Bend (5 parts)—July 3 (Mutual Master Picture de Luxe Signal) C-2262; R-2257.
Mix-Up at Rudolph's, A—May 14 (Vogue) S-1394; C-1356.
Mix-Up in Photos, A—April 16 (Vogue) S-685; C-824.
Modern Knight, A (2 parts)—June 23 (Mustang).
M. T. Dome's Awful Night—May 5 (Cub) S-1038; C-1356.
Mutual Weekly No. 63—March 16 (Mutual) S-Vol. 27, pg. 2074; C-105.
Mutual Weekly No. 64—March 23 (Mutual) S-145; C-284.
Mutual Weekly No. 65—March 30 (Mutual) S-330; C-462.
Mutual Weekly No. 66—April 5 (Mutual) S-508; C-647.
Mutual Weekly No. 67—April 12 (Mutual) S-685; C-824.
Mutual Weekly No. 68—April 19 (Mutual) S-863; C-989.
Mutual Weekly No. 69—April 26 (Mutual) S-1034; C-1182.
Mutual Weekly No. 70—May 3 (Mutual) S-1221; C-1356.
Mutual Weekly No. 71—May 10 (Mutual) S-1393; C-1537.
Mutual Weekly No. 72—May 17 (Mutual) S-1754; C-1713.
Mutual Weekly No. 73—May 24 (Mutual) S-1754; C-1904.
Mutual Weekly No. 74—May 31 (Mutual) S-1942; C-2062.
Mutual Weekly, No. 75—June 7 (Mutual) S-2101; C-2261.
Mutual Weekly, No. 76—June 14—Mutual) S-2299
Mutual Weekly, No. 77—June 21 (Mutual).
Mutual Weekly, No. 78—June 28 (Mutual)
My Partner (5 parts)—March 20 (Mutual Masterpicture De Luxe—Gaumont No. 83) S-148; C-Vol. 27, pg. 2031; C-102.

N

Nailing On the Lid—June 4 (Vogue) S-1944; C-2062.
Nancy's Birthright (5 parts)—May 22 (Mutual Masterpicture De Luxe—Signal No. 103) S-1577
National Nuts—May 28 (Vogue) S-1575; C-1904.

Net, The (5 parts)—April 1 (Mutual Masterpicture De Luxe—Thanhouser No. 88) S-512; C-463.
Nosey Ned—April 2 (Gaumont) C-463.
Nosey Ned—April 26 (Gaumont) C-989.
Nosey Ned—May 17 (Gaumont) C-1537.
Nosey Ned—May [illegible] (Gaumont) C-1713.
No title—May 14 [illegible]uty) S-1396; C-1356.
Number, Please?—April 19 (Beauty) S-862; C-824.
Nymph, The (2 parts)—May 30 (Thanhouser) S-1755; C-1905.

O

Oh! Oh! Oh! Henery!!! (2 parts)—April 4 (Thanhouser) S-330; C-285.
On a Still Hunt—April 2 (Vogue) C-463.
On the Rampage—March 24 (Cub) S-144; C-285.
Other People's Money (5 parts)—June 1 (Mutual Masterpicture De Luxe—Thanhouser No. 106) S-1940; C-1713.
Out for the Count—May 2 (Vogue) S-1221; C-1182.
Overcoat, The (5 parts)—May 8 (Mutual Masterpicture De Luxe—American No. 99) S-1577.
Overworked Oversea Overseer, The—April 15 (Falstaff) S-506; C-647.

P

Paul's Political Pull—March 28 (Falstaff) S-148; C-106.
Peanuts and Powder—April 12 (Beauty) S-510; C-647.
Pedigrees, Pups and Pussies—June 18 (Beauty) S-2296.
Pedro the Punk Poet—March 23 (Falstaff) S-Vol. 27, pg. 2074; C-106.
Pendulum of Chance (2 parts)—April 13 (American) S-684.
Peterson's Pitiful Plight—June 3 (Falstaff) S-1941; C-1904.
Pierre De Brissac, the Brazen (2 parts)—May 1 (American) S-1220· C-1182.
Pilgrim, The (2 parts)—June 9 (Mustang) S-2106; C-2262.
Plane Story, A—June 6 (Vogue) S-2101; C-2261.
Politickers—May 22 (Falstaff) S-1574; C-1537.
Pork Plotters, The—May 28 (Beauty) S-1571; C-1713.
Preparedness—May 26 (Cub) S-1574; C-1904
Pretender, The (2 parts)—May 15 (American) S-1575; C-1537.
Professor's Peculiar Precautions, The—April 8 (Falstaff) S-328; C-463.
Profligate, The (3 parts)—May 11 (American) S-1395; C-1356.
Public Approval (3 parts)—April 13 (Laemmle) S-503.

Q

Quality of Faith (5 parts)—May 1 (Mutual Masterpicture De Luxe—Gaumont No. 97) S-1040; C-1182.

R

Ranger of Lonesome Gulch, The (3 parts)—March 24 (Mustang) S-142; C-285.
Real Estaters—June 12 (Falstaff) S-2295; C-2262.
Realization (3 parts)—April 22 (American) S-862; C-647.
Reclamation, The (5 parts)—May 25 (Mutual Masterpicture De Luxe—American No. 104) S-1576; C-1904.
Reel Life No. 1—May 7 (Gaumont) S-1223; C-1356; R-1349.
Reel Life No. 2—May 14 (Gaumont) S-1580; C-1537.
Reel Life No. 3—May 21 (Gaumont C-1713.
Reel Life No. 4—May 28 (Gaumont) C-1904.
Reel Life, No. 5—June 4 (Gaumont) C-2261.
Reel Life, No. 6—June 11 (Gaumont) C-2262.
Reel Life, No. 7—June 18 (Gaumont).
Reel Life No. 8—June 25 (Gaumont).
Release of Dan Forbes, The (2 parts)—May 29 (American) S-1750; C-1905.
Repaid (2 parts)—May 22 (American) S-1750.
Return, The (2 parts)—April 21 (Mustang) 1034.
Revelations (5 parts)—March 30 (Mutual Masterpicture De Luxe—American No. 87) S-330; C-463.
Rival Rogues—May 23 (Vogue) S-1575; C-1713.
Romance of the Hollow Tree, The (2 parts)—April 11 (Thanhouser) S-506; C-647.
Rube's Hotel Tangle—April 11 (Vogue) S-684.
Ruffhouse—June 20 (Vogue).
Ruining Randall's Reputation—April 3 (Falstaff) S-328; C-463.

S

Safe Loss, A—June 27 (Vogue).
Sailor's Smiling Spirit, The—April 17 (Falstaff) S-860; C-647.
Sammy's Semi-Suicide—May 27 (Falstaff) S-1574; C-1713.
Sapville's Stalwart Son—April 10 (Falstaff) S-506; C-647.
Sawdust Love—June 2 (Cub) S-1754; C-1904; R-1903.
Search Me—March 23 (Vogue) S-142.
Secret of the Submarine, The, No. 1 (2 parts)—May 22 (Mutual Special Feature—American) S-1220; C-1182; R-985.
Secret of the Submarine, The, No. 2 (2 parts)—May 29 (Mutual Special Feature—American) S-1220; C-1356.
Secret of the Submarine, The, No. 3 (2 parts)—June 5 (Mutual Special Feature—American) S-1394; C-1537.
Secret of the Submarine, The, No. 4 (2 parts)—June 12 (Mutual Special Feature) C-2262.
Secret of the Submarine, The, No. 5 (2 parts)—June 19 (Mutual Special Feature).
Secret of the Submarine, The, No. 6 (2 parts)—June 26 (Mutual Special Feature).
See America First No. 27, "San Francisco. Cabl." March 19 (Gaumont) S-861; C-106.
See America First No. 28, "Palm Beach, Fla."—March 28 (Gaumont) S-330; C-285.
See America First No. 29, "Charleston, S. C."—April 2 (Gaumont) S-861; C-463.
See America First No. 30, "The Wonder Spots of Del Monte"—April 5 (Gaumont) S-861; C-463.
See America First No. 31, 'Historic St. Augustine, Fla."—April 12 (Gaumont) S-861; C-647.
See America First No. 32—April 19 (Gaumont).
See America First No. 33, "Charleston, S. C.," and cartoon subject—April 26 (Gaumont) S-1223; C-989.
See America First No. 34, "Yosemite Valley" and cartoon subject—May 3 (Gaumont) S-1223; C-1182.
See America First No. 35, "Atlanta, Ga."—May 10 (Gaumont) S-1580; C-1356.
See America First No. 36, "Yosemite National Park"—May 17 (Gaumont) S-1750; C-1537.
See America First No. 37, "Savannah, Ga."—May 24 (Gaumont) S-1750; C-1713.
See America First No. 38—May 31 (Gaumont) S-1944; C-1904.
See America First, No. 39, "Montgomery, Ala.," and Kartoon Komics—June 7 (Gaumont) C-2062.
See America First, No. 40, "Yellowstone National Park," and Kartoon Komics—June 14 (Gaumont) C-2262.
See America First, No. 41, 'Birmingham, Ala.," and The Bell of the Village—June 21 (Gaumont).
See America First, No. 42, "Glacier National Park," and Kartoon Komics—June 28 (Gaumont).
Sheriff of Plumas (2 parts)—June 16 (Mustang) S-2298; C-2262.
Shy Thirty Cents—May 30 (Vogue) S-1754; C-1904.
Sign of the Spade, The (5 parts)—June 26 (Mutual Masterpicture de Luxe, No. 113—American).
Signs of Spring—March 26 (Gaumont) C-285.
Silent Selby (3 parts)—April 13 (Mustang) S-510; C-824; R-821.
Simple Simon's Schooling—April 22 (Falstaff) 860.
Siren of the Jungle, A (2 parts)—June 24 (Centaur) S-2298.
Skelly's Skeleton—May 10 (Beauty) S-1396; C-1356.
Skillful Sleigher's Strategy, The—May 6 (Falstaff) S-1038; C-1182.
Slipping It Over On Father—April 23 (Vogue) S-856; C-989.
Snow Shoveler's Sweetheart, The—March 30 (Falstaff) S-148; C-285.
Snow Stuff (3 parts)—March 24 (Mustang) S-2076; C-643.
Soul Mates (5 parts)—June 8 (Mutual Masterpicture De Luxe—No. 108 American) S-1396; C-2062; R-1531.
Spirit of '61, The (3 parts)—May 4 (Thanhouser) S-1222; C-1182.
Stain in the Blood, The (5 parts)—April 27 (Mutal Masterpicture De Luxe—Signal No. 96) S-866; C-989.
Star of India, The (2 parts)—June 17 (Centaur) S-2100.
Steven's Sweet Sisters—May 20 (Falstaff) S-1392; C-1537.

T

Tangled Skins (3 parts)—June 29 (American).
Thinim Stout!—June 11 (Beauty) S-2101; C-2262.
Touch on the Key, The (2 parts)—May 8 (American) S-1395; C-1356.
Traffic Cop, The (5 parts)—April 6 (Mutal Masterpiece De Luxe—Thanhouser No. 90) S-512; C-463; R-458.
Trail of the Thief, The (3 parts)—June 1 (American) S-1941; C-2062.
Traitor, The—April 28 (Cub) S-1035; C-989.
Troubled Waters—March 19 (Vogue) S-Vol. 27, pg. 2074; R-284.
Trunk an' Trouble, A—March 29 (Beauty) S-142; C-106.
Twenty Minutes in Magic—May 21 (Beauty) S-1570; C-1537.
Twin Trunk Mystery, The—March 17 (Cub) S-Vol. 27, pg. 2076; C-106.
Two Beds and No. Sleep—April 30 (Beauty) S-1219; C-989.
Two Bits (2 parts)—April 7 (Mustang) S-510; C-647.

U

Under Azure Skies (3 parts)—April 8 (Mustang) S-685; C-647.
Unlucky Luke (2 parts)—April 28 (Mustang) S-1218; C-1182; R-1175.

W

Wasted Years, The (5 parts)—June 19 (Mutual Masterpicture de Luxe—Centaur, No. 111) S-2299.
Watchful Waiting—April 12 (Gaumont) C-647.
Wayfarers, The (3 parts)—April 16 (American) S-684; C-463.
Ways of the World, The (2 parts)—April 3 (American) S-508.
Weakling, The (2 parts)—May 2 (Thanhouser) S-1032; C-1182.
When Adam Had 'Em—June 28 (Beauty).
When She Played Broadway (2 parts)—May 9 (Thanhouser) S-1222; C-1356.
Where Wives Win June 10 (Falstaff) S-1042 C-2262
Whispered Word, The (2 parts) [illegible]ch 15 (Thanhouser) S-145; C-Vol. 27, [illegible]
Whispering Smith (5 parts) [illegible] Masterpicture de Luxe—[illegible], No. 100) S-2106; C-2062.
Widow of Dreams, The (3 parts) June 15 (Thanhouser) C-2062, R-2068
Willing Wendy to Willie April 29 (Falstaff) S-861; C-989.
Winning Punch, The—April 7 (Cub) S-328; C-647.
With a Life at Stake (2 parts)—May 5 (Mustang) S-1218; C-1356.

Pathe Exchange, Inc.

A

Algeria, New and Old—April 15 (Pathe) S-690; C-989.
Around Mount Fugi (Picturesque Japan)—June 5 (Pathe) S-2108; C-2262.
Arrows of Hate (No. 9 of "The Iron Claw"—2 parts)—April 24 (Pathe S-1044; C-1183.
Ascent to Mt. Rainier, The (Picturesque America) and Beautiful Lake Chuzenji (Picturesque Japan)—May 8 (Pathe) S-1400; C-1537.
Awful Romance, An—June 12 (Mittenthal) S-2108.

B

Beautiful Lake Chuzenji (Picturesque Japan) and Ascent to Mt. Rainier (Picturesque America)—May 8 (Pathe) S-1400; C-1537.
Beyond Recall (No. 8 of "Who's Guilty?"—2 parts)—June 26 (Arrow) S-2300.
Big Jim Garrity (5 parts)—April 18 (Gold Rooster Players) S-690; C-648; R-845.
Boob Weekly, The—May 8 (Pathe) S-1398; C-1356; R-98.
"Branded as a Thief" (No. 13 of "The Red Circle"—2 parts)—March 11 (Balboa) S-Vol. 27, pg. 2084; C-106; R-99.

C

Coal Mines of Hongay, The—April 8 (Pathe) S-516; C-648.

D

"Double Resurrection, The" (No. 15 of the "Iron Claw"—2 parts)—June 5 (Feature) S-2108; C-2262.
Dross and Diamonds (2 parts)—April 29 (Arrow) C-1356.

F

Fatal Pie, The—June 5 (Pathe) S-2106; C-2262.
France's Canine Allies—June 12 (Pathe) S-2108.
From Kitchen Mechanic to Movie Star; or Achieving Success via the Noodle Route (Pathe—Cartoon), and Japan's Ancient Capital Nara—June 19 (Pathe) S-2300.

G

Girl That Didn't Matter, The (2 parts)—April 15 (Balboa) S-690; C-824; R-821.
Girl Who Won, The (2 parts)—April 8 (Balboa) S-690.
Girl with the Green Eyes, The (5 parts)—May 15 (Gold Rooster Play) S-1581; C-1538; R-1529.
Glimpses of San Francisco—April 22 (Pathe) S-868; C-1183.
Gorges of Colorado, The (Picturesque America)—June 12 (Pathe) S-2110.
Green-Eyed God, The (No. 18 of "The Iron Claw"—2 parts)—June 26 (Feature) S-2301.

H

Haunted Canvas, The (No. 12 of "The Iron Claw"—2 parts)—May 15 (Feature) S-1581; C-1713; R-1710.
Head Dresses of Holland—June 5 (Pathe) C-2262.
Hidden Face, The (No. 13 of "The Iron Claw"—2 parts)—May 22 (Feature) S-1756; C-1905.
Hoodoo Helper, The (No. 7 of "The Iron Claw"—2 parts)—April 10 (Feature) S-516; C-824.
How Birds Feed Their Young—April 29 (Pathecolor) S-1044; C-1182.
How Flowers Breathe—March 25 (Pathe) S-151.
How Small Sea Creatures Breed, and Siberia, the Vast Unknown, No. 6—May 1 (Pathe) S-1228.
How to Bring Up a Child, and Leap Year—May 22 (Pathe) S-1758; C-1905.

I

Idaho's Waterfalls—April 8 (Pathe) S-516; C-647.
Incorrigible Captive, The (No. 5 of "The Iron Claw"—2 parts)—S-151; C-463; R-459.
In Soft in a Studio—March 22 (Phunphilms) S-151; C-106.
In the French Soudan (Picturesque Africa)—March 25 (Pathe) S-151.
Iron Claw, The (No. 4 "The Name and the Game"—2 parts)—March 20 (Feature) S-151; C-463; R-159.
Iron Claw, The (No. 5 "The Incorrigible Captive"—2 parts)—March 27 (Feature) S-151; C-463; R-159.
Iron Claw, The (No. 6 "The Spotted Warning"—2 parts)—April 3 (Feature) S-516; C-648.
Iron Claw, The (No. 7 "The Hooded Helper"—2 parts)—April 10 (Feature) S-516; C-824.
Iron Claw, The (No. 8 "The Stroke of Twelve"—2 parts)—April 17 (Feature) C-989.

Iron Claw, The (No. 9 "Arrows of Hate"—2 parts)—April 24 (Feature) S-1044; C-1183; R-1176.
Iron Claw, The (No. 10 "The Living Dead"—2 parts)—May 1 (Feature) S-1226; C-1357 R-1351.
Iron Claw, The (No. 11 "The Saving of Dan O'Mara"—2 parts)—May 8 (Feature) S-1398; C-1537.
Iron Claw The (No. 12 "The Haunted Canvas"—2 parts)—May 15 (Feature) S-1581; C-1713; R-1710.
Iron Claw, The (No. 13 "The Hidden Face"—2 parts)—May 22 (Feature) S-1756, C-1905.
Iron Claw, The (No. 14 "The Plunge for Life"—2 parts)—May 29 (Feature) S-1758.
Iron Claw, The (No. 15 "The Double Resurrection"—2 parts)—June 5 (Feature) S-2108, C-2262.
Iron Claw, The (No. 16 "The Unmasking of Davy"—2 parts)—June 12 (Feature) S-2108
"Iron Claw, The" (No. 17, "The Vanishing Faker" 2 parts) June 19 (Feature) S-2300.
"Iron Claw, The" (No. 18, "The Green-Eyed God" 2 parts)—June 26 (Feature) S-2301.

J

Japan's Ancient Capital Nara (Pathe), and From Kitchen Mechanic to Movie Star, or Achieving Success Via the Noodle Route—June 19 (Pathe Cartoon)
Judgment Day (No. 14 and last of "The Red Circle"—2 parts)—March 18 (Balboa) S-2086; C-285.

L

Lady Killers—April 19 (Phunphilms) S-807.
Leap Year & How to Bring Up a Child—May 22 (Pathe) S-1758; C-1905.
"Living Dead, The" (No. 10 of "The Iron Claw" 2 parts) May (Pathe) S-1226 C-1357, R-1351.
Lonesome Luke, Circus King—March 29 (Phunphilms) S-334; C-463.
Luke and the Bomb Throwers—May 8 (Pathe) C-1537.
Luke Pipes the Pippins—March 15 (Pathe) S-2084; C-106.
Luke's Double—April 12 (Phunphilms) S-680, C-824.
Luke's Last Laugh June 5 (Phunphilms) C-2262.
Luke's Late Lunchers May 22 (Rolin) S-1758, C-1905.
Luke's Lost Lamb June (Phunphilms) C-1713
Luke's Fatal Flivver—June 19 (Rolin) S-2300.
Luke's Society Mix-Up June 26 (Rolin) S-2300.

M

Matrimonial Martyr, A (5 parts)—June 12 (Gold Rooster) S-2110

N

"Name and the Game, The" (No. 4 of "The Iron Claw"—2 parts)—March 20 (Feature) S-151; C-463, R-459.

O

On the Island of Luzon (Philippine Islands) & Siberia, the Vast Unknown, No. 7—May 15 (Pathe) S-1582, C-1905.
Our Lobster Supply and Perak the Protected—June 26 (Pathe) S-2301.

P

Pathe News No. 19, 1916—March 4 (Pathe) S-1894, C-106
Pathe News No. 20, 1916—March 8 (Pathe) S-2084; C-106.
Pathe News No. 21, 1916—March 11 (Pathe) S-2084.
Pathe News No. 22, 1916—March 15 (Pathe) S-150; C-285.
Pathe News No. 23, 1916—March 18 (Pathe) S-150; C-463.
Pathe News No. 24, 1916—March 22 (Pathe) S-334; C-463.
Pathe News No. 25, 1916—March 25 (Pathe) S-514; C-647.
Pathe News No. 26, 1916—March 29 (Pathe) S-516; C-647.
Pathe News No. 27, 1916—April 1 (Pathe) S-516; C-824
Pathe News No. 28, 1916—April 5 (Pathe) S-688, C-824.
Pathe News No. 29, 1916—April 8 (Pathe) S-690; C-989.
Pathe News No. 30, 1916—April 12 (Pathe) S-867 C-989.
Pathe News No. 31, 1916—April 16 (Pathe) S-867; C-1182.
Pathe News No. 32, 1916—April 19 (Pathe) S-1042; C-1182.
Pathe News No. 33, 1916—April 23 (Pathe) S-1042; C-1182.
Pathe News No. 34, 1916—April 26 (Pathe) S-1226; C-1356.
Pathe News No. 35, 1916—April 30 (Pathe) S-1226.
Pathe News No. 36, 1916—May 3 (Pathe) S-1398; C-1537.
Pathe News No. 37, 1916—May 7 (Pathe) S-1581
Pathe News No. 38, 1916—May 10 (Pathe) S-1581; C-1713.
Pathe News No. 39, 1916—May 14 (Pathe) S-1581; C-1713.
Pathe News No. 40, 1916—May 17 (Pathe) S-1756.
Pathe News No. 41, 1916—May 21 (Pathe) S-1750; C-2262.
Pathe News No. 42, 1916—May 24 (Pathe) S-1944.
Pathe News No. 43, 1916—May 28 (Pathe) S-2106.
Pathe News, No. 44, 1916—May 31 (Pathe).
Pathe News, No. 45, 1916—June 4 (Pathe) S-2299.
Pathe News, No. 46, 1916—June 7 (Pathe) S-2300.
Pathe News, No. 47, 1916—June 11 (Pathe).
Pathe News, No. 48, 1916—June 14 (Pathe).
Pathe News, No. 49, 1619—June 18 (Pathe).
Pathe News, No. 50, 1916—June 21 (Pathe).
Pathe News, No. 51, 1916—June 25 (Pathe).
Pathe News, No. 52, 1916—June 28 (Pathe).
Perak, the Protected, and Our Lobster Supply—June 26 (Pathe) S-2301.
"Plunge for Life" (No. 14 of "The Iron Claw"—2 parts)—May 29 (Feature) S-1758.
Puppets of Fate (No. 1 of "Who's Guilty?"—2 parts)—March 11 (Balboa) S-Vol. 27, R-1535.

R

Reckless Wrestlers—May 15 (Mittenthal) S-1581.
Red Circle, The (No. 13 "Branded as a Thief"—2 parts) March 11 (Balboa) S-Vol 27 pg 2084; C-106; R-99.
Red Circle, The (No 14 and last number "Judgment Day"—2 parts) March 18 (Balboa) S-Vol. 27, pg. 2086; C-285.

S

"Saving of Dan O'Mara, The" (No. 11 of "The Iron Claw"—2 parts)—May 8 (Pathe) S-1398; C-1537.
Saving the Shad Supply & Yunnan-Fou (Southwest China)—May 22 (Pathe) S-1758.
Siberia, the Vast Unknown (No 4)—April 1 (Pathe) S-334.
Siberia, the Vast Unknown (No. 5)—April 22 (Pathe) S-867; C-1182
Siberia, the Vast Unknown (No. 6)—May 1 (Pathe) S-1226.
Siberia, the Vast Unknown (No. 7)—May 15 (Pathe) S-1582; C-1905
Siberia, the Vast Unknown (No. 8)—May 29 (Pathe) S-1760.
Silent Shame, The (No. 4 of "Who's Guilty?"—2 parts)—May 29 (Arrow) S-1758, R-1898.
Sold Out (No. 5 of "Who's Guilty?"—2 parts—June 5 (Arrow) S-2108.
"Sowing the Wind" (No. 6 of "Who's Guilty?"—2 parts)—June 12 (Arrow) S-2108.
Skylight Sleep—April 5 (Phunphilms) S-516; C-647
"Sold Out" (No. 5 of "Who's Guilty?"—2 parts) June 5 (Arrow) S-2108, C-2262; R-2258
Some Fresh Water Fishes—June 5 (Pathe) S-2106
"Sowing the Wind" (No. 6 of "Who's Guilty?"—2 parts)—June 12 (Arrow) S-2108; C-2262; R-2258
"Spotted Warning, The" (No. 6 of "The Iron Claw"—2 parts)—April 3 (Pathe) S-516; C-648
"Stroke of Twelve, The" (No. 8 of "The Iron Claw"—2 parts)—April 17 (Feature) C-989.

T

Tangled Web, The (No. 3 of "Who's Guilty?"—2 parts)—May 22 (Arrow) S-1756; R-1898.
Teddy and the Angel Cake—April 15 (Pathe) S-690, C-989
Them Was the Happy Days?—April 26 (Phunphilms) S-1044.
Tight Rein, The (No. 2 of "Who's Guilty?"—2 parts)—May 15 (Arrow) C-1538, R-1535; S-1581
Towns of Tunis, The (Northern Africa)—April 29 (Pathe) S-1044, C-1183.
Trouble Enough—May 1 (Mittenthal) S-1226; C-1356.
Truth Crushed to Earth, The (No. 7 of "Who's Guilty?" 2 parts)—June 19 (Arrow) S-2300.

U

"Unmasking of Davy" (No. 16 of "The Iron Claw"—2 parts)—June 12 (Feature) S-2108.

V

Vanishing Faker, The (No. 17 of "The Iron Claw" 2 parts)—June 19 (Feature) S-2300.

W

"Who's Guilty?" (No. 1 "Puppets of Fate"—2 parts)—May 8 (Arrow) S-1398; C-1537; R-1535.
"Who's Guilty?" (No. 2 "The Tight Rein"—2 parts)—May 15 (Arrow); C-1537; R-1535; S-1581
"Who's Guilty?" (No. 3 "The Tangled Web"—2 parts)—May 22 (Arrow) S-1756; C-1905; R-1898.
"Who's Guilty?" (No. 4 "The Silent Shame"—2 parts)—May 29 (Arrow) S-1758; C-1905; R-1898.
"Who's Guilty?" (No. 5 "Sold Out"—2 parts)—June 5 (Arrow) S-2108; C-2262; R-2258.
"Who's Guilty?" (No. 6 "Sowing the Wind"—2 parts)—June 12 (Arrow) S-2108; C-2262; R-2258.
"Who's Guilty?" (No. 7, "Truth Crushed to Earth" 2 parts)—June 19 (Arrow) S-2300.
"Who's Guilty?" No. 8 "Beyond Recall" (2 parts)—June 26 (Arrow) S-2300.
Woman's Law, The (5 parts)—March 21 (Gold Rooster Play) S-151; C-285; R-276.

Y

Yunnan-Fou (Southwest China) and Saving the Shad Supply—May 22 (Pathe) S-1758.

Z

Zinc Mines of Long Hit (French Indo-China)—June 5 (Pathe) S-2106; C-2262.

Unicorn Film Service Corp.

A

All for the Love of Laura—June 2 (Gayety).
All on Account of an Olive—May 20 (Hippo).
Auntie's Romance—May 18 (Jockey).

B

Baby in the Case, The—June 5 (Gayety).
Bachelor's Romance (2 parts)—May 11 (Lily).
Bandit's of Lone Pine—May 14 (Utah).
bare Escape—May 6.
Billy's Find—June 1 (Jockey).
Birthday Gift May 19 (Supreme).
Black Mark, The—May 16 (July).
Blindness of Jealousy, The—June 16 (Lily).
Bob Armstrong's Reward—June 6 (Hiawatha).
Boy Scouts May 4.
Bride to Order May 29 (Gayety).
Broken Hearts—June 7 (Buffalo).
Busy Bee, The—May 26 (Gayety).

C

Call of Heart, The (2 parts)—May 15 (Supreme).
Cashier's Ordeal, The—June 14 (Supreme).
Chaps and Chaperons—May 3.
Chief's Ward, The (2 parts)—May 2 (Hiawatha).
Circumstantial Hero, A, and The Live Wire—June 17 (Hippo).
Closed Door, The—June 16 (Jockey).
Crucial Test, The—June 6 (Lily).

D

Daughter of the Hills, A—May 30 (Hiawatha).
Deceiving Dad—May 9.
Demon's Victims, The (2 parts)—May 13 (Sunset).
Disappearance of Johnny (2 parts) May 18 (Lily)
Dividing Line, The May 23 (Hiawatha).
Divided Love May 17 (Buffalo)
Dog Gone Romance—Mar 6.
Double Reward—June 2 (Rancho).

E

Eagle Feather, The—May 16 (Hiawatha).
Empty Crib, The—May 27 (Supreme).
Enchanted Matches—June 1 (Jockey).

F

Falsely Accused May 26 (Hiawatha).
Fate's Decree—June 4 (Utah).
Father's Flirtation May 17 (Hippo).
Fisherman's Choice, A—May 21 (Puritan).
For His Brother's Sake—May 10 (Puritan).
Formal (2 parts) June 8 (Lily).
From Out of the Past—June 14 (Rancho).

G

Gangsters' Decoy, The—May 12 (Supreme).
Gentleman of Leisure, A—May 27 (Hippo).
Ghost's Bride, The (2 parts)—June 15 (Puritan).
Good Skate, A—May 11 (Jockey).

H

Heart of a Peddler, The—June 3 (Supreme).
Higher Voice, The—June 3 (Rancho).
Indoo's Revenge, The (2 parts)—May 25 (Lily).
His Indian Guardian—June 3 (Sunset).
His Indian Wife—May 9 (Hiawatha).
His Leading Lady—June 17 (Rancho).
His One and Only—June 10 (Hippo).
His Wife's Visitor and Love and Overalls—June 15 (Gayety).
Hobo Impostor—May 25 (Jockey).
Hold-Up at Devil's Pass—May 10.
Hubby's Escapade—June 10 (Hippo).
Hubby's Present—May 23 (Judy).

I

Indian Child's Gratitude—May 28 (Utah).
In the Balkans—May 29 (Gayety).
In the Fangs of Jealousy—May 3 (Puritan).
In the Hills of Kentucky—May 24 (Buffalo).

J

Johnny on the Spot—June 8 (Jockey).

K

Kentucky Brothers—May 30 (Puritan).
King's Vengeance, The—June 4 (Puritan).

L

Little Grains of Rice—June 12 (Gayety).
Little Heroine, The—June 18 (Supreme).
Lives of Gold (2 parts)—June 12 (Puritan).
Live Wire, The, and A Circumstantial Hero—June 17 (Hippo).
Love and Overalls and His Wife's Visitor—June 15 (Gayety).
Lure of Gold, The (2 parts)—June 12 (Puritan).

M

Man Who Came Back—June 18 (Rancho).
Mary Makes Believe—May 20 (Hippo).
Mary's Mistake—May 22 (Gayety).
Mexican Insurrectos, The—May 20 (Sunset).
Midnight Escapade, A—May 21 Jockey).
Missing Necklace—June 7 (Puritan).
Mixed Brides—June 7.
Modern Hercules—May 31 (Hippo).

Mother—June 13 (Sunset).
Mother's Strategy—May 23 (Rancho).
Musical Deception, A—May 16 (Judy).
Mystery at Shallow Creek—May 17 (Sunset).

N

Nation's Capitol—May 18 (Jockey).
Nearly Married—June 3 (Hippo).
Neighborly Neighbors—May 2.
New Mail, The—Jun 8 (Jockey).
New Prospector, The—June 6 (Hiawatha).
New Ranch Owner, The—May 24 (Hippo).
Nobler Love, The—June 17 (Supreme).

O

O'Brien's Investment—May 28 (Jockey).
Option, The (2 parts)—May 1 (Supreme).
Our Boys in Pursuit of Mexican Bandits (2 parts)—May 6.
Our Darling Needs Nourishment—May 8.
Our Darling's Chips—May 27 (Hippo).
Our Darling's Playmate—May 23 (Judy).

P

Pale-Faced Injuns—June 7.
Percy's Transformation—May 1.
Pete's Peculiar Pal—May 5 (Gayety).
Pretzel and Flanigan—May 12 (Gayety).
Price He Paid, The (2 parts)—May 29.

R

Real Love and Counterfeit Money—May 14 (Jockey).
Recoil, The—June 11 (Puritan).
Reel Redskins—May 4.
Remade Maid—June 9 (Gayety).
Rival Candidates—May 31 (Buffalo).
Rosary, The (2 parts)—June 5 (Puritan).
Rose of Love, The—May 16 (Hiawatha).
Rustler's Retribution—June 10 (Sunset).

S

Sacred Oath, The—June 1 (Lily).
Sacrifice, The—May 5 (Supreme).
Skating Craze at Moodyville—May 30 (Judy).
Smiling Bandit, The—May 5 (Rancho).
Spirit of Revenge, The (2 parts)—May 4 (Lily).
Squaw's Loyalty—June 10 (Utah).
Stone Hammer, The—May 24 (Supreme).
Sure Shot, The—May 12 (Rancho).
Syncopated Melody—May 9.

T

Tango and Poker—May 10 (Hippo).
Teacher and the Bully—May 15 (Gayety).
Tell-Tale Stain—May 17 (Puritan).
Tess of the Hills (2 parts)—May 8 (Supreme).
Their Indian Friend—May 19 (Rancho).
Their Noble Relations—June 13 (Jockey).
Tommy of the Shrew—June 6 (Judy).
Toys of Mystery—May 11 (Jockey).
Tricking the Trickster—May 22 (Gayety).
Two of a Kind—June 11 (Jockey).

U

Uncut Diamond—May 28 (Puritan).
U. S. Cavalry at Fort Meyer—May 9.

V

Valet Romance—May 1.
Village School Master—May 26 (Supreme).
Viper, The—May 3 (Buffalo).

W

Wheat King, The—May 31 (Puritan).
When a Man Weakens—June 2 (Supreme).
Wholesale Proposals—May 19 (Gayety).
Wife's Dilemma—June 14 (Hippo).
Willie the Sleuth—June 4 (Jockey).
Wisdom of the White Man—June 13 (Hiawatha).
With Bulgaria's Fighting Forces—May 1.
Wrong Room, The—May 21 (Utah).

Y

Yellow Hound (2 parts)—May 22 (Supreme).

Triangle Film Corporation

A

Apostle of Vengeance (5 parts)—June 25 (Ince) S-2301.
Aryan, The (5 parts)—April 9 (Kay-Bee) S-868; C-648.

B

Bathhouse Blunder, A (2 parts)—April 2 (Keystone) S-688; R-983.
Bathtub Perils (2 parts)—May 14 (Keystone) R-2259.
Beggar of Cawnpore, The (5 parts)—April 30 (Kay-Bee) S-1400; C-1183; R-983.
Bright Lights, The (2 parts)—Feb. 20 (Keystone) S-Vol. 27, pg. 1895; C-106; R-Vol. 27, pg. 1663.
Bucking Society (2 parts)—April 16 (Keystone) S-1042.
Bugle Call, The (5 parts)—June 4 (Ince) S-2112; C-2063; R-1175.
By Stork Delivery (2 parts)—March 26 (Keystone) S-334; C-463; R-279.

C

Child of the Paris Streets (5 parts)—May 21 (Fine Arts) S-2110; C-1714; R-1531.
Children in the House, The (5 parts)—April 30 (Fine Arts) S-1400; C-1183; R-820.
Civilization's Child (5 parts)—April 23 (Kay-Bee) S-1226; C-1183; R-820.

D

Dash of Courage, A (2 parts)—May 7 (Keystone) S-1582; C-1713; R-1708.
Dividend, The (5 parts)—June 18 (Ince) R-2059; S-2301.

G

Going Straight (5 parts)—June 4 (Fine Arts) S-2112; C-2063; R-1708.
Good Bad Man, The (5 parts)—May 7 (Fine Arts) S-1582; C-1183; R-643.
Grouches and Smiles—May 18 C-1538.
Gypsy Joe (2 parts)—March 19 (Keystone) S-151; C-285.

H

Habit of Happiness, The (5 parts)—April 2 (Fine Arts) S-688; C-285; R-Vol. 27, pg. 2028.
Her Marble Heart (2 parts)—May 7 (Keystone) S-1760.
His Bitter Pill (2 parts)—April 30 (Keystone) S-1582.
His Bread and Butter (2 parts)—April 9 (Keystone) S-1040.
His Last Laugh (2 parts)—April 9 (Keystone) S-1040; C-824.
His Wife's Mistake (2 parts)—April 2 (Keystone) S-688; C-648; R-643.
Hoodoo Ann (5 parts)—March 26 (Fine Arts) S-154; C-648; R-458.

I

Innocent Magdalene (5 parts)—June 18 (Fine Arts) R-2059; S-2301.

L

Lion and the Girl, The (2 parts)—April 30 (Keystone) S-1760; C-1538; R-1531.
Little Meena's Romance (5 parts)—April 9 (Fine Arts) S-868; C-648; R-101.
Love Riot, A (2 parts)—March 19 (Keystone) S-334.

M

Market of Vain Desire (5 parts)—May 28 (Ince) S-2112; C-1714; R-1531.
Moonshiner, The (2 parts)—May 21 (Keystone).
Moral Fabric, The (5 parts)—March 19 (Kay-Bee) S-Vol. 27, pg. 1896; C-106; R-Vol. 27, pg. 1850.
Mr. Goode, The Samaritan (5 parts)—May 28 (Fine Arts) S-2110; C-1714; R-1708.

N

No-Good Guy, The (5 parts)—May 7 (Ince) S-1582; C-1183; R-983.
Not My Sister (5 parts)—May 14 (Ince) S 1760; C-1357; R-1350.

O

Old Scoundrel, An (2 parts)—March 26 (Keystone) S-518.
Other Man, The (2 parts)—April 16 (Keystone) S-1223.

P

Primal Lure, The (5 parts)—May 21 (Ince) S-2110; C-1714; R-1350.

R

Rags—April R-101.
Raiders, The (5 parts)—March 26 (Fine Arts) S-154; C-106; R-Vol. 27, pg. 1663.
Reggie Mixes In (5 parts)—June 11 (Fine Arts) S-2112; C-2063; R-1900.

S

Snow Cure, The (2 parts)—April 23 (Keystone) S-1226; C-1357; R-1350.
Sold for Marriage (5 parts)—April 16 (Fine Arts) S-1042; C-648; R-458.
Sorrows of Love (5 parts)—June 11 (Ince) S-2114; C-2063; R-1900.
Stepping Stone, The (5 parts)—April 16 (Kay-Bee) S-1042; C-648; R-297.
Sunshine Dad (5 parts)—April 23 (Fine Arts) S-1226.
Susan Rocks the Boat (5 parts)—May 14 (Fine Arts) S-1760; C-1357; R-1175.

V

Village Vampire, A (2 parts)—March 12 (Keystone) S-Vol. 27, pg. 1718; C-106.

W

Waifs, The (5 parts)—April 2 (Kay-Bee) S-688; C-285; R-101.
Wife and Auto Trouble (2 parts)—March 5 (Keystone) S-Vol. 27, pg. 1896; C-106; R-Vol. 27, pg. 1850.
Wild Girl of the Sierras, A (5 parts)—June 25 (Fine Arts) S-2302.

Paramount Pictures Corp.

A

Al Falfa and the Milkmaid—April (Bray-Cartoon).
Alien Souls (5 parts)—May 11 (Lasky) R-1352.
American Beauty (5 parts)—June 29 (Pallas).
Among the Head Hunters—May 15 (Burton Holmes Travel Picture) C-1537.
Audrey (5 parts)—April (Famous Players) R-283.

B

Bobby Bumps and His Goatomobile—May 17 (Bray Cartoon) C-1356.
Bobby Bumps Goes Fishing—June 1 (Bray Cartoon) C-1905.
Bobby Bump's Fly Swatter—June 29 (Bray—Cartoon).
Burton Holmes Travelogue—May 22 (Burton Holmes Travel Picture) C-1713.
Burton Holmes Travelogue, June (Burton Holmes Travel Picture) C-2062.

C

Clown, The (5 parts)—June 19 (Lasky).
Col. Heeza Liar Captures Villa—May (Bray-Cartoon).
Col. Heeza Liar Wins the Pennant—April 27 (Bray-Cartoon) R-983.
Col. Heeza Liar and the Bandit—June 22 (Bray Cartoon).
Cruising Through the Philippines—May 22 (Burton Holmes Travel Picture).

D

David Garrick (5 parts)—May 1 (Pallas) R-984.
Destiny's Toy (5 parts)—June 15 (Famous Players).
Dog Eaters of Benguet—May 1 (Burton Holmes Travel Picture) R-983.

E

Eternal Grind, The (5 parts)—April 17 (Famous Players) S-696; C-647; R-642.
Evil Thereof (5 parts)—June 5 (Famous Players) R-2057.

F

Farmer Al Falfa's Tentless Circus—June 8 (Bray-Cartoon) C-2062.
Feud Girl, The (5 parts)—May (Famous Players) R-1533.
For the Defense (5 parts)—April (Lasky) C-106; R-Vol. 27, Pg. 2026.

G

Gutter Magdalene (5 parts)—June 1 (Lasky) R-2058.

H

Heart of Nora Flynn (5 parts)—April 24 (Lasky) C-1182; R-984.
Heart of Paula, The (5 parts)—April 3 (Pallas) S-696; C-463; R-281.
Hiking with the Igorots—May 8 (Burton Holmes Travel Picture) C-1182.

I

Innocent Lie, The (5 parts)—April 20 (Famous Players) C-1537; R-1349.

K

Kid Casey the Champion—June (Bray-Cartoon).

L

Long Arm of the Law—April (Bray-Cartoon).
Lost Bridegroom, The (5 parts)—March 20 (Famous Players) S-694; C-106; R-104.
Love Mask, The (5 parts)—April 13 (Lasky) S-696; C-989; R-819.

M

Making of Maddalena, The (5 parts)—June 8 (Morosco) S-2116; R-2254.
Maria Rosa (5 parts)—May 2 (Lasky) C-1356; R-1180.
Miss Nanny Goat on a Rampage—May (Bray-Cartoon).
Molly Make-Believe (5 parts)—April 10 (Famous Players) S-869; R-822.
Moment Before, The (5 parts)—May (Famous Players) R-1178.
Murderous Moros of Mindano—May 29 (Burton Holmes Travel Picture).

P

Paramount Pictographs No. 9—April 2.
Paramount Pictographs No. 10—April 9.
Paramount Pictographs No. 11—April 16.
Paramount Pictographs No. 12—April 23
Paramount Pictographs No. 13—April 30.
Paramount Pictographs No. 14—May 7 C-1182.
Paramount Pictograph No. 15—May 14 C-1537.
Paramount Pictograph No. 16—May 21.
Paramount Pictograph No. 17—May 28.
Paramount Pictograph No. 18, Making a Sailor June 4; C-1905.
Paramount Pictograph No. 19—June 11 (Paramount) C-2062.
Paramount Pictograph, No. 20—June 18 (Paramount).
Paramount Pictograph, No. 21—June 25 (Paramount).
Pasquale (5 parts)—May 18 (Morosco) C-1713; R-1532.
Penal Colony of Palawan—June 12 (Burton Holmes Travel Picture).
Police Dog in the Park—May 17 (Bray-Cartoon) C-1537.

R

Race, The (5 parts)—April 6 (Lasky) S-696; C-989; R-639.
Red Widow, The (5 parts)—May 4 (Famous Players) R-982.

S

Saints and Sinners (5 parts)—May 25 (Famous Players) R-1903.
Saleslady, The (5 parts)—March 23 (Famous Players) S-694; R-283.
Silks and Satins (5 parts)—June 12 (Famous Players) R-2260.
Sowers, The (5 parts)—March 30 (Lasky) S-696; C-463; R-281.
Sweet Kitty Bellairs (5 parts)—May 22 (Lasky) R-1705.

T

Thousand Dollar Husband (5 parts)—May 29 (Lasky) R-1903.

Through the Lowlands of Luzon—April (Burton Holmes Travel Picture).
Toyland Paper Chase—May 10 (Bray-Cartoon).

U

Up and Down the Pasig River—April (Burton Holmes Travel Picture).

V

Visiting the Sultan of Sulu—June 5 (Burton Holmes Travel Picture).

W

World's Great Snare (5 parts)—June 26 (Famous Players).

V-L-S-E, Inc.

A

Artie, the Millionaire Kid (5 parts)—April 17 (Vitagraph) S-699; C-825; R-817.
At Piney Ridge (3 parts)—May 1 (Selig) S-1049; R-928.

B

Britton of the Seventh (5 parts)—May 8 (Vitagraph) S-1406; C-992; R-Vol. 27, pg. 439.

C

Charlie Chaplin's Burlesque on "Carmen" (4 parts)—April 10 (Essanay) S-699; C-648; R-639.
Cycle of Fate, The (5 parts)—April 3 (Selig) S-522; R-456.

D

Destroyers, The (5 parts)—June 5 (Vitagraph) S-2118; R-2054.
Dollars and the Woman (6 parts)—March 20 (Lubin) S-520; R-100.

F

Flames of Johannis (5 parts)—April 10 (Lubin) S-698; R-644.

G

God's Country and the Woman (8 parts)—April 24 (Vitagraph) S-1404; C-990; R-985.

H

Havoc, The (5 parts)—March 20 (Essanay) S-Vol. 27, pg. 2091; R-278.
Hearst-Vitagraph News Pictorial No. 17, 1916—Feb. 28 (Vitagraph) S-158.
Hearst-Vitagraph News Pictorial No. 18, 1916—March 2 (Vitagraph) S-158; C-Vol. 27, pg. 1856.
Hearst-Vitagraph News Pictorial No. 19, 1916—March 6 (Vitagraph) C-Vol. 27, pg. 2032.
Hearst-Vitagraph News Pictorial No. 20 1916—March 10 (Vitagraph) S-340; C-Vol. 27, pg. 2032.
Hearst-Vitagraph News Pictorial No. 21, 1916—March 13 (Vitagraph) S-340; C-107.
Hearst-Vitagraph News Pictorial No. 22, 1916—March 17 (Vitagraph) S-340; C-107.
Hearst-Vitagraph News Pictorial No. 23, 1916—March 20 (Vitagraph) S-340; C-286.
Hearst-Vitagraph News Pictorial No. 24, 1916—March 24 (Vitagraph) S-698; C-286.
Hearst-Vitagraph News Pictorial No. 25, 1916—March 27 (Vitagraph) C-464.
Hearst-Vitagraph News Pictorial No. 26, 1916—March 31 (Vitagraph) S-698; C-648.
Hearst-Vitagraph News Pictorial No. 27, 1916—April 3 (Vitagraph) S-104; C-648.
Hearst-Vitagraph News Pictorial No. 28, 1916—April 7 (Vitagraph) S-1048; C-648.
Hearst-Vitagraph News Pictorial No. 29, 1916—April 10 (Vitagraph) S-1228; C-825.
Hearst-Vitagraph News Pictorial No. 30, 1916—April 14 (Vitagraph) S-1228.
Hearst-Vitagraph News Pictorial No. 31, 1916—April 17 (Vitagraph) S-1404; C-990.
Hearst-Vitagraph News Pictorial No. 32, 1916—April 21 (Vitagraph) S-1404; C-990.
Hearst-Vitagraph News Pictorial No. 33, 1916—April 24 (Vitagraph) S-1583; C-1183.
Hearst-Vitagraph News Pictorial No. 34, 1916—April 28 (Vitagraph) S-1583; C-1183.
Hearst-Vitagraph News Pictorial No. 35, 1916—May 1 (Vitagraph) S-1766; C-1357.
Hearst-Vitagraph News Pictorial No. 36, 1916—May 5 (Vitagraph) S-1766; C-1357.
Hearst-Vitagraph News Pictorial No. 37, 1916—May 8 (Vitagraph) S-1946; C-1538.
Hearst-Vitagraph News Pictorial No. 38, 1916—May 12 (Vitagraph) S-1946; C-1538.
Hearst-Vitagraph News Pictorial No. 39, 1916—May 15 (Vitagraph) S-2118; C-1714.
Hearst-Vitagraph News Pictorial No. 40, 1916—May 19 (Vitagraph) S-2118; C-1714.
Hearst-Vitagraph News Pictorial No. 41, 1916—May 22 (Vitagraph) C-1905; S-2304.
Hearst-Vitagraph News Pictorial No. 42, 1916—May 26 (Vitagraph) C-1905; S-2304.
Hearst-Vitagraph News Pictorial No. 43, 1916—May 29 (Vitagraph) C-2063.
Hearst-Vitagraph News Pictorial No. 44, 1916—June 2 (Vitagraph) C-2063.
Hearst-Vitagraph News Pictorial, No. 45, 1916—June 5 (Vitagraph) C-2263.
Hearst-Vitagraph News Pictorial, No. 46, 1916—June 9 (Vitagraph) C-2263.
Hearst-Vitagraph News Pictorial, No. 47, 1916—June 12 (Vitagraph).
Hearst-Vitagraph News Pictorial, No. 48, 1916—June 16 (Vitagraph).
Hearst-Vitagraph News Pictorial, No. 49, 1916—June 19 (Vitagraph).
Hearst-Vitagraph News Pictorial, No. 50, 1916—June 23 (Vitagraph).
Hearst-Vitagraph News Pictorial, No. 51, 1916—June 26 (Vitagraph).
Hearst-Vitagraph News Pictorial, No. 52, 1916—June 30 (Vitagraph).
Hero of Submarine D-2, The (5 parts)—March 13 (Vitagraph) S-Vol. 27, pg. 1898; C-107; R-Vol. 27, pg. 2023.
His Dukeship, Mr. Jack—May 8 (Vitagraph) S-1406.
Hunted Woman, The (5 parts)—March 6 (Vitagraph) S-1897; C-107; R-Vol. 27, pg. 1845.

I

Into the Primitive (5 parts)—May 29 (Selig) S-1767; R-1899.

K

Kernel Nutt's Hundred Dollar Bill—June 5 (Vitagraph) S-2120.
Kernel Nutt in Mexico—June 12 (Vitagraph) S-2120.
Kernel Nutt, the Footman—May 29 (Vitagraph) S-1586.
Kernel Nutt, the Janitor—May 15 (Vitagraph) S-1405.
Kernel Nutt Wins a Wife—May 22 (Vitagraph) S-1584.
Kernel Nutt's Musical Shirt—June 19 (Vitagraph S-2304.

L

Law Decides, The (5 parts)—May 1 (Vitagraph) S-871; C-990; R-981.
Lights of New York, The (5 parts)—May 29 (Vitagraph).
Little Shepherd of Bargain Row, The (5 parts)—April 24 (Essanay) S-1409.

M

Man Behind the Curtain, The (5 parts)—June 19 (Vitagraph) S-2304.
Mr. Jack a Doctor by Proxy—April 3 (Vitagraph) S-522.
Mr. Jack Goes Into Business—April 24 (Vitagraph) S-871.
Mr. Jack Hires a Stenographer—May 1 (Vitagraph) S-1406.
Mr. Jack Inspects Paris—March 27 (Vitagraph) S-109.
Mr. Jack's Artistic Sense—April 17 (Vitagraph) S-699.
Mr. Jack's Hat and the Cat—April 10 (Vitagraph) S-522.

O

Ordeal of Elizabeth, The (5 parts)—May 15 (Vitagraph) S-1583, C-1538, R-1532.

P

Police (2 parts)—May 27 (Essanay) S-1584.

R

Redemption of Dave Darcey, The (5 parts)—June 12 (Vitagraph) S-1583, R-2253, C-2263.

S

Salvation Joan (7 parts)—April 10 (Vitagraph) S-698; C-648; R-637.
Sherlock Holmes (7 parts)—May 15 (Essanay) S-1228, R-1530.
Supreme Temptation, The (5 parts)—March 20 (Vitagraph) S-Vol. 27, pg. 2091, C-107; R-101.
Suspect, The (5 parts)—May 22 (Vitagraph) S-1584, R-1707.

T

That Sort (5 parts)—June 12 (Essanay) S-2120; R-2256.
Those Who Toil (5 parts)—June 5 (Lubin) R-1711.
Two-Edged Sword, The (5 parts)—March 27 Vitagraph) S-158; C-286; R-279.

V

Valiants of Virginia (5 parts)—June 26 (Selig) 2306.
Vital Question, The (5 parts)—April 3 (Vitagraph) S-520; C-464, R-457.

W

Winifred, the Shop Girl (5 parts)—June 26 (Vitagraph).

World-Equitable

B

By Whose Hand? (5 parts)—April 17 (Equitable) S-868; C-825; R-818.

C

Chain Invisible, The (5 parts)—April 24 (Equitable) S-1046; C-990; R-981.
Closed Road, The (5 parts)—April 24 (Paragon) S-1046; C-990; R-980.

F

Fate's Boomerang (5 parts)—May 29 S-1947; C-1906; R-1898.
Feast of Life, The (5 parts)—May 1 (Paragon) S-1230, C-1183; R-1176.

H

Hand of Peril, The (5 parts)—March 27 (Paragon) S-838; C-286; R-277.
Her Maternal Right (5 parts)—May 8 (Paragon) S-1402, C-1357; R-1351.
His Brother's Wife (5 parts)—June 5 (Brady-Made) S-2114; C-2063; R-2054.
Human Driftwood (5 parts)—April 10 (Shubert) S-694; C-648; R-6[illegible].

L

La Boheme (5 parts)—June 19 (Brady-Made).

P

Passers-By (5 parts)—March 20 (Equitable) S-160; C-107; R-99.
Perils of Divorce (5 parts)—June 12 (Brady-Made) S-2303; R-2253; C-2263.

R

Reapers, The (5 parts)—April 3 (Triumph) S-518; C-464; R-455.

S

Shadow of Doubt, The (5 parts)—April 10 (Equitable) S-692; C-648; R-638.
Social Highwayman, The (5 parts)—April 17 (Peerless) S-868; C-825; R-818.
Struggle, The (5 parts)—March 27 (Equitable) S-338; C-286; R-277.
Sudden Riches (5 parts)—May 15 (Peerless) S-1587; C-1538; R-1529.
Supreme Sacrifice, The (5 parts)—March 20 (Premo) S-338; C-464; R-99.

T

Tangled Fates (5 parts)—May 22 S-1764; C-1714; R-1706.
Then I'll Come Back to You (5 parts)—April 3 (Frohman) S-518; C-464; R-455.

W

What Happened at 22—June 26 (Brady-Made).

Metro Pictures Corp.

B

Borrowing Trouble (5 parts)—June 5.

C

Childhood's Happy Days—April (Metro-Drew).
Come Back, The (5 parts)—April 24 S-1230; C-2062.
Count of Ten—April (Metro-Drew).

D

Dorian's Divorce (5 parts)—June 5 (Rolfe) S-1944.

F

Flower of No Man's Land, The (5 parts)—June 19 (Columbia) S-2303.

H

Half Million Bribe, The (5 parts)—April 10 (Columbia) S-870; C-989; R-982.
Her Great Price (5 parts)—March 27 (Rolfe) S-162, C-105; R-98.
His Great Triumph (5 parts)—May 22 (Columbia) R-2058; S-2305.

K

Kiss of Hate (5 parts)—April 3 (Columbia) S-869; C-988; R-982.

M

Masked Rider, The (5 parts)—June 12 (Balshofer) S-2114.
Million a Minute, A (5 parts)—May 8 (Quality) S-1400.
Model Cook, The—April (Metro-Drew).

N

Number One—April (Metro-Drew).

P

Playing with Fire (5 parts)—April 17 (Popular Plays & Players) S-870; C-1182; R-1177.
Purple Lady, The (5 parts)—June 26 (Rolfe).

S

Scarlet Woman, The (5 parts)—May 29 (Popular Plays & Players) S-2302.
Snowbird, The (5 parts)—May 8 (Rolfe) S-1400; C-2062.
Sweet Charity—April (Metro-Drew).
Swooners, The—April (Metro-Drew).
System Is Everything—April (Metro-Drew).

T

Their First—April (Metro-Drew).
Their Quiet Little Honeymoon—April (Metro Drew).

W

Wall Between, The (5 parts)—March 20 (Quality) S-334, C-462; R-455.

George Kleine

B

"Bells and Belles" (No. 7 of "The Mishaps of Musty Suffer")—April 12 S-520, R-Vol. 27, pg. 1848.

C

"Caught the Seminoles" (No. 2 of "Gloria's Romance")—May 29 S-1586; R-[illegible]7.
"Coming Down" (No. 10 of "The Mishaps of Musty Suffer")—May 3 S-1048; R-641.

G

Gathering Storm, The (No. 5 of "Gloria's Romance")—June 19 R-2057.
Gloria's Romance No. 1, "Lost in the Everglades"—May 22 S-1586; R-1174.
Gloria's Romance No. 2 "Caught by the Seminoles"—May 29 S-1586; R-1707.
Gloria's Romance No. 3, "A Perilous Love" mance")—June 5 R-2057.

Gloria's Romance No. 4, "The Social Vortex"—June 12 R-2057.
Gloria's Romance No. 5, "The Gathering Storm"—June 19 R-2057.
Gloria's Romance, No. 6, "Hidden Fires" (2 parts)—June 26.

H

Hidden Fires (No. 6 of "Gloria's Romance"—2 parts)—June 26.
Hold Fast (No. 3 of "The Mishaps of Musty Suffer")—March 15 S-154; R-Vol. 27, pg. 619.

J

Just Imagination (No. 8 of "The Mishaps of Musty Suffer")—April 19 S-692; R-641.

L

"Lightning Bell-Hop, The" (No. 6 of "The Mishaps of Musty Suffer")—April 5 S-338.
"Lost in the Everglades" (No. 1 of "Gloria's Romance")—May 22 S-1586; R-1174.

M

Mishaps of Musty Suffer, The (No. 1 "Cruel and Unusual")—March 1 S-154; R-Vol. 27, pg. 618.
Mishaps of Musty Suffer, The (No. 2 "Keep Moving")—March 8 S-154; R-Vol. 27, pg. 619.
Mishaps of Musty Suffer, The (No. 3 "Hold Fast")—March 15 S-154; R-619.
Mishaps of Musty Suffer, The (No. 4 Going Up")—March 22 S-154; R-Vol. 27, pg. 1848.
Mishaps of Musty Suffer, The (No. 5 "Look Out Below")—March 29 S-156; R-Vol. 27, pg. 1848.
Mishaps of Musty Suffer, The (No. 6 "The Lightning Bellhop")—April 5 S-338; R-Vol. 27, pg. 1848.
Mishaps of Musty Suffer, The (No. 7 "Bells and Belles")—April 12 S-520; R-Vol. 27, pg. 1848.
Mishaps of Musty Suffer, The (No. 8 "Just Imagination")—April 19 S-692; R-641.
Mishaps of Musty Suffer, The (No. 9 "Out of Order"—April 26 S-869; R-641.
Mishap of Musty Suffer, The (No. 10 and final "Coming Down")—May 3 S-1048; R-641.

O

Out of Order (No. 9 of "The Mishaps of Musty Suffer")—April 26 S-869; R-641.

P

Perilous Love, A (No. 3 of "Gloria's Romance"—2 parts)—June 5 S-1766.

S

"Social Vortex, The" (No. 4 of "Gloria's Romance")—June 12 R-2057.

Miscellaneous

A

Across the Mexican Border (2 parts)—April (Mexican Film Co.).
Alice in Wonderland (6 parts)—April (Union).
Alsace—April (Authors Film Co.) S-698.
Americanism—March (Will S. Rising) C-107; R-Vol. 27, pg. 2025.
Austria at War (2 parts)—March (Raver) S-336; R103.

B

Battle of Hearts (5 parts)—May 22 (Fox) C-2062.
Birth of a Man (5 parts)—April (Celebrated Players Film Co.).
Birth of Character, The (5 parts)—March (Clarige Films, Inc.) S-160.
Bishop's Secret (4 parts)—June 19 (Unity Sales Corp.).
Blazing Love—May (Fox) R-1352.
Blue Blood and Red—April (Fox) C-824; R-639.
Bobbie, of the Ballet (5 parts)—June 12 (Bluebird Photoplay, Inc.) S-2114; C-1904; R-1902.
Bondman The—April (Fox) C-284; R-277.
Britain Prepared—March (Chas. Urban) C-107; R-Vol. 27, pg. 2025.

C

Casey's Dream—June 21 (Reserve Photoplay, Inc.) R-1535.
Casey in a Pawnship—June 28 (Reserve Photoplay Corp.).
Casey's Kids—May (Reserve Photoplay, Inc.) C-1906; R-1535.
Casey's Servants—July 26 (Reserve Photoplay Inc.) C-1906; R-1535.
Casey, the White Wing—May (Reserve Photoplay, Inc.) C-1906; R-1535.
Caste—May (Ideal) R-1350.
Chip Off the Old Block, A—April (Cosmofotofilm-Juvenile) S-156; R-Vol. 27, pg. 1850.
Chip's Backyard Barnstormers (2 parts)—March (Cosmofotofilm-Juvenile) S-156.
Chip's Carmen—June (Cosmofotofilm-Juvenile) R-2058.
Chip's Elopement—March (Cosmofotofilm-Juvenile) S-156.
Chip's Rivals—March (Cosmofotofilm-Juvenile) S-158; C-2063.
City of Illusion, The (5 parts)—April (Ivan Film Productions) S-1046; R-460.
Civilization—June (Ince) R-2056.
Common Law—May (Lewis J. Selznick Productions).
Crippled Hand, The (5 parts)—May 1 (Bluebird Photoplay, Inc.) S-1048; C-824; R-820.

D

Diana (3 parts)—May 29 (Unity Sales Corp.).
Driftwood (5 parts)—March (Raver Film Corporation) S-336; C-286; R-103.

E

Elusive Isabel (6 parts)—May 1 (Bluebird Photoplay, Inc.) S-1404; C-1355; R-1179.
End of the World (6 parts)—May (Great Northern) C-1538; R-1353.
Eternal Sapho (5 parts)—May 7 (Fox) R-1536.
Eye of God, The (5 parts)—June 5 (Bluebird Photoplay, Inc.) R-1708.

F

Fall of a Nation, The (3 parts)—June (The National Drama Corp.) R-2256.
Fighting the Germans (5 parts)—May 8 (American Correspondent Film Corporation).
Fire King, The—April (All Feature Booking Agency).
Flirt, The (5 parts)—March 26 (Bluebird Photoplay, Inc.) S-Vol. 27, pg. 2091; C-105; R-Vol. 27, pg. 2025.
Following Villa in Mexico—April (Feinberg Amuse. Co.) C-825; R-817.
Folly of Revenge, The (5 parts)—April 9 (New York Film Corp.-Nola) S-518; C-648; R-461.
Folly of Sin, The (5 parts)—March (Great Northern) S-692; C-648; R-460.
For Sale—A Daddy—June (Juvenile).
Fortunate Youth, The (5 parts)—March (Raver-Ocean) S-336; C-286; R-103.

G

Gay Lord Waring, The (5 parts)—April 24 (Bluebird Photoplay, Inc.) S-869; C-823; R-642.
Get Villa Dead or Alive (2 parts)—May (The Beacon Films Inc.).
Gilded Spider, The (5 parts)—May 8 (Bluebird Photoplay, Inc.) S-1228; C-988; R-986.
Gold and the Woman (6 parts)—March 13 (Fox) S-1902; C-105; R-99.
Gorgona, The (4 parts)—May (Authors Film Co.) S-1762; R-1706.
Great Problem, The (5 parts)—April 17 (Bluebird Photoplay, Inc.) S-692; C-647; R-459.

H

Haunted—June (E. & R. Jungle Film Corporation) S-1946.
Her Husband's Wife—June (Ivan) R-1900.
Hypocrisy (5 parts)—June 5 (Fox) C-2261; R-2254.

I

Invisible Enemy—April (E-K-O) C-648.

J

Jockey of Death—April (Signet Films).
John Needham's Double (5 parts)—April 10 (Bluebird Photoplay, Inc.) S-518; C-284; R-277.
Jungle Cure—June (E. & R. Jungle Film Co.) S-1764.

K

Krazy Kat At Looney Park—June (International).

L

Life Without Soul—April (Raver).
Lovell Pictures—April R-280.

M

Man of Sorrow, A—May (Fox) C-1181; R-1175.
Modern Thelma, A—May (Fox) R-981.
My Country First (6 parts)—June 5 (Unity—Terris) S-1762; C-1714; R-1706.
Mysteries of Myra, The, No. 1 (3 parts)—April 24 (International Film Service, Inc.) S-1044; C-988; R-984.
Mysteries of Myra, The, No. 2 (2 parts)—May 1 (International Film Service, Inc.) S-1044.
Mysteries of Myra, The, No. 3 (2 parts)—May 8 (International Films Service, Inc.) S-1402; C-1538; R-1529.
Mysteries of Myra, The, No. 4 (2 parts)—May 15 (International Film Service, Inc.) S-1762; C-1713; R-1708.
Mysteries of Myra, The, No. 5 (2 parts)—May 22 (International Film Service, Inc.) S-1762; C-1713.
Mysteries of Myra, The, No. 6 (2 parts)—May 29 (International Film Service, Inc.) S-1847.
Mysteries of Myra, The, No. 7 (2 parts)—June 5 (International Film Service, Inc.) S-2116.
Mysteries of Myra, The, No. 8 (2 parts)—June 12 (International Film Service, Inc.) S-2303.
Mysteries of Myra, The, No. 9 (2 parts)—June 19 (International Film Service, Inc.).
Mysteries of Myra, The, No. 10 (2 parts)—June 26 (International Film Service, Inc.).

N

Naked Hearts (5 parts)—May 29 (Bluebird Photoplay, Inc.) S-1706; C-1536; R-1532.
"Napoleon" and "Sally"—April (E. & R. Jungle Film Co.).
Nurse and Martyr—April (Dominion Exclusive, Ltd.).

O

On the Firing Line with the Germans—April (Warn Film Syndicate).
On the Italian Battle Front (5 parts)—April (Il Giornale Italiano) R-2255.

P

Preparedness—April (Juvenile) R-461.
Pursuing Vengeance, The (5 parts)—June 12 (Unity Sales Corporation) S-1947; C-1906; R-1901.

R

Ramona—April (Clune) R-840.

S

Salamander, The—April (B. S. Moss) S-Vol. 26, Pg. 2450; R-Vol. 26, Pg. 2386.
Scandal—April (Fox) C-824; R-818.
Second Mrs. Tanqueray—May (Ideal) R-1350.
Shoes (5 parts)—June 26 (Bluebird Photoplay, Inc.) R-2257.
Sins of Men—May 15 (Fox) C-1712; R-1705.
Some Detective—June (E. & R. Jungle Film Corporation) S-1946.
Some of the Immortals, A (5 parts)—May 22 (Bluebird Photoplay, Inc.) S-1586; C-1355; R-1349.
Sonny Boy—June (Tefft Johnson Film Corp.) S-2304.
Spider and the Fly (5 parts)—May 29 (Fox) C-2062; R-2056.

T

Tangled Hearts (5 parts)—April 2 (Bluebird Photoplay, Inc.) S-336; C-284; R-101.
Three Godfathers (5 parts)—June 19 (Bluebird Photoplay, Inc.) C-2062; R-2055; S-2303.
Tom and Jerry—Bachelors, No. 1 (2 parts)—June 1 (Emerald M. P. Co.) S-1767.
Twilight Sleep—April (Modern Motherhood League).

U

Uncle's Little Ones—June (E. & R. Jungle Film Co.) S-1764.
Under the Mask (5 parts)—April (Authors Film Co.).
U. S. Marines Under Fire in Haiti—May (Feinberg Amuse. Co.) C-1357; R-1178.

W

What D'ye Think o' That!—June (E. & R. Jungle Film Co.) S-1764.
Where Are My Children? (5 parts)—June (Universal-State Rights) S-1748; C-1538; R-817.
Wife's Sacrifice, A (5 parts)—March 27 (Fox) S-162; R-457.
Willard-Moran Contest (4 parts)—April (Champion Sports Exhibition) R-283.
Woman's Awakening (5 parts)—April (Authors Film Co.).
Woman's Honor (5 parts)—June 12 (Fox).
Woman Who Dared, The (7 parts)—May (California M. P. Corp.).
Woman Wills, A (5 parts)—April (Sun Photoplay) S-1230; C-1183; R-1177.
World War in Kidland—June (Juvenile Film Corporation).

Y

Yellow Menace—June (Unity Sales Corp.).

Print This in Big Type on Your Bill Boards to

Draw the Crowds

This Summer:

This Theatre cool and comfortable—
Continuously ventilated by
"GLOBE"
VENTILATORS

Print it on your Programs, too.

You'll see a big difference in Summer Profits if you properly ventilate your theatre and **Advertise the Fact.**

It costs but little to install and nothing to operate "GLOBE" ventilators.

They are absolutely noiseless—no moving parts—always efficient—nothing to get out of order—will last a lifetime.

Fresh air—comfortable seats and good films make a combination hard to beat. Let us tell you how to supply the first, the year 'round, with "GLOBE" ventilators.

Fill out and send the coupon today.

GLOBE VENTILATOR CO.

Troy, N. Y.

TEAR HERE

Globe Ventilator Co., Dept. M, Troy, N. Y.

Gentlemen:—
Kindly send me information regarding cost of securing perfect ventilation for a Theatre seating ..... persons, and of approximately ..... cubic feet of air space.

Signed .....

Address .....

City and State .....

MUSIC SCORES

SPECIAL SCORES
are now published for Orchestra and Piano to fit all

Paramount Releases

Every Exhibitor should use them
Ask your Exchange

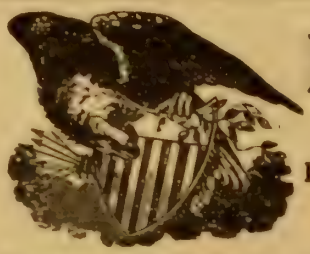
We have on hand a few Orchestra and and Piano parts for

CARMEN

Which we will sell at reduced rates
SMALL ORCH., $2.00 **PIANO 75 CTS.**
Cash with order—Postage extra

G. SCHIRMER, 3 EAST 43rd ST., NEW YORK

Send for free booklet "Music for the Photoplay"



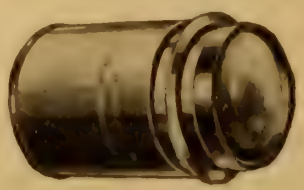
Peace Pictures

Beautifully Colored
Also
European War Pictures
(Neutral)
Illustrated Poems
On our own country.

Terms Moderate

Accompanied by Violinist, Pianist, Operator, Lantern, etc., for Theatres, Lyceums and Clubs, in or out of town. Music for dances.

LOUISE M. MARION
445 W. 23rd Street, New York
Phone 10396 Chelsea



The best theatres in the country are equipped with

Gundlach
Projection Lenses

This is in recognition of their superior illuminating power and perfect correction for a sharp, brilliant picture.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N. Y.

Vol. 28, No. 1 April 1, 1916 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Tangled Hearts" (Bluebird).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MUTUAL PICTURES

EDWIN THANHOUSER

Presents

FEAR

Action from the word "go" Surprise after surprise—and suspence. A story of cannon-ball power by LLOYD LONERGAN —a cast which includes

HOWARD M. MITCHELL **JUSTUS D. BARNES**
PEGGY BURKE **ROBERT WALKER**

3 REELS - RELEASED MARCH 29TH

FALSTAFF

COMEDIES

(MARCH 28)

PAUL'S POLITICAL PULL

With Fatty Walter Hiers at his dumpiest best

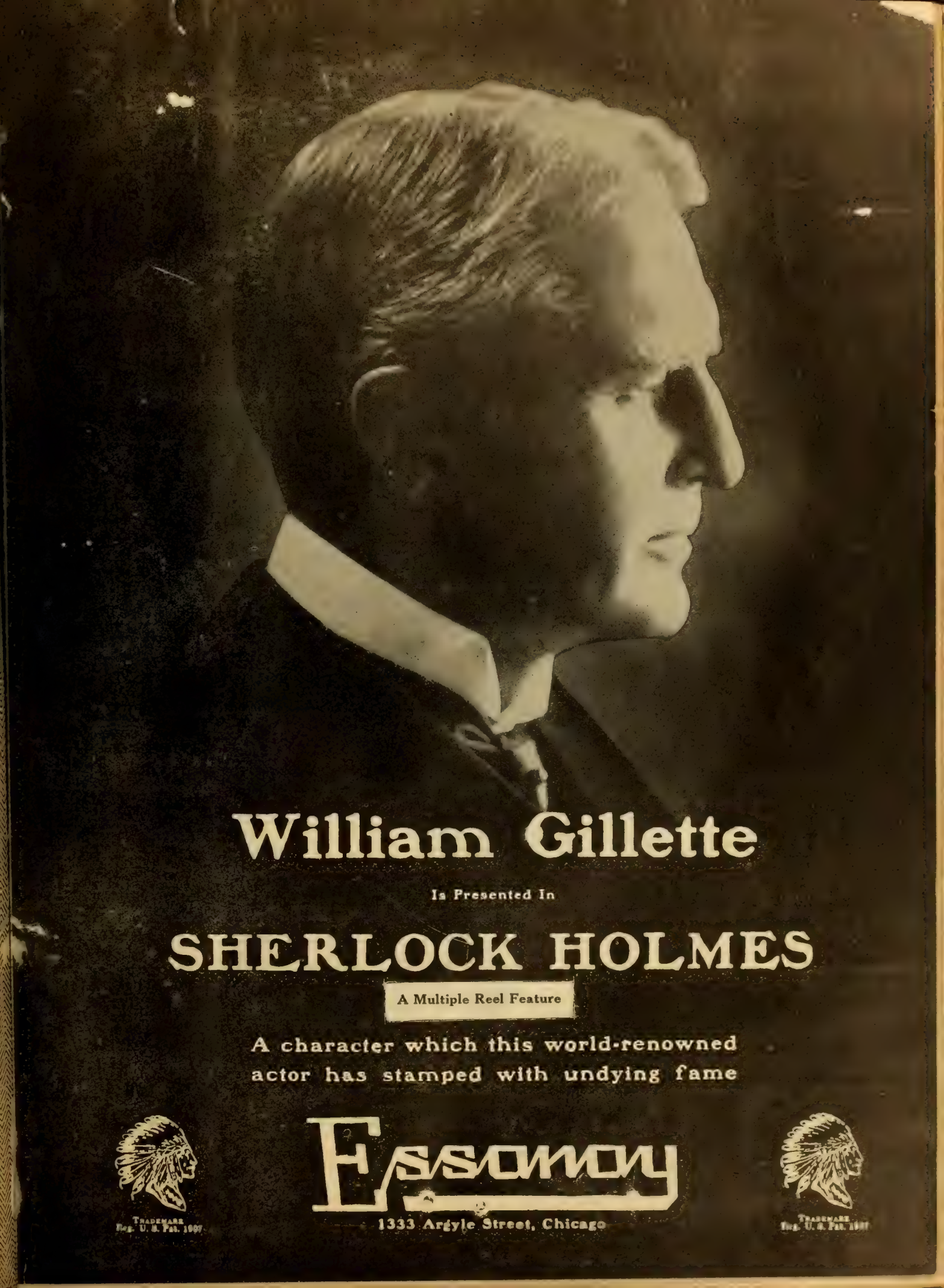
SINGLE REELS

The (MARCH 30)

SNOW SHOVELER'S SWEETHEART

Frances Keyes, Jay Yorke and Harry Bates in the cast

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.



William Gillette

Is Presented In

SHERLOCK HOLMES

A Multiple Reel Feature

A character which this world-renowned actor has stamped with undying fame

Essanay

1333 Argyle Street, Chicago

TRADEMARK Reg. U. S. Pat. Off.

TRADEMARK Reg. U. S. Pat. Off.

BLUEBIRD
'PINIONS

"'The Flirt' has the distinctive quality that makes pictures enjoyable." — New York Telegraph.

Special music for all BLUEBIRD Photo Plays may be secured from your Exchange

BLUEBIRD 'PINIONS

"The staging of 'Rupert of Hentzau" is very effective. The story is out of the ordinary and is well acted. Sure to please."—Cleveland Plain-Dealer.

BLUEBIRD Photo-Plays

(Incorporated)

The world's finest Screen Productions

Present

Sarah Bernhardt in "Jeanne Dore."

Helen Ware in "Secret Love."

Ida Schnall in "Undine."

Lois Weber and Phillips Smalley in "Hop, the Devil's Brew."

Carter De Haven in "The Wrong Door."

Louise Lovely in "The Grip of Jealousy."

"Rupert of Hentzau" with Jane Gail.

Mary Fuller in "The Strength of the Weak."

Hobart Bosworth in "The Yaqui."

"The Flirt" with Marie Walcamp

For bookings communicate with the Executive Offices of BLUEBIRD Photo Plays (Inc.), 1600 Broadway, New York, or your local BLUEBIRD Exchange.

Special music for all BLUEBIRD Photo Plays may be secured from your Exchange

RED FEATHER PHOTOPLAYS
ANNOUNCING
CLEO MADISON
In a great RED FEATHER production
with the true heart punch
"HER BITTER CUP"
A dramatic story of a woman's sacrifice for her people—the Poor.
Book through any UNIVERSAL Exchange

EVERY THEAT[illegible]REMIER PROD[illegible] MAKE ROOM
FOR A BIG BOX-[illegible]ON OF CELE[illegible] WINNER LIKE

THE FIRE KING

The Stupendous Spectacular Drama of

FIGHTING THE FLAMES

by CHARLES E. DAVENPORT in FIVE PARTS

Now Open
TO STATE RIGHTS BUYERS

IT'S EDUCATIONAL AS WELL AS SENSATIONAL
A COMBINATION THAT MEANS MONEY AT $2 A TICKET

or at 10 cents

THAT'S WHY IT WILL BOOK EVERYWHERE

HERE IT IS IN A PARAGRAPH

As one of the six thousand seven hundred brave men forming the fire-fighting force of the New York City Fire Department, the hero of this thrilling drama responds to the call of duty and fearlessly saves lives and property from the merciless grasp of the fire demon. In the final scenes of the picture he struggles through raging flames wearing a fireproof suit, and makes a daring rescue after he has been hurled through blazing flooring into a veritable fiery furnace.

A REMARKABLE SPECTACLE MAGNIFICENTLY STAGED

WIRE OR WRITE

ALL FEATURE BOOKING AGENCY
A. Rosenthal, General Manager
71 WEST 23rd STREET NEW YORK CITY

THERE ARE ONLY TWO KINDS OF PICTURES!

CLARA KIMBALL YOUNG

AND

JUST PICTURES!!

Are You a Wise Exhibitor

Are You One of the Progressives Who Have Already Applied for Contracts

Have You Taken Advantage of Our First Publicity Service Offers as Announced Once More on This Page

?

ACTUAL SIZE 7 x 5 INCHES

This is a Reproduction, exactly ONE-HALF SIZE—of the Beautiful Hand Colored Photograph we are shipping to hundreds of exhibitors at the absurdly low figure of ONE CENT Each.

Above is the Portrait in Oils, mounted in a Heavy Golden Frame, which we offer as a Lobby Decoration at $3.50 each—4 for $10.00—F. O. B. N. Y. .The actual size is 22 .x 14 inches—Frame 1½ inches wide.

Our

PUBLICITY SERVICE DEPARTMENT

Will Exploit

NEW AND STARTLING ADVERTISING NOVELTIES IN THE NEAR FUTURE

EACH OFFER WILL MEAN INCREASED BOX-OFFICE RECEIPTS FOR YOU!!

CLARA KIMBALL YOUNG

FILM CORPORATION

Lewis J. Selznick, Pres. and General Mgr.—126 West 46th St., New York

If You Have Not Applied for Service Do So at Once!!

THE PI EER
REST AND PREMIER PRODUCING COMPANY
IN THE P ENTATION OF CELEBRATED STARS
AND LAYS IN MOTION PICTURES

THE SYMBOL
OF
SCREEN SUPREMACY

"48 FAMOUS PRODUCTIONS A YEAR"

THE SIGN OF THE HIGHEST AND
MOST CONSISTENT PHOTOPLAY
STANDARD IN THE WORLD.

Released on the ***Paramount Program***

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
STUDIOS AND EXECUTIVE OFFICES
124-130 WEST 56TH. STREET, NEW YORK
CANADIAN DISTRIBUTORS
FAMOUS PLAYERS FILM SERVICE, LTD., CALGARY-MONTREAL-TORONTO.

Mae Murray

in

"To Have and To Hold"

"When it comes to good direction, good acting, splendid staging and a thoroughly excellent production, and no one point can be picked out as better than the rest, then it is time to be enthusiastic. The Lasky productions have been of a high class so far, but this surpasses them all."

—Philadelphia North American.

Distributors:
Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE (Ltd)

JESSE L. LASKY FEATURE PLAY CO (Inc)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky, Pres. — Samuel Goldfish, Vice-Pres and Treas. — Cecil B. DeMille, Director Gen.

Oliver Morosco

PRESENTS

CONSTANCE COLLIER

IN

"THE CODE OF MARCIA GRAY"

RELEASED MARCH 16

PRODUCED BY

The Oliver Morosco Photoplay Co.

NEW YORK LOS ANGELES

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD., MONTREAL, TORONTO, CALGARY

PARAMOUNT PICTURES

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co.,
the Oliver Morosco Photoplay Co., Pallas Pictures.

By National Advertising—
55,000,000 people know
that the Paramount Trade-Mark
stands for
Quality and Cleanliness—

You know that it
stands for
Fairness and Cooperation.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE or FORTY FIRST ST.
NEW YORK, N.Y.

No Paramount Star Needs An Introduction to Any Audience

With Famous Players Film Co.

Mary Pickford — Marguerite Clark
Hazel Dawn — Pauline Frederick
John Barrymore

With Jesse L. Lasky Feature Play Co.

Geraldine Farrar — Cleo Ridgeley
Marie Doro — Theodore Roberts
Blanche Sweet — Wallace Reid
Fannie Ward — Victor Moore
Mae Murray

With the Oliver Morosco Photoplay Co.

Anna Held — Constance Collier
George Beban — Myrtle Steadman
Lenore Ulrich — Maclyn Arbuckle
Dustin Farnum — Elsie Janis
Winifred Kingston — Florence Rockwell

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Do your patrons go home SATISFIED?

Released this Week

Daniel Frohman presents
JOHN BARRYMORE in
THE LOST BRIDEGROOM
Produced by
The Famous Players Film Co,

Daniel Frohman presents
HAZEL DAWN in
THE SALESLADY
Produced by
The Famous Players Film Co.

Paramount-Burton Holmes Travel-Pictures No. 7
"Going Some in San Francisco"

Paramount Pictographs No. 7
Our Inadequate Army (Infantry), by Frederick Palmer
Measuring and Weighing the Baby
Carving the Roast
Remarkable Hands
Political Cartoon and others.

Paramount Bray Cartoons, No. 12
Bray-Gilbert Silhouette Fantasie
"Inbad the Sailor Gets Into Deep Water"

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

B418

Paramount Pictures

Short Subjects

Produced to strengthen your program—not merely to fill it out.

Paramount-Burton Holmes Travel-Pictures

Photography, editing, and assembling personally supervised by Burton Holmes.

Paramount Pictographs

A Magazine on the Screen—the "Thinkograph."

Paramount-Bray Cartoons and Bray-Gilbert Silhouettes

Cartoon comedies that are distinctively different.

Paramount-South American Travel-Pictures

A series booked en bloc—but shown one reel per week or more, as you desire.

Paramount-Australian Travel-Series

Four remarkable pictures—booked en bloc, same manner as series above.

Is there a class of people in your town you especially desire to see in your house?

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

"RAVER" AND "OCEAN" PRODUCTIONS

OCEAN FILM

IN FIVE CORKING ACTS

WM. J. LOCKE'S BIGGEST SELLER

400 SCENES

500 PEOPLE

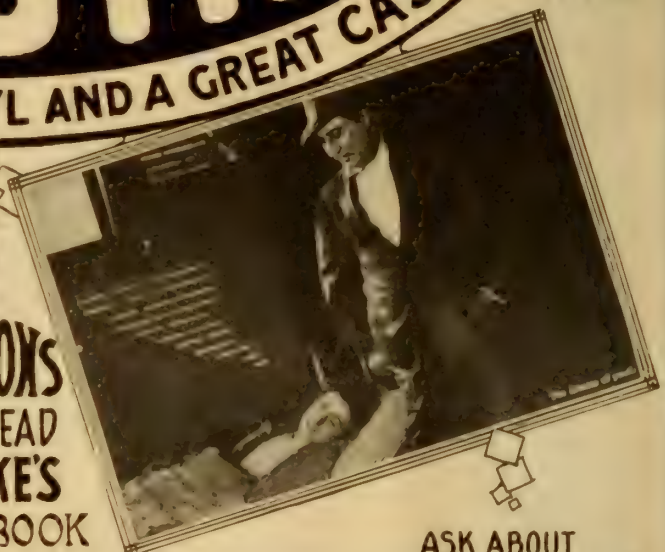
THE FORTUNATE YOUTH

5 STYLES POSTERS

12 LOBBY PHOTOS

WITH WILMUTH MERKYL AND A GREAT CAST.

MILLIONS HAVE READ LOCKE'S GREAT BOOK



ASK ABOUT "DRIFTWOOD" AND "LIFE WITHOUT SOUL"

TIME IS RIPE FOR A BIG KILLING ON STATE RIGHTS

GET OUR PRICES ON THIS AND OTHER HITS

ASK ABOUT "THE OTHER GIRL" "AUSTRIA AT WAR"

EXECUTIVE OFFICES, WORLD'S TOWER BLD'G.

RAVER FILM CORP. HARRY R. RAVER PRES.

STUDIOS, ROCKVILLE CENTER, L.I. NEW YORK, U.S.A.

Released on the METRO Program April 3.

METRO presents

ETHEL BARRYMORE

in

The KISS of HATE

By Madame de Grissac - Directed by William Nigh

The Most Astonishing Picture of the Year

Produced in Five Acts by

COLUMBIA PICTURES CORPORATION

The Date	*The Title*	*The Stars*
March 27	THE WALL BETWEEN	FRANCIS X. BUSHMAN *and* BEVERLY BAYNE
April 3	THE KISS OF HATE	ETHEL BARRYMORE
April 10	THE HALF MILLION BRIBE	HAMILTON REVELLE *and* MARGUERITE SNOW
April 17	PLAYING WITH FIRE	MADAME PETROVA
April 24	THE MAN WHO CAME BACK	HAROLD LOCKWOOD *and* MAY ALLISON
May 1	THE ROSE OF THE ALLEY	MARY MILES MINTER
May 8	A MILLION A MINUTE	FRANCIS X. BUSHMAN *and* BEVERLY BAYNE
May 15	THE SNOW BIRD	MABEL TALIAFERRO
May 22	THE SCARLET WOMAN	MADAME PETROVA
May 29	DORIAN'S DIVORCE	LIONEL BARRYMORE

GENERAL FILM SERVICE

OUR TEST, YOUR SCREEN

¶ Public taste is varied.

¶ That exhibitor succeeds who caters to the public's diverse interests.

¶ If a varied offering of one to three reel subjects is presented and the reels are good, the diversified taste of the public is satisfied.

¶ So the exhibitor who uses General Film Service does not gamble upon the excellence or non-excellence of his public's entertainment

¶ And General Film Releases are uniformly good.

General Film Company
200 Fifth Avenue
New York

GENERAL FILM SERVICE

SINGLE-REEL COMEDIES

Thursday, Vim

"PLUMP AND RUNT"

With Hardy and Ruge

AND

BURNS AND STULL

As "Pokes and Jabbs"

Being our Friday Vim

Posters That Please and Are Business-Getters

No Program is Complete Without a Vim Comedy

326 Lexington Avenue, New York

V|M COMEDIES V|M

GENERAL FILM SERVICE

MULTIPLE-REEL FEATURE

Three-Act Drama

"HAUNTED AND HOUNDED"

Starring

MADELINE PARDEE,

A Powerful Emotional Actress,

Will be our offering for

Friday, April 14.

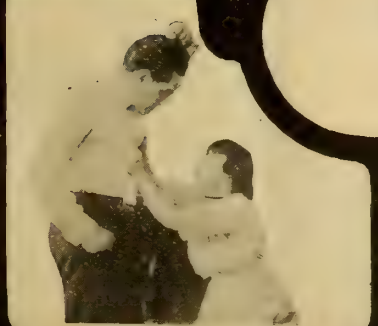
Directed by H. M. & E. D. Horkheimer.

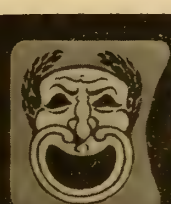
Quality Posters in One, Three and Six Sheets.

326 Lexington Avenue, New York

Knickerbocker

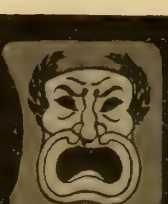
~ Star Features ~





KNICKERBOCKER

FEATURES



GENERAL FILM SERVICE

LUBIN

RELEASES

MARCH 27

DAVY DON COMEDY

"OTTO THE SOLDIER"

ONE ACT

MARCH 30

"THE VOICE IN THE NIGHT"

THREE ACT DRAMA

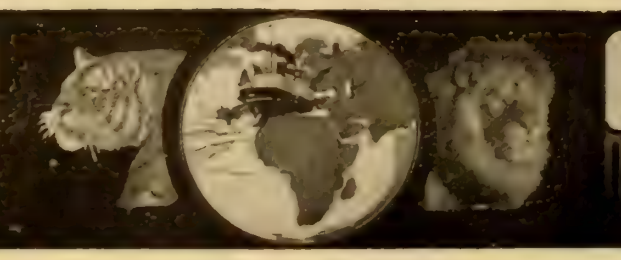
APRIL 1

BILLIE REEVE'S COMEDY

ONE ACT

"BILLIES DOUBLE"

LUBIN



GENERAL FILM SERVICE

SELIG'S SELECTED SERVICE

"Wives of the Rich"

A Selig Society Drama Featuring **Harry Mestayer** and co-stars.

Released Monday, April 10th

"The Beauty Hunters"

A Selig Rip-roaring Comedy with **James Bradbury.** Story by James Oliver Curwood.

Released Saturday, April 15th

"The Three Wise Men'

A Selig Drama with a purpose. Produced by **Colin Campbell** from the story written by Anthony McGuire. An All Star Cast, including **Bessie Eyton, Thomas Santschi, Guy Oliver** and **Edith Johnson.**

Released Monday, April 17th

"Too Many Chefs"

A Selig Western Comedy with **Tom Mix.**

Released Saturday, April 22nd

Selig Polyscope Co.

Chicago and Everywhere

TRADE S MARK

GENERAL FILM SERVICE

THE REGULAR
VITAGRAPH
PROGRAM
For the week
Commencing March 27th
Consists of
Two release days
Of comedy
And on Saturday
A stirring
Three-part
Broadway Star Feature,
Presenting
JOSEPH KILGOUR and
An All Star Cast.

REGULAR RELEASES

"Three Johns"

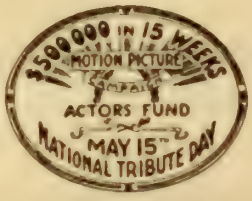
One-part Comedy—Monday, Mar. 27th
Presenting:
George Kunkel, George Holt,
George Stanley, Otto Benninger,
Jack Mower and Anne Schaefer.

"Freddy Foils the Floaters"

One-part Comedy—Friday, Mar. 31st
Presenting:
William Dangman, Frank Currier,
George O'Donnell, William Lytell, Jr.
and Joe Wallace.

"Out of the Quagmire"

Three-part Drama—Saturday, April 1st
BROADWAY STAR FEATURE
Presenting:
JOSEPH KILGOUR, Robert Whitworth,
Julia Swayne Gordon, Ned Finley,
Arthur Cozine, Eleanor Woodruff,
Adele Kelly and John T. Kelly.



Released through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

Broadway Star Features
Are the best three reelers
In the World.

—o—

"OUT OF THE QUAGMIRE"

Is further proof that the reputation
of these superlative pictures
Has been well earned.

—o—

It is replete with heart interest
It is photographically perfect.

—o—

"OUT OF THE QUAGMIRE"

Features the eminent star
JOSEPH KILGOUR—

—o—

This is another reason
Why Broadway Star Features
Are the best three reelers
In the world.

Released Saturday, April 1st.
Through the General Film.

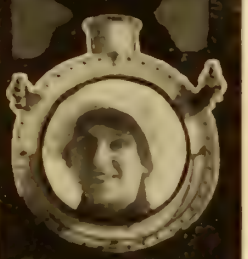
The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

"The Record Run"

Daring Helen Gibson in a thrilling tale of rival railroads that abounds in sensational exploits. Helen's leap from the hand-car to a runaway engine will startle you, but it is only one of the many thrills in this tense one-reel.

Released Saturday, April 8th



Kalem Regular Releases are "Single Reel Features"—Each has a Point of Strong Advertising Value

"Trapping the Bachelor"

Ethel Teare in a delightful tale of a matchmaking mix-up when friends set out to snare the bachelor's heart.

Released Wednesday, April 5th

"The Fickle Fiddler's Finish"

Sis Hopkins loves music, but the master violinist who captures her heart is a fickle soul who gets his punishment in a whirlwind climax.

Released Friday, April 7th

"From Altar to Halter"

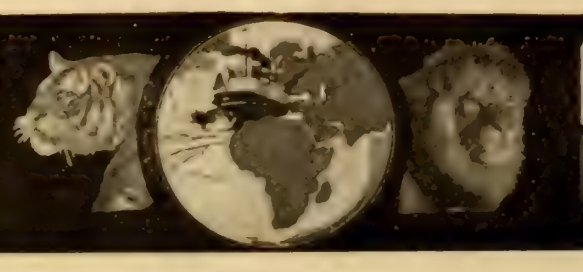
Married life is just one thing after another for Ham and Bud, but their troubles result in a comedy that keeps you laughing from the title to the tailpiece. Ham is lord and master in his home, but Bud is a lowly worm—and the worm turns.

Released Tuesday, April 4th

One and three-sheet posters of striking design on all Kalem single-reel releases. Stock "Ham and Bud" three-sheets that "pull them in."

KALEM COMPANY

235-239 W. 23d St. **New York City**



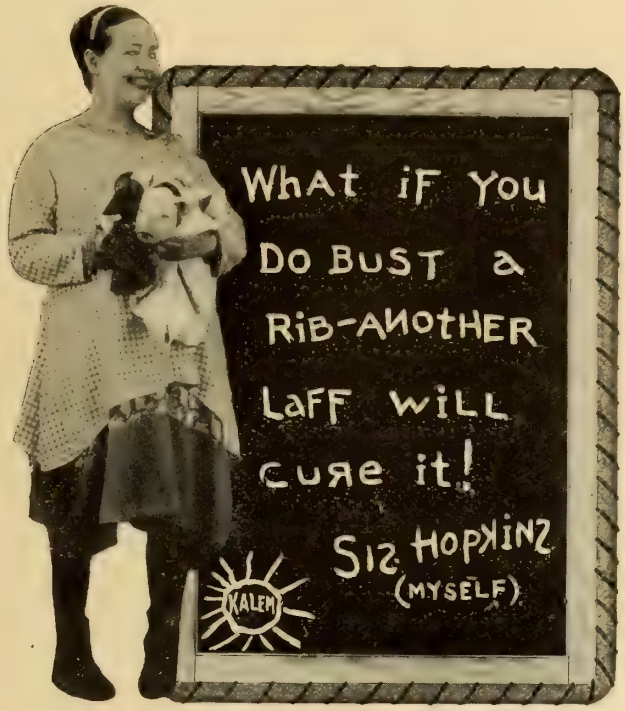
GENERAL FILM SERVICE

"Almost a Heroine"

America's Most Famous Fun-maker in Another Single Reel Laugh-fest.

Sis and her pet pig become involved in a kidnapping mystery that causes a whirl of excitement.

Released Friday, March 31st



SIS HOPKINS COMEDIES

With their tremendous advertising value—backed by productions of real merit—come to you in Regular Service, without a cent of extra cost. A single reel feature hit every week.

KALEM COMPANY

235-239 W. 23d St. **New York City**

GENERAL FILM SERVICE

Essanay Service

Essanay now is prepared to give you a better service than ever before—the best that can be had.

Its new studio—the largest artificially lighted in the world—now is in full operation.

This means no delay in production, no dependency on the inclemencies of weather. It means complete sets can be put in place at once, so all scenes will harmonize.

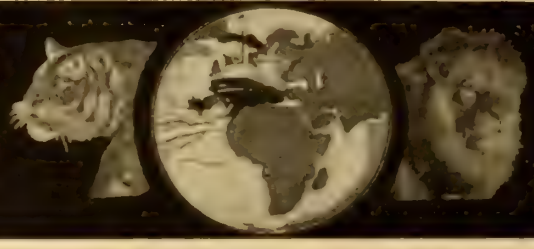
It means more care to detail and more artistic productions.

Essanay's service of standardized photo-plays can not be excelled.

Essanay

1333 Argyle Street, Chicago

Trade Mark
Reg.U.S.Pat.1907



GENERAL FILM SERVICE

Essanay Realism

Kipling's idea of paradise is a place where one can "draw the thing as he sees it."

This is the keynote of Essanay realism.

In every heart there is an innate love of truth to things as they are. When you look at a painting, when you read a book, when you see a photoplay that is true to life, you are instinctively stirred by the fact that it is as it should be.

You are quick to reject that which is untrue to things as you know them.

Essanay spares no pains to draw the things as it sees them and as they are.

That is why Essanay plays strike a universal chord.

Trade Mark
Reg.U.S.Pat.1907

Essanay

1333 Argyle Street, Chicago

GENERAL FILM SERVICE

"In matters of sex
Nature is frankly sensational---
only Man is morbid."

Sensational, not morbid, is the treatment of the sex problem—a legitimate dramatic theme—in

Paths That Crossed

The Three Reel Biograph **Released Wednesday, April 5**

A feature production in the regular service

With a cast including

Claire McDowell — Vola Smith
Charles H. Mailes — Jose Ruben

Directed by J. Farrell McDonald

Monday, April 3

Three Friends

Directed by D. W. GRIFFITH

The tragedy that impended after a woman broke up the bachelors' club.

Blanche Sweet — Henry Walthall
Mae Marsh — Lionel Barrymore.

The Biograph Re-issue

BIOGRAPH
QUALITY FILMS

GENERAL FILM SERVICE

In 49 Cities—

THE GENERAL FILM COMPANY

Maintains 51 Branches—Each Conducted for Your Interest—and Yours Alone

Albany	Memphis
Atlanta	Milwaukee
Baltimore	Minneapolis
Bangor	New Haven
Boston	Newark
Buffalo	New Orleans
Butte	New York City (4th Ave.)
Charlotte	New York City (23rd St.)
Chicago (City Hall)	Oklahoma City
Chicago (Wabash)	Omaha
Cincinnati	Philadelphia
Cleveland	Pittsburgh
Columbus	Portland
Dallas	St. Louis
Denver	Salt Lake City
Des Moines	San Francisco
Detroit	Scranton
Harrisburg	Seattle
Houston	Spokane
Indianapolis	Syracuse
Jacksonville	Washington
Kansas City	Wheeling
Los Angeles	Wilkesbarre

CANADA

Montreal	Toronto
St. John	Vancouver
Winnipeg	

General Film Company
200 Fifth Avenue
New York

Children's Performances

The insistent cry for "Better Films for Children" has inevitably become nation wide before the ever growing demand.

Not since "Punch and Judy" days has any entertainment proved the box office attraction as has our attraction which is well known as the Perfection in Child Literature.

$25,000 PRODUCTION

The Six-Reel Educational Fairy Tale

ALICE IN WONDERLAND

Featuring VIOLA SAVOY, Late Star of "The Littlest Rebel"

Exhibitors Should Co-operate with the Public Schools

Your Reference

Five Thousand Teachers at Their Convention at Rochester witnessed a screening on "Alice in Wonderland" (which was a part of the official programme).

Another Credential

Under the Direction of the Department of Education in the City of Buffalo, 25,000 Children and Adults (paid admissions), Saw "Alice in Wonderland."

Screened to crowded audiences Xmas week, Lexington Opera House, New York City, at "ADVANCED PRICES."

DIRECT BOOKINGS

THEATRES AND CIRCUITS IN THE PRINCIPAL CITIES WHO CAN OFFER TIME, COMMUNICATE DIRECT WITH THIS OFFICE.

Many other cities where "Alice in Wonderland" was featured, know its merits, as the regular admission prices were small factors, compared to the advance sale of reserve seats (an unusual event in movie circles).

Eskay Harris Feature Film Co., Inc.

Promoters of High Class Educational Features

126 West 46th St. Room 907 Phone 6299 Bryant New York City

The Most Successful Program Is a Varied One

ESSANAY'S SHORT SNAPPY SUBJECTS

THE DIXIE WINNER

2 act drama — March 28

presenting

Ernest Maupain and
Joyce Fair

VERNON HOWE BAILEY'S SKETCH BOOK OF PARIS

One reel with scenic — March 29

THE SPIDER'S WEB

3 act drama — April 1

presenting

Bryant Washburn
Elizabeth Burbridge
John Junior
John Lorenz

Released through General Film Co.

ESSANAY'S GREAT FEATURE PLAYS

The Discard
The Misleading Lady
Captain Jinks of the Horse Marines
A Daughter of the City
The Alster Case
The Raven
The Crimson Wing
The Man Trail
A Bunch of Keys
The Blindness of Virtue
In the Palace of the King
The White Sister
The Slim Princess
Graustark

Released through the V. L. S. E.

Coming

a new

ESSANAY-CHAPLIN

"Charlie Chaplin's Burlesque on Carmen"

The Strange Case of MARY PAGE

EACH EPISODE MORE THRILLING THAN THE ONE BEFORE.

THE COURT-ROOM IS LEFT BEHIND, THE JURY WAITS, AS LANGDON, HOT ON THE SCENT OF A NEW CLUE, BATTLES TO SAVE HIS SWEETHEART FROM DEATH.

HENRY WALTHALL AND EDNA MAYO ARE THE STARS.

Gowns By Lucile (Lady Duff Gordon).

Booked Through the General Film Co.

Essanay

1333 Argyle St., Chicago.
Geo. K. Spoor, President.

PICTURES WHICH CHALLENGE NATURE'S FIERCEST FORCES

SNOW-BOUND Washington!—country of blizzards and blockades!—mercury touching bottom!—small community!—country patronage! What more difficult test of their drawing powers could moving pictures have? Yet witness the report of Big Four's showing in the town of Sequim.

> "Last night's film enthusiastically received by large-sized crowd. V-L-S-E features deserve all credit for bringing out people with weather conditions at their worst. Terrific cold, snow and wind. All irrigation systems frozen and country folk beside themselves as to how to water stock, yet came long distances to see your picture."—*J. E. Musgrave, Mgr. Olympic Theatre, Sequim, Wash.*

And then to parallel this achievement in Northwestern Minnesota, land of bitter gales and biting cold, with the thermometerten below zero:

THE BROADWAY THEATER
ALBERT LEA, MINN.

V. B. VALLEAU, INC., LESSEE
F. H. MALLERY, LOCAL MANAGER
KLAW & ERLANGER, NEW YORK REPRESENTATIVES

V. L. S. E., Inc.
New York City

Gentlemen:

Enjoyed fine business last Sunday in spite of the extremely bad weather. In the evening the thermometer registered 10 below zero and a stiff northwest gale whirled the fine snow that had fallen during the day into a raging blizzard.

In spite of this, however, four young ladies and their escort, all good picture judges, made the drive in a bob-sleigh from Glenville (eight miles south) to Albert Lea, just to see our show. When they reached the theater, they were too cold to remove their own wraps, but after seeing the picture, they said it was worth all the discomfort to which they had been subjected, and started on the home trip, vowing they would be willing to do the same thing over again for so enjoyable an evening.

I consider this the greatest compliment ever indirectly paid a picture in my house, and cannot refrain from passing it along to you.

Yours very truly,

Valleau

Instances of the drawing power of V-L-S-E releases in every clime and under all conditions, might be multiplied tiresomely. In Dayton, Wash., for instance the American Theatre reports that "with the mercury two below zero, doors opened at 7:00 o'clock. At 7:30 'S. R. O.' Admission twenty-five cents. Box office records broken at 8:40." Suffice it here, however, to suggest that if you seek attractions of proved profit-making value, you would do well to consult the nearest V-L-S-E exchange.

We are always ready to help you help yourself.

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

"THE SUPREME TEMPTATION"

Featuring

ANTONIO MORENO

and

DOROTHY KELLY

A powerful, throbbing story, full of human interest, of the primrose path of gay Paris—of a grisette who loves, and of a man who is called upon to resist a terrible temptation.

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

An Absolute Assurance of Success is Represented in Every Production from the Pen of

DANIEL CARSON GOODMAN

Author of that most talked-of Novel

"Hagar Revelly"

and of the Pace-making, Receipt-building Photo Dramas

"SOULS IN BONDAGE"

With NANCE O'NEIL

"THE GODS OF FATE"

With RICHARD BUHLER

And ROSETTA BRICE

Dr. Goodman's stories strike fire with the enthusiasm of audiences everywhere, because they are first of all Human—because they are written with a master insight into the great world play of emotions, and because he has evolved the most potent methods of imparting these cross-currents of life to the screen.

Soon to be released, a new heart-high picture by Dr. Goodman:

"THE TOILERS"

With NANCE O'NEIL

Directed by Edgar Lewis

An epic of capital and labor, with a tremendous love interest in which a woman sacrifices her life-long vow of destruction, upon the alter of desire.

LUBIN FEATURE

Released through V.L.S.E. *Inc.*

"THOU SHALT NOT COVET"

A Strictly Out-of-the Ordinary Drama Written for Selig by James Oliver Curwood and Featuring

TYRONE POWER, KATHLYN WILLIAMS,

EUGENIE BESSERER and GUY OLIVER

The S. R. O. Sign Everywhere!

SELIG

Released through V.L.S.E. Inc.

TRADE MARK REG.
U.S. PAT. OFF

GLADYS HANSON,

famous on stage and screen, stirs the heart to the depths in H. S. Sheldon's powerful five act drama

"THE HAVOC,"

a story of love wrecked on the rocks of loneliness and passion—of a woman's reclamation—of the damnation of the despoiler.

Arthur Berthelet
Director

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"
Released through V. L. S. E. Inc.

BIG FOUR
V L
S E
FEATURE PLAY

LUBIN

SUCCESS

SIGN POST NO 9

V-L-S-E EXHIBITORS ITS BEST SALESMEN

BRANCH OFFICES

Atlanta
75 Walton St.

Boston
67 Church St

Chicago
Adams St. and Wabash Ave

Cincinnati
129 West 7th St

Cleveland
2077 E. 4th St

Dallas
1900 Commerce St

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg

Kansas City Mo.
12th & Walnut St

Los Angeles
643 So. Olive St

Minneapolis
608 N. First Av

New York City
1600 Broadway

BRANCH OFFICES

Philadelphia
229 N. 12th St

Pittsburg
117 Fourth Av

San Francisco
986 Market St

Salt Lake City
129 E. Second South St

St Louis
1630 Olive St

Seattle
415 Olive St

Washington D. C.
811 E. Street N. W.

New Orleans
342 Baronne St

Syracuse
117 Walton St

Toronto
15 Wellington Ave

Montreal
204 St. Catherine St

ASHLAND THEATRE

D. T. WILLIAMS OWNER AND MANAGER

3520-28 N. NEWSTEAD ST.

ST. LOUIS, MO.

V-L-S-E, Inc.

New York City.

Gentlemen:

I have been in the motion picture business in St. Louis eight years. I opened with the V-L-S-E service in the latter part of July--the first features shown at my house at advanced prices.

I have been using the service from the V-L-S-E regularly each week since, and find it satisfactory to myself and to my patrons--in fact after carefully reviewing all the features on the market at the present time, I consider the V-L-S-E ahead of the best of them.

The advanced prices which V-L-S-E bring, being very profitable, I am now considering a regular two a week V-L-S-E program--in this way using V-L-S-E's entire output.

It is also always a pleasure to me to be instrumental in securing new accounts for the V-L-S-E.

Very truly yours.

D. T. Williams

AMERICAN HEADQUARTERS
4TH FLOOR EXCHANGE BLDG
FORT WORTH, TEXAS

EUROPEAN HEADQUARTERS
WILLIAMS, WILSON & CO.
ORLEANS HOUSE
LIVERPOOL, ENGLAND

H. T. WILLIAMS & CO.

COTTON

WEATHERFORD AGENCY
J. M. DAVIDSON

WEATHERFORD, TEXAS

V-L-S-E, Inc.

New York City.

Gentlemen:

I take great pleasure in expressing my appreciation in regard to your wonderful pictures. I have used a number of them, and can frankly say that they are unquestionably the most popular pictures I show my patrons.

I am glad to say that V-L-S-E features have increased my business and show a big profit on the days that I have used them.

I am always glad at any time to give my assistance in helping to place the Big Four at the top.

We consider your productions in a class by themselves and feel that we cannot do business without them.

Yours very truly,

Princess Theatre

Per. J. M. Davidson Mgr.

"I know not how to govern our our course save by the proven experience of others

V.L.S.E. Inc.

VITAGRAPH

YOU FIND THE REAL SPARKLE IN

"THE ESCAPADES OF MR. JACK"

Glittering comedies that draw—
and then draw again. Comedies
of combined vivacity and drollery—
so funny that they make you want
the man next you to laugh as hard
as you do.

THE VITAGRAPH COMPANY and the HEARST SYNDICATE
offer

"THE ESCAPADES OF MR. JACK"

These One Reelers are Guaranteed Comedies
ONE A WEEK—
EVERY MONDAY
Following the Syndicate Stories in all the
HEARST SUNDAY NEWSPAPERS

—o—

Featuring

FRANK DANIELS

The Greatest of Them All

—o—

This Week's Adventure

"MR. JACK INSPECTS PARIS"

Mr. Jack has a nephew—
his nephew has a Fifi—
and Fifi has beautiful arms.
How could he help it?

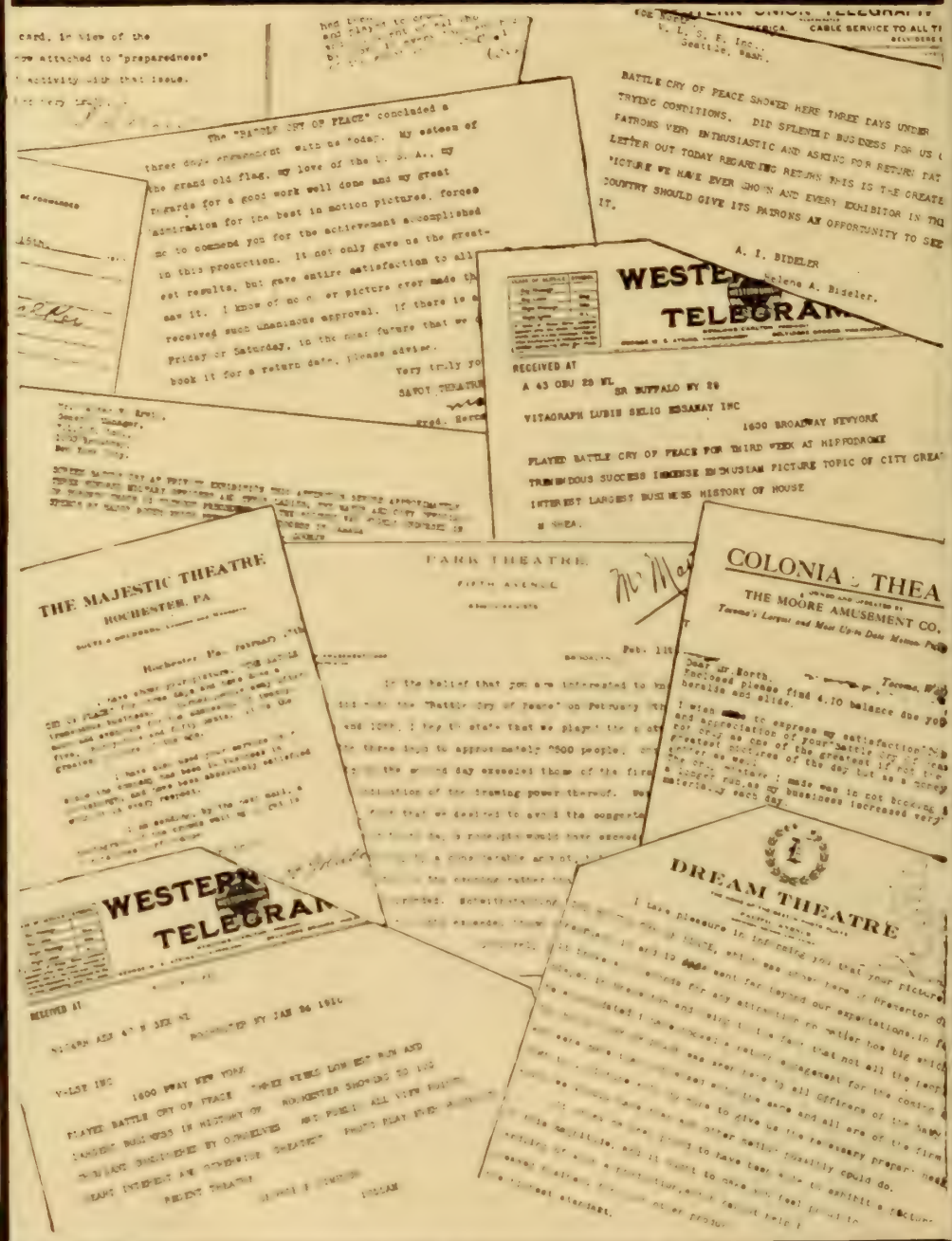
Released Monday, March 27th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

THE BATTLE CRY OF PEACE

A PROVEN RECORD BREAKER


The "BATTLE CRY OF PEACE" concluded a
BATTLE CRY OF PEACE SHOWED HERE THREE DAYS UNDER
TRYING CONDITIONS. DID SPLENDID BUSINESS FOR US
PATRONS VERY ENTHUSIASTIC AND ASKING FOR RETURN DAT
LETTER OUT TODAY REGARDING RETURN THIS IS THE GREATE
PICTURE WE HAVE EVER SHOWN AND EVERY EXHIBITOR IN THI
COUNTRY SHOULD GIVE ITS PATRONS AN OPPORTUNITY TO SEE
IT.
A. I. BIDELER
WESTERN
TELEGRAM
RECEIVED AT
VITAGRAPH LUBIN SELIG ESSANAY INC
1600 BROADWAY NEWYORK
PLAYED BATTLE CRY OF PEACE FOR THIRD WEEK AT HIPPODROME
TREMENDOUS SUCCESS IMMENSE ENTHUSIASM PICTURE TOPIC OF CITY GREAT
INTEREST LARGEST BUSINESS HISTORY OF HOUSE
H SHEA.
THE MAJESTIC THEATRE
ROCHESTER, PA
PARK THEATRE
FIFTH AVENUE
COLONIAL THEA
THE MOORE AMUSEMENT CO.
WESTERN
TELEGRAM
DREAM THEATRE

HAVE YOU MADE THE MONEY TO WHICH YOU ARE ENTITLED BY SHOWING THIS PRODUCTION?

THE VITAGRAPH COMPANY OF AMERICA
EAST 15TH ST AND LOCUST AVE BROOKLYN N Y
NEW YORK · CHICAGO LONDON PARIS

VITAGRAPH

THE BATTLE CRY OF PEACE

A PROVEN RECORD BREAKER

IMPERIAL THEATRE CO.
PHOTO PLAYS OF QUALITY
ZANESVILLE, OHIO. 2/12/16.

Certainly some picture and we greatly to the business. Broke all houses records which great in this or this house could handle 90% the capacity. We are in position to handle 90% the capacity. We gave five shows daily and still turned away hundreds and hundreds, that's why we re-engage the third day you so kindly consented to let us have.

We might also say that the crowds were so ... at we were compelled to put on a force to ...

Battle Cry booked originally by us for one week ... hold over for three weeks, breaking all records for pic... While we consider no picture perfect, would say this for its type, is as near perfect as we ever expect to run. A master production that pleased enormous crowds.

B. S. Moss Theatrical Enterprises, Inc.
COLUMBIA THEATRE BUILDING
BROADWAY AND FORTY-SEVENTH STREET
NEW YORK CITY.

After playing "The Battle Cry of Peace" over my circuit of New York houses, comprising the Regent, Hamilton, Jefferson, Prospect and Eighty-fifth Street Theatres, to truly boomza business, and to satisfy the demands of my patrons, I booked this picture for a return engagement a month later, to its increased popularity and record breaking receipts. This ... time that

WESTERN UNION TELEGRAM

WASHINGTON DC 19

V L S E INC 1600 BROADWAY NEW YORK

BATTLE CRY SMASHING ALL RECORDS FOR PICTURES IN WASHINGTON POLICE REQUIRED TO HANDLE CROWDS SINCE OPENING ON SUNDAY CR LINES IN FRONT THEATRE FOR TWO BLOCKS WAITING ADMISSION PICTU BOOKED FOR ALL NEXT WEEK WITH OPINION FOR INDEFINITE RUN IN TH FUTURE CAPTAIN JACK CRAWFORD SPEAKS AT EACH PERFORMANCE FRANK B SPURRIER.

WESTERN UNION TELEGRAM

...re three days ; after seeing ...re Theatre well pleased. ...ntheurtic that even should ...ry. All seem to be in favor

D AY
O NY H 55 4EX
WARREN O 850A FEB 4TH-1916
ALTER W IRWIN
CR V L S E INC NEWYORK NY
HEARTIEST CONGRATULATIONS ON HAVING ONE OF THE GREATEST PICTUR
SHOWN THE BATTLE CRY OF PEACE FINISHED THREE DAY ENGAGEMENT
LAST NIGHT TO GREATEST CROWD EVER ASSEMBLED IN OPERA HOUSE
OVER FIVE THOUSAND PAID ADMISSIONS WILL RETURN PRODUCTION FOR THREE
MORE DAYS, SUPPORT AND ASSISTANCE OF CLEVELAND OFFICE BEST EVER EXTENDED
926AM

L. S. E. Inc.,
Atlanta, Ga.
Gentlemen:-
"It came, it soaped, it's gone."
Say! THE BATTLE CRY is the best ever ... tickled to death with the business. The biggest three days we ever had ... house record on the week ... on third day broke it made a wonder ... everybody pleased with it caused some favorable talk when any one ever run here.
I consider it a "goer" ... three days in a town the size of Ensley, considering it is only six miles from Birmingham where it ran two weeks and four car lines ... full the people from here ... a three ring ... ld advise every exhibit... buy and book ... it will

Aside from its ... its supreme direction, ... cart that ... to ... I consider "The Battle picture and subsequent country-wide interest ... with President Wilson's

Exchange Theatre
DAN TENNANT Prop
Goldfield, Nevada

Vitagraph-Lubin-Selig-Essanay, Inc.,
San Francisco, Cal.
Gentlemen:

Our matinee is just over and all who witnessed the "Battle Cry of Peace" this afternoon pronounced it the best ever... In fact I, personally, think that too much cannot be said in its favor.

Yours very truly,
Dan Tennant

ECKEL THEATRE CO.
THE HOUSE OF FEATURES
SEATING CAPACITY 2000
CONTINUOUS FROM 11 A.M. TO 11 P.M. SUNDAYS FROM 2 P.M. TO 11 P.M.
SYRACUSE, N. Y., feby. 26, 191

Gentlemen:
"THE BATTLE CRY OF PEACE" was a great picture.
It more than doubled our largest day's receipts on the last day of a five days showing.
We are booking it for another run.
Yours very truly,
ECKEL THEATRE
Manager

WESTERN UNION TELEGRAM

Uniontown, Pa., 19

The following Telegram, subject to the terms on back hereof, which are hereby agreed to, sent

Mr. E. O. Child, Mgr.
V-L-S-E Inc.
Pittsburgh, Pa.

shows today on Battle Cry
...nic Sitnok
...ch. 8th. 9th.

My dear Mr. Masters:-
We are today in receipt of the following wire from the Empress Theatre, Laramie, Wyoming, which showed "Broke all records with Battle Cry of Peace" every one that saw it says it is a marvel and that every American citizen should see it, my heavy advertising did the business.

ALREADY 1943 THEATRES HAVE BROKEN THEIR BOX OFFICE RECORDS BY SHOWING THIS PHOTO SPECTACLE.

THE VITAGRAPH COMPANY OF AMERICA
EAST 15TH ST AND LOCUST AVE. BROOKLYN N.Y.
NEW YORK CHICAGO LONDON PARIS

VITAGRAPH

Albert E. Smith & J. Stuart Blackton
present

EDNA MAY

Famous Beauty of Two Continents

in

"SALVATION JOAN"

A story of society -
The Salvation Army in the underworld
And the workings of the American
Secret Service.

--of gold and poverty,
and beauty and love.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

EDNA MAY

in

"SALVATION JOAN"

A few years ago Edna May dazzled the world
As "The Belle of New York"

Since then she has been worshipped by the poor
of the London Slums who have named her
"The White Orchid."

Soon she will be loved by millions of Americans
as "Salvation Joan."

THIS SEVEN PART BLUE RIBBON FEATURE
Will be Released Monday, April 10th
Through the V.L.S.E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

HEARST-VITAGRAPH

Hearst-Vitagraph Wins Again!

On Friday, March 10th, the front page of every newspaper in the United States carried headlines similar to the above.

On March 14th the motion pictures of the Villa raid on Columbus, New Mexico, were shown in the Hearst-Vitagraph News Pictorial in New York City.

These pictures were made the morning following the massacre and were taken fifty-four hours before any other camera man was on the ground.

New York's newest creations in women's millinery and foot-wear are elaborately displayed.

The Chicago Nationals romp through a couple of innings in their first Spring practice at Tampa.

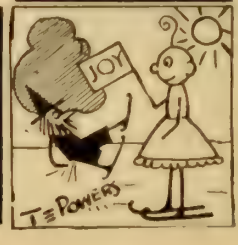
"Krazy Kat" and "Ignatz Mouse" are among those present and play through two hundred feet as students of bugology.

Many features like those named above show why the successful exhibitor demands the HEARST-VITAGRAPH NEWS REEL and will take no other.

BIG FOUR FEATURE PLAY V L S E

RELEASED TWICE A WEEK
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS



Definition of
A Feature Film:

A film subject of extraordinary popularity, widespread appeal and indisputable box-office value. Length a mere detail. It may be one reel or ten.

Announcement

Billie Burke

By arrangement with Florenz Ziegfeld, Jr.

In the film novel

Gloria's Romance

In Twenty Chapters
Each Chapter two reels

Novel and scenario by Mr. and Mrs. Rupert Hughes

In process of filming at the Kleine Studios and scheduled for general release through the chain of Kleine branch offices.

May 22nd

Exclusive preliminary bookings May 8th and May 15th

Terms and complete details for publication later

Geo. Kleine

805 East 175th St., New York City

GAUMONT

Releasing Through

MUTUAL FILM CORPORATION

Gaumont

MARGUERITE COURTOT

Appearing in GAUMONT Five-Act Plays

Released as MUTUAL MASTERPICTURES, de Luxe Edition

On the Screen **"THE DEAD ALIVE"** *Crowding Houses!*

April Release **"FEATHERTOP"** *Book Today!*

Book Through Any Mutual Film Corp. Branch Manager

Gaumont Co.

Flushing, N.Y. Jacksonville, Fla.

MUTUAL PICTURES

A STILL HUNT

– in which Rube Miller goes on a still hunt for a "moonshine still." Directed by Rube Miller, – *featuring* himself and Madge Kirby – Released April 2nd

A LION-HEARTED CHIEF

A rip-roaring comedy – with *Paddy McQuire, Frank Coleman, Jack Dillon, Arthur Moon and Louise Owen* Directed by Jack Dillon. Released March 30

BOOK THESE FUN-FILMS!

They'll jam your house and "stand them up."

Slapsticks With a Reason

VOGUE COMEDIES

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

VOGUE FILMS, Inc.

GOWER & SANTA MONICA
LOS ANGELES, CALIF.

MUTUAL SPECIAL FEATURE

PACKED HOUSES!!

Fifteen Two Reel Chapters of "The Girl and The Game" mean fifteen weeks of jammed houses.

Helen Holmes' exciting exploits are filmed in human, logical plots of the most thrilling mountain railroad story by Frank H. Spearman.

1000 Newspapers Tell Story

Millions of people read the story and insist on seeing the film—

New York World *Pittsburgh Press*
Philadelphia North American
Atlanta Constitution *Omaha Bee*
Memphis Commercial Appeal
Buffalo Courier *Indianapolis Star*
New Orleans Times-Picayune
Chicago Evening Post *Detroit Journal*
San Francisco Chronicle
Baltimore American *Boston Globe*
St. Louis Globe-Democrat
Cincinnati Times-Star *Dallas Journal*
Seattle Post-Intelligencer
Kansas City Journal *Cleveland Leader*
Los Angeles Tribune
Milwaukee Sentinel *Louisville Herald*
and One Thousand Others.

THE GIRL AND THE GAME

Directed by J. P. McGowan

Theatres who book "The Girl and The Game" report the biggest business in their history. It's the crowning success of all continued photonovels.

Book It Now!
Get the Crowds!

For booking information, apply to the "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City

Signal Film Corporation
SAMUEL S. HUTCHINSON, President
4560 Pasadena Ave., Los Angeles, Cal.

MUTUAL PICTURES

BILLY VAN DEUSEN'S MUDDLE

Featuring
Carol Halloway, John Sheehan and John Steppling in a "Beauty" comedy that's all the name implies —a laugh for every turn of the crank. Directed by Archer McMackin. Released April 5th.

Art and Arthur

A farcical portrayal of studio life–and fond hopes of the aspiring artist blasted by the advent of a brazen "life" model. Orral Humphrey is the comedian featured in this "Beauty" mirth-maker. Directed by Phil Walsh. Released April 9th.

Ways of the World

Two part "Flying A" feature starring Vivian Rich and Alfred Vosburgh. Directed by C. M. LeVimess. Released April 4th.

Two Bits

Two-part "Mustang" subject featuring Anna Little and Tom Chatterton. A virile, compelling story. Directed by Tom Chatterton. Released April 7th.

Bonds of Deception

A "Flying A" society drama featuring Winnifred Greenwood and Edward Coxen. Directed by Thos. Ricketts. Released April 9th.

The established pre-eminence of American Film Co. Productions makes money for exhibitors everywhere.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.
SAMUEL S. HUTCHINSON, President
Chicago, Illinois

"Our Doubts Are Traitors"

Said SHAKESPEARE

**"And make us lose the good
We oft' might win by fearing to attempt"**

IF YOU DOUBT
THE DRAWING POWER

OF OUR LATEST FEATURES--

"ONE DAY"

Sequel to Elinor Glyn's "Never-to-be-Forgotten" Story of Romance and Intrigue,

and

"THE SALAMANDER"

The Greatest Story Ever Written by Owen Johnson.

Be Convinced——————Communicate With

JONES, LINICK & SCHAEFFER—Chicago, Ill.
CELEBRATED PLAYERS FEATURE FILM COMPANY—Boston, Mass.
UNION FILM AND SUPPLY COMPANY—Providence, R. I.
FEATURE FILM AND CALCIUM LIGHT CO.—Pittsburgh, Pa.
ELECTRIC THEATRE SUPPLY COMPANY—Philadelphia, Pa.
CENTRAL FEATURE FILM COMPANY—Waco, Tex.
O. KORN ATTRACTIONS—Bay City, Tex.
ESSEMAR FILM COMPANY—Buffalo, N. Y.
REELPLAY FEATURE FILM COMPANY—Seattle, Wash.
FAMOUS PLAYERS FILM SERVICE, LTD.—Toronto, Canada
AMALGAMATED PHOTO FEATURE BOOKING CORPORATION, New York City

THE MEN WHO DID NOT DOUBT

But Bought, Have Made Money For Themselves, and For Their Patrons

OVER SEVENTY-FIVE PER CENT ALL TERRITORY SOLD

Both Pictures Playing to Crowded Houses Wherever Exhibited and Doing Even Better on Return Engagements

MR. EXHIBITOR:

Get in Touch with Your Nearest State-Right Buyer and Book These Two "Better Than Program," Box-Office Attractions.

MR. STATE-RIGHT BUYER:

Do Not Allow Your Doubts to Betray You. The Small Amount of Unsold Territory May Be Yours.

DO NOT LOSE IT—DO SOMETHING—NOW!

B. S. Moss Motion Picture Corporation

701 SEVENTH AVENUE Columbia Theatre Building NEW YORK CITY

COMING SOON

"The Undertow," Eugene Walter's greatest drama.
"Boots and Saddles," Eugene Walter's colossal love romance.
"Rosedale," Lester Wallack's masterpiece and the sensation of 1878.
"Call of the Cricket," Edward Peple's beautiful and fantastic story.

The Secret of Making Money will not be a Closed Book to You if You Book —

THE RED CIRCLE

$500,000 IN 15 WEEKS
MOTION PICTURE
ACTORS FUND
MAY 15th
NATIONAL TRIBUTE DAY

PATHÉ'S SUCCESSFUL SERIAL

Produced by BALBOA

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ
EXTRA!

"THE IRON CLAW IS CLEANING UP!"

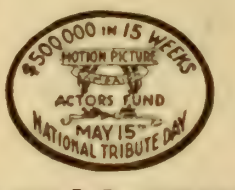
PRODUCED BY THE
FEATURE FILM
CORPORATION
COMPLETE IN 14 INSTALLMENTS

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ Presents
MISS
FLORENCE REED
IN THE FIVE PART GOLD ROOSTER PLA
The Woman's Law

"A woman's first instinct and highest law is the protection of her offspring. For it she will stop at nothing"



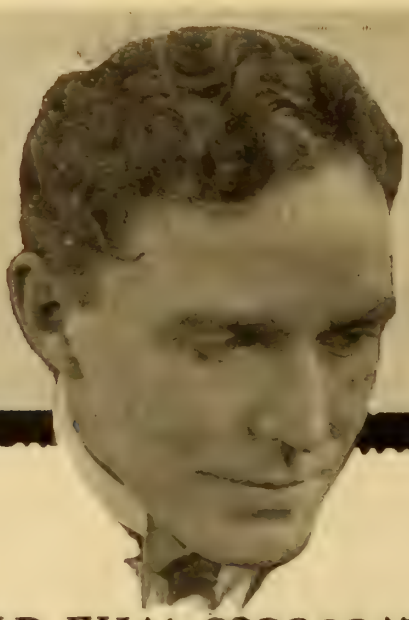
Produced by the ARROW FILM CORPORATION. Adapted fr
the novel by Mrs. Maravene Thompson by A.S. LeVino and Ha
vey S. Thew.

Released March 21st

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

This is a picture that will burn its way into your consciousness.
DISGRACE



WORLD FILM CORPORATION
PRESENTS

HOUSE PETERS

IN

"The Hand of Peril"

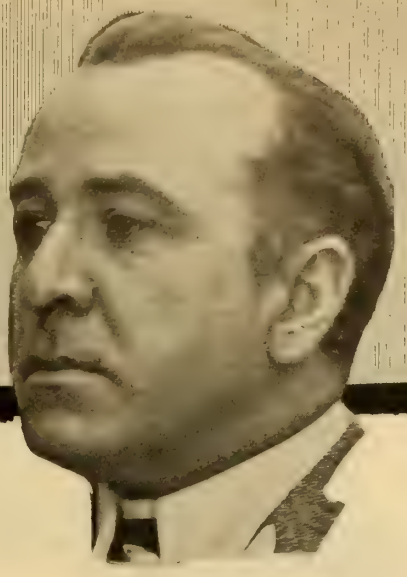
AN unusually forceful and dramatic offering showing this popular star in a characterization of startling novelty. Emphatically "what the public wants."

Produced by PARAGON FILMS. Inc.

A TRADE-MARK

¶ First and foremost it means that a manufacturer stands solidly behind his goods. His Trade-Mark is his "Hand and Seal." ¶ It means that his products represent what he considers the best of their kind. He is not apologetic about them HE'S PROUD!

RELEASED THROUGH WORLD FILM



EQUITABLE MOTION PICTURES CORP.
PRESENTS

FRANK SHERIDAN

IN

—"The Struggle"—

A PHOTOPLAY that will cause a tidal-wave of sensational success. Get aboard this big winner. Scenes ashore and afloat. Great Shipwreck Spectacle—Love—Romance—Bitter Hate—Noble Friendship.

STANDS FOR—WHAT?

¶ It acts as a guarantee against any fluctuation in quality. It is, in other words a standard to be lived up to. ¶ Finally, your patrons know, (and back their knowledge at the box-office) that "World" and "Equitable" Trade-Marks mean "The Goods."

CORPORATION 130 W. 46th ST. NEW YORK

"The Little Monte Carlo"

Released Monday, March 27th—First of the fifteen two-reel episodes in the startling series by

George Bronson Howard

Take the tip of the trade paper reviewers who united in unprecedented praise for "The Social Pirates," starring Marin Sais and Ollie Kirkby. See your General Film Exchange manager to-day and book this special release that means fifteen weeks in the land of big profits and enthusiastic audiences.

Publicity Aid on a Gigantic Scale!

Ask your exchange manager how you can secure the beautiful twenty-four sheet absolutely Free!

Stories and advertising in such newspapers as the New York World, Chicago Record-Herald, Boston Herald, Philadelphia Press, Pittsburgh Press, Albany Times-Union, Altoona Times, Wilkes-Barre Independent, Des Moines Tribune, Minneapolis Tribune, Milwaukee Sentinel, Memphis Press, Washington Herald, Toronto World, Quincy (Ill.) Journal, Joliet Herald-News, Springfield (Ill.) State Register, Peoria Journal, Omaha Bee, Bangor Commercial, Harrisburg Telegraph, Portland (Me.) Press, Florida Metropolis, Elmira Advertiser, Evansville Journal News, Denver Times, Dubuque Telegraph-Herald, Charleston News-Courier, Buffalo Times, Baltimore News, Kansas City Journal, Johnstown (Pa.) Leader, Macon Telegraph, St. Louis Times, Montgomery Journal, New Haven Register, Indianapolis Star, Louisville Post, Halifax Herald, Terre Haute Tribune, Augusta (Ga.) Herald, etc., etc.

Kalem Company

235-239 West 23rd Street
New York City

4795
ASTOR, LENOX AND
TILDEN FOUNDATIONS
CANCELLED

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

All changes of address should give both old and new addresses in full and clearly written, and require two weeks.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page 164*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 1, 1916

Facts and Comments

AGAIN good news comes out of Pennsylvania. The Court of Common Pleas has reversed two decisions of the Breitinger-Overholtzer Censor Board. One of the judges characterized the action of the state censors as "a clear and absolute abuse of discretion." The judge says further that there are "certain inaccuracies" in the film in question, but he makes it plain that in his opinion "the play is innocuous." Just what we have always pointed out: Censorship is not only wrong in principle, but it is altogether impracticable. Only a very small percentage of the Breitinger-Overholtzer decisions have been appealed from and the percentage of reversals is nearly one hundred per cent. It is reasonable to conclude that many cases in which no appeal was taken would have resulted in additional reversals. Thus producers and exchange men are subjected to constant annoyance and loss of money on the mere whim of men for whose judgment the courts have so far shown very little respect indeed.

* * *

THE amended Ahern Bill now pending in the New York Legislature and recently reported favorably by the Codes Committee, is by far the most vicious and oppressive censorship measure yet devised in any state. It allows an appeal to the court, but it conditions the allowance of such an appeal on so many technicalities that a long delay is certain in every case. In other words, the right of appeal is conceded theoretically, but denied in practice. We hope the readers of the MOVING PICTURE WORLD will use the list of Assemblymen we have printed in this paper for the last two issues and get in touch with the Assemblyman in their district. Another bill providing for a different kind of censorship of motion pictures has been introduced in the legislature of the state. It vests the right to censor the motion pictures in the Board of Regents. The Board of Regents standardizes public education in this state, and is doing its work with great efficiency. Why it should be burdened with such an absurd function as censorship it is difficult to understand.

* * *

A FRIEND of the MOVING PICTURE WORLD sends an interesting letter showing how hazardous a thing the production of films has become. He figured that with a negative costing but $5,000 ($1,000 for a reel), and with a sale of twenty copies at the prevailing prices it is altogether probable that the producer will lose on his investment. Men well versed in conditions know that the cost of a good negative greatly exceeds the above estimate. The lesson seems simple. To manufacture for the American market alone is to gamble in nine cases out of ten. The European market now and for some time to come will be hard to approach. The agitation in Great Britain for a complete shutting out of all foreign-made films looks dangerous. There is one market, however, which promises compensations. It is the Latin-American market, which is reached by Cine-Mundial, the Spanish edition of the MOVING PICTURE WORLD. With Cine-Mundial as a guide and bureau of information the American manufacturer enjoys unusual facilities for reaching that market.

* * *

THE one thing among others that makes us believe we are in close touch with the needs and the great topics of the film world is the generous response of our readers in their comments and suggestions. A well-known Philadelphia exhibitor accepting our recent invitation to be heard on the subject of comedy writes that in his opinion "high-class comedy was never more plentiful." He thinks that the low class comedy is losing ground "because the comedians are not funny. They stick to their old styles. Their comedy does not go over. One man discovered a new style and the screen is littered with imitators." Our correspondent mentions several high-class feature companies as "putting out excellent comedies." He also speaks favorably of the feature companies who "add a touch of comedy relief to their dramas to strengthen the contrast." We like to hear from more of our readers.

Press and Screen

By Louis Reeves Harrison.

THE Trade Board met and dined. Then up rose an Able Editor and upset the accustomed order of interfluent felicitation. From the high standpoint of one who does not have to investigate a subject in order to know all about it, the Able Editor drove home some truth so unpalatable that part of it has not yet been fully digested. Most startling was his proclamation of common ignorance. "At present," he said bluntly, "all that the motion picture amounts to is an amusement, and its success is based upon the stupidity and lack of intellectual development of the human race."

The Able Editor has a sound proposition behind his statement. We do not need any better evidence that a large proportion of our people are what he declares them to be than the fact that they can stomach the stuff published in his paper, particularly in its editorial columns. It can with equal justice be declared that he is giving his best energies to a paper amounting to little more than a one-cent amusement, whose "success is based on the stupidity and lack of intellectual development" among those who devour its sickly sensationalism.

The sharp-pointed truth back of his assertions is that our civilizing agents, those who discover, who originate, who reveal through genuine artistry, are so little encouraged that the common people, those who merely imitate and perpetuate what great agents of civilization produce, do not get the knowledge they need, *that they crave*. Knowledge is not born in us. It must be given to us as mental nourishment during the formative periods of our lives through the schools and through such powerful mediums of expression as the press and the motion picture.

There are reputable publications in this country which are sustaining the critic in his efforts to discriminate between falsity and verity in artistic production. Then there are notorious publications which no longer mark the difference between right and wrong in artistic production for reasons scarcely creditable to any person pretending to honest intention, that of replacing the ignorance and errors of humanity with knowledge and truth. Is the noble art of printing to be judged by its inferior examples?

There are reputable producers of moving pictures who are striving earnestly to combine, in what is primarily distributed for purposes of entertainment, all the enlightenment that may be attached to a vital theme without trespassing on good nature with preachment, who are trying to visualize history and classic story with consistent artistry, who are on their way to a success rivaling that of our greatest periodicals. Then there are others, men whose principles may, like those of some newspaper publishers, be summed up in one word of coarse avarice.

It is neither broad nor generous to judge an entire art without a discriminating examination of its evolution, of its methods, of its attainments, of its progress, of its possibilities. Such criticism is on a par with the kind we receive from publicity-seeking foreigners who visit our shores for the first time and publish only their own lack of depth and thoroughness in their superficial views. The Able Editor's comments were probably well-intended, but they were far from edifying, merely a splendid opportunity thrown away, and about as appropriate under the circumstances as the funny story a dentist attempts to tell while engaged in filling a patient's tooth.

It need not be denied that common people are moved forward through what is furnished by a few great creative minds, but evidence is not lacking that common people of America have shown generous appreciation of the best that has been given them through the printed word. They have accorded genius the opportunity it needs in order to reach adequate expression of itself, and they *have enlarged that opportunity* by their warm support of a new medium of expression, one in which there is no Tower of Babel, yet one scarcely noticed by literary men except in contemptuous designation until it handed them some easy money.

Those of us who have felt that we were participating in the evolution of a wondrous new art can recall without difficulty a period of contemptuous indifference on the part of newspapers and periodicals, that of inoffensive ignorance, then one of venomous envy, all at a time when the new art had long been entrenched in the hearts of millions of common people. What a noble change of attitude when it became possible for newspapers and periodicals to obtain some advertising and cooperative publicity from motion picture production! Wherein was the lack of intelligence? Was it among the animals who nursed and supported the young art until it was able to make its own way, or among those who only woke up when it became a direct source of revenue to their respective publications?

Be it admitted that the Able Editor is right in saying "The success of moving pictures, gentlemen, is due to this—we are a race of animals." Facing, as we do, the mysteries of life and death on either hand, why should *any* of us pretend that we are more? But why scoff at any opportunity that we may seize for self-improvement?

First essential in the art of screen visualization, as in that of imparting words on paper, was utility. It had to pay through commercial methods for its artistic and scientific development. The same was probably true of the older art, one which has had time to grow since Columbus discovered America. But it would seem to an unbiased observer that our animal-like achievements in motion-picture production have wrought a marvelous improvement during a very short space of time. The general tendency is still that way, and, strange as it may seem to an Able Editor, there are animals engaged in this industry as altruistic and humanitarian as himself.

A small army of animals are engaged. Authors, directors, actors, critics, investigators, inventors, scientific developers and business men are bending all their energies to the betterment of what common people all over the country have come to love. We are trying to give them something worth while. And we are not attempting to exploit the unintelligent class by means of false promises for political purposes. Nor are we offering them a lot of chaff from which can be separated only an infinitesimal amount of anything that has the remotest resemblance to either knowledge or truth.

Can there be any attitude more offensive to good taste, to intelligence and sincerity of purpose, to all that makes for the administration of the social estate through the diffusion of knowledge, than the attitude of a man who offers a criticism of human effort without in the least concerning himself as to the truth or falsity of his statements? *Honi soit qui mal y pense.*

The New Richardson Handbook

THE MOVING PICTURE WORLD takes pleasure in announcing the completion and publication of the third edition of the "Motion Picture Handbook." The book is by far the most painstaking effort to supply by text and illustrations an absolutely dependable guide for managers and operators of motion picture theaters. The book contains 700 pages of text and 319 illustrations. It covers the field or rather the science of projection in every conceivable aspect.

Written by the foremost expert on projection, Frank H. Richardson, it embodies the studies, observations and experiences of many years in a busy and useful life. Mr. Richardson is above all a practical man. He began his systematic study of projection when that great field was almost unexplored and he has progressed with its development up to the present minute. Indeed, it may be said without exaggeration that there is not a motion picture house anywhere in the country which has not directly or indirectly been benefited by the labors of Richardson. This third edition of the handbook is beyond all question the most substantial and the most authentic contribution to the library of the manager and operator.

It is quite impossible to indicate with any degree of completeness the voluminous contents of this book. Some idea of the thoroughness of the book may be gained from the fact that the index alone occupied twelve pages. The arrangement of the index will be found most acceptable to the reader, for the classification of the contents is given in great detail, enabling the reader to find what he wants at a glance. The index runs in alphabetical order. There is no problem in projection which may not be brought to a happy solution by consulting this handbook. All the great practical questions are treated most minutely and exhaustively in the clearest and plainest of language. Its popular style is surely not the least merit of this publication. This plain and popular style was born of the author's practical experience with the men in whose hands rests the fate of projection. There is no attempt to soar into the hazy regions of theory and speculation.

Just as a sample of the plan of treatment and not with any intention of summarizing the contents of the book, we point to the complete and detailed instructions to the operator. There are general instructions dealing with the question of the mechanism of all machinery and with the various parts thereof. These are followed by most exhaustive instructions for the proper handling of the six projectors now in common use. The value of this feature alone is clear. If the house decides to change from one machine to another and the catalogue of the new machine is not handy, this book will be found a most welcome guide. Contrasts between mechanisms and peculiarities of the various projectors are gone into in the most useful and practical manner.

The concluding paragraph of the Publisher's Note to this edition may well find a place in this brief mention of the book: "The author has spent all of his time for many years in the study of projection and we confidently believe this comprehensive work will meet with the unqualified approval of every reader."

WARREN KERRIGAN A BLUEBIRD.

Otis Turner has produced "The Gay Lord Waring" for Bluebird Photoplays with J. Warren Kerrigan in the title role. It will be released April 24, following Violet Mersereau in "The Great Experiment." The story of "The Gay Lord Waring" was written by Houghton Townley and the scenario was prepared by F. McGrew Willis. The piece carries a mystery plot which is reputed to be something different in the line of photoplays.

Censor Bills in Congress

Propositions in Crafts' New Measure Provide Unlimited Graft—Towner Bill Ample Protection.

REPORTS from Washington show that the enemies of the motion picture have entangled themselves in a legislative maze worse than the mazes in which Marc Antony's mercenaries were caught and destroyed in Asia when they set out to conquer and enslave the eastern world. The Education Committee of the House of Representatives now has under consideration a hodge-podge of bills sent to Washington by persons who are willing to ruin the motion picture industry if they can attain a purely selfish end—financial advantage for five per cent. of the industry at the expense of the other ninety-five per cent.

Private despatches quote parts of a proposed new measure which has been put into the form of a crazy-quilt by Dr. Wilbur F. Crafts' self-constituted band of moral censors of the nation and lawyers hired by the one or two per cent. of picture makers who seek Federal censorship for the benefit of their pocketbooks.

Here are some sample sections from the crazy-quilt which, if enacted into law, would suffocate a $500,000,000 industry which has already lifted itself into the realm of human happiness and advancement:

That a commission is hereby created and established, to be known as the Federal Motion Picture Commission, which shall be composed of five commissioners, who shall be appointed by the President, by and with the advice and consent of the Senate. One of the commission shall be designated by the President as chairman.

That each commissioner shall receive an annual salary of $7,500, except that the annual salary of the chairman shall be $8,000. The commission shall have authority to employ and fix the compensation of deputy commissioners and such other employees as it may find necessary to the proper performance of its duties.

That the principal office of the commission shall be in the city of Washington, but it shall establish and maintain offices or bureaus wherever efficiency, economy and the public interest require. Each bureau or office which for the aforesaid reasons is designated by the commissioner as a place for the submission of films shall be in charge of a commission with authority to issue licenses and permits, as hereinafter described, in all proper cases.

That the commission shall promptly license for interstate and foreign commerce every motion picture film submitted to it as herein required, unless such film or a part thereof is obscene, indecent, immoral, inhuman, or is a reproduction of an actual bull fight or prize fight, or is of such a character that its exhibition would tend to corrupt morals or incite to crime. If the commission shall not license any film for any of the above reasons, it shall furnish to the applicant a written report clearly setting forth the reasons for its refusal and a description of each rejected part of any film not disapproved in toto, and upon the applicants filing in the office in which the application for license is filed, a statement under oath by the owner or lessee of said film that the part or parts described have been eliminated from the film and all copies thereof, and that the corresponding parts of the negative from which the film submitted was made have been destroyed or are therewith delivered to the commission, a license shall be issued forthwith. But any license obtained upon a false or misleading affidavit or application shall be wholly void *ab initio*. A copy of such license, or a certificate of its issuance, shall be provided by the commission to accompany each copy or duplicate film so licensed.

That the commission shall collect from each applicant for a license or a permit, except as otherwise expressly provided in section five of this act, a license fee of two dollars for each one thousand feet or fraction thereof of film and 25 cents for each additional copy thereof, licensed by the commission: Provided, however, that upon the expiration of six months from the date of approval of this act, and from time to time thereafter, as circumstances warrant, the commission shall revise and fix the fees at such sums as will probably produce no larger income than is necessary to support the work of the commission, including salaries and all other expenses.

That the commission shall make all needful rules and regulations for carrying the provisions of this act into effect.

"Under the provisions of the crazy-quilt bill," said J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, "Federal censorship might cost either $300,000 or $400,000 a year—an all too moderate estimate—or $2,000,000 or $3,000,000. Congress will surely realize that any form of pre-publicity censorship of motion pictures by a board or commission would be undemocratic, un-American and dangerous to all our institutions. The situation is exactly the same as if the Parkhurst Society of New York should demand a government board to censor the newspapers of the whole country and the utterances of preachers and other public speakers.

"The Towner bill, now in the Judiciary Committee of the House, provides an easy way out of the mire of vicious and selfishly inspired censorship bills. This measure has the support of more than ninety-five per cent. of the stabilized motion picture industry and simply adds the words 'motion picture film' as an amendment of Section 245 of the Criminal Code. This would then read, in part:

"That whoever shall bring, or cause to be brought into the United States or any place subject to the jurisdiction thereof, from any foreign country, or shall therein knowingly deposit or cause to be deposited with any express company or other common carrier for carriage from one state, territory, or district of the United States, or place noncontiguous to but subject to the jurisdiction thereof to any other state, territory or district of the United States or place non contiguous to but subject to the jurisdiction thereof to any other state or from any place in or subject to the jurisdiction of the United States through a foreign country to any place in or subject to the jurisdiction thereof, or from

any place in or subject to the jurisdiction of the United States to a foreign country, any obscene, lewd, or lascivious or any filthy book, pamphlet, picture, *motion picture film*, paper, letter, writing, print, or other matter of indecent character, * * * or whoever shall knowingly take or cause to be taken from such express company or other common carrier any matter or thing the depositing of which for carriage is herein made unlawful, shall be fined not more than $5,000, or imprisoned not more than five years, or both."

Another Censor Bill

Measure Offered by Assemblyman Wheeler at Albany Said to Be Most Puerile in Character.

THE Education Committee of the Assembly at Albany, has granted a hearing on the newest and weirdest of the motion picture censorship bills yet introduced in the legislature of the state of New York. This proposed measure is fathered by Heber R. Wheeler, of Ontario county, and first saw the light of day on March 15. The hearing will take place in the Education Committee room in the Capitol at two o'clock on the afternoon of March 21, when the motion picture industry will be well represented.

The Wheeler bill may be classed as a mentally deficient and morally overfed younger brother of the Ahern bill which through the fine work of Assemblyman Ahern of Kings escaped from the Codes Committee a few days ago—the committee of which Mr. Ahern is the chairman.

The Wheeler bill is in a way welcome to the motion picture interests because of its foolish and impossible provisions. It undertakes to saddle the State Board of Regents with a censorship job. The State Board of Regents, being one of the most respected and useful organizations constituting the state government, the Wheeler bill will no doubt be killed through the influence of the Regents themselves.

The Ahern bill, which will meet a just fate on the floor of the House, is hardly recognizable in its amended form. However, the principal reason for the change of language was to enable the censors to draw a few thousands of dollars more from the state treasury. The weakling younger brother—the Wheeler bill—reads as follows:

Board of Censors.—The State Board of Censors is hereby established, to consist of three members, to be known as Moving Picture Censors. The members of such board shall be appointed by the Board of Regents of the University of the State of New York. The full term of office of any such censor shall be six years from the first day of January on which the term of his predecessor expires; except that the first appointments under this article shall be made for such terms and in such manner that the term of office of one censor shall expire on January first, nineteen hundred and eighteen one on January first nineteen hundred and twenty, and one on January first, nineteen hundred and twenty-two. Such Board of Regents shall have power to fill any vacancy in the membership of such Board of Censors for the unexpired term. The Board of Censors shall elect one of its members to be president, to act as such during the term of his appointment as member of such board. The members of such board shall be persons having proper qualifications for performing its powers and duties. The members of such board shall each receive an annual salary of four thousand dollars. The Board of Regents shall employ a secretary and such clerks and agents for such Board of Censors as the Board of Regents may deem necessary or proper to carry out the provisions of this article, and fix their compensation. As used in the ensuing provisions of this article, the term "regents" shall mean the Board of Regents of the University of the State of New York, and the term "board" shall mean the Board of Censors hereby established.

Powers and Duties of the Board of Censors.—The Board of Censors shall examine all moving picture films or reels, and report to the regents its approval of such films or reels as it shall find to be moral and proper and its disapproval of such films or reels as it shall find to be sacrilegious, obscene, indecent or immoral or tending to debase or corrupt the morals. Each report submitted shall be accompanied with the film or reel to which it relates. The regents may adopt or reject any such report and approve or disapprove any such film or reel, without regard to the action by the Board of Censors. Upon each moving picture film or reel having the approval of the regents, they shall caused to be placed the words "Approved by the Board of Regents of the University of the State of New York," accompanied with the date of approval and a serial number, to be assigned thereto by the regents and appended at the end of the film or reel. The regents may, in their discretion, by majority vote, revoke their approval of any such film or reel at any time. Such revocation shall be complete upon personal service of notice of such application upon the proprietor or such film or reel or upon any agent of such proprietor having charge of the leasing, sale or exhibition of any such film or reel. Subject to the supervision and control of the regents the Board of Censors shall have general power and authority to supervise and regulate the display of all moving picture films or reels in all places within the state. Such power and authority shall include the power to inquire into and investigate, and to have displayed for the benefit of such board or for the regents, the moving picture films or reels intended to be displayed.

Examination Fees.—For each examination made by the board under this article, the vendor, lessor or proprietor of the film or reel examined shall pay to the secretary of the board of a fee of five dollars for each five hundred feet of film, and for each major fraction thereof in excess of five hundred feet or of an exact multiple of five hundred feet, but the fee in any case shall not be less than five dollars. For the purpose of computing such fee, all films and parts of films attached together upon one reel shall be deemed a single film. No film or reel shall be examined until such fee shall have been paid. If a duplicate of any approved film or reel be made by any such vendor, lessor or proprietor and pictures be exhibited therewith, such vendor, lessor or proprietor shall pay the secretary of the board an additional fee of five dollars for each duplicate thereof until all of the fees herein provided for shall have been paid. All fees collected under the provisions of this section shall be paid over monthly to the state treasurer as provided in the state finance law. The legislature shall appropriate annually the necessary moneys for paying salaries and expenses under this article.

This act shall take effect immediately.

AHERN BILL REPORTED.

The Ahern bill to provide official censorship for motion pictures in the state of New York was reported favorably by the Assembly Committee on Codes on March 15. The bill has been amended to provide for a court review of the decisions of the censors, and the board is to be known as the New York Motion Picture Commission.

Opening of Brooklyn Rialto

Controlled by Picker and Bennett—Robert Roberts Is Manager.

AN event of considerable importance in the classic section of Flatbush took place on Saturday, March 18, when the Rialto theater at Flatbush avenue and Cortelyou Road was opened with much pomp of circumstance and under the most auspicious surroundings. The theater is constructed for the exhibition of high-class photoplays exclusively. It has a seating capacity of about 2,000 and is decorated in the handsomest style.

The opening night saw a crowd of huge proportions congest the entrance at an early hour. Indeed the crowd was so numerous and so insistent that the management had the utmost difficulty in handling it. There was but one thing more remarkable than the size of the crowd and that was its quality.

The opening ceremonies included a special overture, brief addresses by Dr. Cranston Brenton of the National Board of Censorship, and W. Stephen Bush of the Moving Picture World, and a bass solo

Rialto Theater, Flatbush, Brooklyn, N. Y.

The rest of the program which was thoroughly enjoyed by the vast gathering consisted of scenics and comedy and —the piece de resistance—of Selig's great production, "The Ne'er-Do-Well."

Messrs. David V. Picker and Whitman Bennett are interested in the Rialto, which was constructed at a cost of $125,000. The new theater is designed on strictly modern lines and stands in an exclusive residential portion of the Flatbush section. The policy of the house is modeled on that of the Broadway Strand theater, the program containing vocal and instrumental numbers. A large orchestra, the members of which were selected with a view to providing the best musical talent procurable, adds much to the attractiveness of the program. The interior of the house abounds in tasty decorations, no expense having been spared by the management to combine comfort for its patrons with beauty of design. All the latest improvements, including ample fire protection and projection machine constructed according to the most recent patents are embodied in the new theater.

Robert Roberts, the well-known "legitimate" star, officiates as manager of the Rialto. Mr. Roberts' reputation as a leading light of the stage is international, his experience covering many years of travel around the globe with his own companies. His engagement in his present capacity marks Mr. Roberts' entrance into the moving picture world, a venture in which his knowledge of things theatrical promises to prove valuable.

Oppose Sunday Shows

Improvement Association Records Itself Opposed to Sunday Shows—W. Stephen Bush and Max Simon Plead Exhibitors' Cause.

AT a meeting held March 13 at Berkeley Hall, the Clinton Hill Improvement Association, a civic organization having large influence in the city, went on record as being opposed not only to Sunday shows in the Clinton Hill section of the city, but to exhibitions of moving pictures throughout the entire city on the Sabbath. Among the exhibitors scattered through the audience were the following: Joseph Stern, of the National theater; Max L. Lebow, of Walnut theater; Charles J. Straehle, of Star theater, and Herman Austerman of Playhouse.

W. Stephen Bush, of the Moving Picture World, started off the discussion. He told of the good results following the introduction of Sunday shows that he had witnessed in the course of his travels through this country. He promised, in behalf of the Newark exhibitors, that pictures of educational and scientific nature would form the program of the Sunday shows. Mr. Bush also told of the numerous news-pictorials, the Paramount Travel Series and Pictographs, the Pathe colored pictures, and films taken from the classic authors.

Max Simon, a moving picture exhibitor of Passaic, then told of the splendid results Passaic had experienced since picture shows are given there on Sunday. Mr. Simon asserted that crime has been diminished, that hanging-around on the corners has disappeared, that children are brighter in their studies, and that the library has been used more than previously since the advent of Sunday pictures. He emphasized his remarks by quoting from various city officials, whom he had interviewed prior to coming to the meeting.

Then followed remarks on the negative made by members of the organization. Dr. Buerman said that the moral standing of the community is lessened considerably by allowing Sunday shows. He said that, instead of going to church, people would go to the picture shows, if they were allowed to open. Henry Schulte, a Sunday school teacher, declared that moving pictures in general had an evil effect on young minds.

George M. Judd, an active member of the association, contended that Sunday was practically the only day in the week free to the working class of the city. As to the assertion that motion pictures are generally immoral and obscene, Mr. Judd stated that he went as many as three times a week, and had yet to see a picture which he would be ashamed to have his wife and daughter view. Frederick Fisher, answering the declaration that films would supersede church, said: "I am not such a sinner that I must attend church three times a day. Once is sufficient."

At the conclusion of the discussion, the association went on record as opposing Sunday shows, with only two or three dissenting votes.

Boosting the Actors' Fund

In Philadelphia.

THE Philadelphia General Committee for the Motion Picture Campaign for the Actors' Fund of America has been formed and a big meeting was called for Monday night, March 20, to put through suggested plans for helping the collection of $500,000 in 15 weeks to endow the Actors' Fund. The committee is composed of Sigmund Lubin and Ira Lowry for the film manufacturers; J. C. Smith, F. Day, I. Buxbaum, J. C. Clark and Reynolds Schwalbe for the film exchange men; J. L. Covington of the Philadelphia Public Ledger, publicity manager, Stanley Mastbaum, J. McCready and W. Burbank for theater owners.

Among other committees being appointed by this general committee Mr. Burbank, who is president of a printing establishment, was made chairman for benevolent organizations and Mr. McCready chairman for baseball associations. Mr. McCready is Connie Mack's representative. It is anticipated that Philadelphia will contest strongly with Chicago, Pittsburgh and Boston to make the largest contribution to the campaign fund.

In Boston.

A spirit of rivalry already has been engendered in the largest cities of the country to raise the greatest individual contribution to the Motion Picture Campaign for the Actors' Fund. With Chicago, Pittsburgh and Philadelphia already in the field Boston now has joined heartily in this contest.

With Mayor Curley as honorary chairman, Mr. Moe Mark has begun the campaign in Boston as active chairman. Already several benefits and special affairs of a social character are planned. With Mr. Mack in the organization of the several committees, Mr. J. P. Connolly of the Boston Herald and also president of the Boston Press Club, will be associated.

Mr. Mark, who is proprietor of the Strand theater in Lynn, Mass., will carry the campaign of Boston into that city.

In Pittsburgh.

Girls of Pittsburgh have enlisted in the motion picture campaign for the Actors' Fund and word has been received from Chairman A. W. Cross of Pittsburgh Screen Club that many of the fair citizens of that city are to sell tickets on the streets for various theaters that have agreed to donate a percentage of their receipts to the fund on National Tribute Day, May 15.

THE WEATHER AND THE BOX OFFICE.

A new feature has been added to programs, the handy memorandum calendar issued monthly by Biograph. In addition to the usual analysis of the day's business, each calendar page of the April issue contains a line for recording the weather. The purpose of this feature, suggested by an exhibitor, is to enable the exhibitor to keep a complete record of conditions which can be plotted on a chart to show the development of the year's business.

HARRY POLLARD BUSY.

Harry Pollard wired George W. Lederer from southern California this week that the great weather on the Coast has enabled him to take a view of the U. S. Pacific Battle Fleet, headed for Mexican waters; a Mexican bull fight; all of the huge International Expositions on the Coast, in their entirety; several interiors and exteriors, and has a chartered yacht to take him to some of the remote islands in the Pacific, there to complete the exteriors for "The Pearl of Paradise," the Pollard Photoplay Corporation's first masterpiece, starring Margarita Fischer.

Vitagraph's New Publicity Staff

Engages a Battery of 42-Centimeter Pencil Pushers for News Service Department.

TO meet the constantly increasing demands made by the unusual number of feature films now being released by the Vitagraph Company, together with the fact that the most famous theatrical stars and photoplay favorites are now appearing in these films, a special department has been organized to distribute press material and magazine stories.

Vitagraph Press Staff.

Left to right, Dee Selwyn, Raymond Gallagher, James W. Beckman, Garrett Cupp, Frank Koch, Tom Brett.

The new organization is known as the News Service Department and the intentions are to have it live up to its title in every sense of the word. The efforts of the News Service Department will not be directed toward obtaining Vitagraph publicity but will aim to render service to all publications, enabling the latter to cater to the needs of their readers in more attractive manner.

With such stars as E. H. Sothern, Edna May, Frank Daniels, Anita Stewart, Charles Richman and others working under the Vitagraph standard, the demand for special press material is constantly growing. New writers engaged to carry the Vitagraph message to all publications. Among the staff is James W. Beckman, former secretary to the late Elbert Hubbard; Garrett Cupp, a well-known newspaper man; Tom Brett and Frank Koch, magazine writers; Dee Selwyn, familiar with theatrical and other press agentry; Raymond Gallagher and others who have already made names for themselves in the world of motion pictures.

An important part of the new service will be to supply publications with the most artistic photographs obtainable. The new department occupies the office of the former publicity department.

Horsley Drops in on New York

Los Angeles Manufacturer Declares Exhibitors Should Join Local Trade Boards—Industry Behind Him in Congress Fight.

EVERY exhibitor should join the Board of Trade in his community, declared David Horsley in his New York offices this week. Mr. Horsley is making one of his weekly, or rather quarterly visits, to the film distributing center, in which he expects to remain until near the end of March, when he will hurry back to Los Angeles to "look after his fences," as the politicians say. As the World already has announced, Mr. Horsley is to contest at the Los Angeles primaries for a place on the Congressional ticket.

The remark about exhibitors joining boards of trade had cropped out casually in the course of a running conversation about the moving picture business in general and Los Angeles conditions in particular. It struck the World man as being one of the best suggestions he has heard in some time. As Mr. Horsley pointed out, membership in his local board of trade will not only keep an exhibitor in touch with the men of his own calling, but it will make him more influential among the men of larger affairs in his town. It will bring to the aid of the picture man in many instances the exact assistance necessary to combat and to negative the periodical

Portion of Stage—David Horsley Studios. Visitors in Balcony Watching Pictures Being Made.

assaults of the short-haired women and the long-haired men, the inescapable would-be professional reformers.

Mr. Horsley said the heavy rains during January had somewhat retarded the manufacturers in their work. While the rainfall last year totaled something less than seventeen inches the precipitation for the first month this year alone was twenty inches. In February while for the first three weeks there was no rain, the cloudy weather again interfered with operations—that is, for those manufacturers who did not possess closed studios. The Centaur chief added that he was one of the fortunate ones in the latter respect, as he had transformed his former auditorium into an electric studio.

Mr. Horsley has given up the daily exhibitions of his animals. The interest of the general public in motion pictures was so great that it was found the crowds would not attend the arena, but instead thronged the balconies overlooking the stage that they might watch the actors at work. So the animals are now put through their public paces only on Sundays. Through a unique arrangement of entrances it is possible for visitors to enter the balconies direct without encroaching on the stage. Asked if the presence of strangers did not interfere with or embarrass the actors, Mr. Horsley declared the effect was really the opposite—that players accustomed to an audience really worked better when outsiders were looking on.

Charles Chaplin will make his Mutual debut in pictures made at the Horsley studio. Mr. Horsley said he had offered to the Chaplin company the facilities of his studio until such time as the comedian was provided with a home of his own, and that the offer had been accepted. This was made possible by reason of the rearrangement of the studio grounds. Where formerly four of the five acres of the plant were given over to the Bostock show now the animals are grouped within one acre, leaving four for picturemaking.

"How about production in Los Angeles, Mr. Horsley?" the World man inquired. "Are there more or less manufacturers than a year ago—is the total output as great?"

"I think there is an increase in footage," was the reply. "All the companies that are active are planning for larger output, and there's a lot of films now being produced. You have heard, of course, of the trouble we had during January over the local censorship question. The manufacturers received offers from all around the neighboring country, from communities anxious to have the picture men join them. The difficulties were straightened out, however. All the important factors of the town's business life are with us—newspapers, banks, merchants—all of them."

Mr. Horsley said he had received from all sides offers of assistance in his campaign for Congress—from even the political parties, he admitted with a chuckle. At the coming primaries the two receiving the highest votes will be the candidates. If any one receive two-thirds of the votes cast he is automatically elected. The manufacturer is assured of his support of the 15,000 men and women engaged in the making of pictures alone—and all those they may influence.

Mr. Horsley said for some time he had been impressed with the necessity of the motion picture industry being directly represented in the halls of Congress. He said he had tried hard to induce some one of the many he believed competent to undertake the campaign, but that eventually it had been "wished" on him. He said that while Southern California looked better to him in the summer time, and especially so in the winter months than did Washington, he was going to make the fight. Last summer the Centaur head had entertained Congressmen passing through Los Angeles. Among these were Senator Reed Smoot, of Utah, Senator Stone, of Missouri, and Senator Burton, of Ohio. These men had told him that what the picture-industry needed was constructive legislation—the sort that would classify the industry so that it would be immune to attacks like that of censorship; that it needed a standing akin to that of newspapers and books, guaranteed by legislative enactment. "We are open to attack from every long-haired reformer because motion pictures have not been defined in law," he declared.

The district in which Mr. Horsley will make his fight comprises Los Angeles, Santa Monica, Venice, Ocean-Park, Sawtelle and Hollywood. In the latter suburb Mr. Horsley was the pioneer manufacturer. We don't have to take it from Mr. Horsley that he is strong there—it goes without saying.

Raver Has a Studio

It Is at Rockville Center, Long Island, and Is Equipped for Business—Will Have Clubhouse Annex.

ALL future Raver Film Corporation productions, such as "The Witching Hour," "Alabama," "The Hoosier Doctor," "As a Man Thinks," "Mrs. Leffingwell's Boots," and many other Thomas plays will be made in the new Raver studios at Rockville, Long Island. The studio is but a few short blocks out of the village of Rockville Center with every necessary natural bit of scenery within easy distance of the studio.

The studio proper is completely finished with the exception of the installation of lights. The ordinary line of props and scenery is being built and laboratory facilities are being installed. The studio will consist of several buildings and include a plot of ground covering about five acres.

Beside the indoor studio, a large outside stage is being constructed adjacent to the property room for use in good weather. In the construction of the studio the buildings have been arranged with a view of securing the greatest efficiency. Adjoining and connecting with the studio proper is the property building. On the other side of the property room is the large outdoor stage. On the opposite side of the group is the laboratory with its tanks, dry rooms, printers and assembling rooms. Over this is the carpenter's shop and scenic department. In addition to this group of buildings there is an extra store room and a garage which will accommodate five automobiles.

While many splendid propositions were offered Mr. Raver in his search for a studio site, this Rockville Center plot appealed to him more strongly because of its many natural advantages. It is but a few minutes' ride from New York City. It is in the center of a country rich with natural scenery and splendid homes. Everything from the busy hum of factory life and active city streets to the quietness of farm and woodlands are conveniently available.

The fourteen room house which is standing on this site will not be razed. The house will be converted into a clubhouse for the players and directors with a library, lounging room, pool and billiard room, a swimming pool, shower baths and lockers.

Freuler Discusses Brisbane's Speech

Mutual's President Pays His Respects to the Editor and Tells Why He Disagrees With Him.

"ARTHUR BRISBANE reminded me so much of the woman who appeared before the House Committee on Education, during the Federal Censorship hearings in Washington," remarked John R. Freuler, president of the Mutual Film Corporation, in alluding to the remarks of the editor at the dinner given recently by the publication committee of the Board of Trade to newspaper men.

"This dear lady, after uttering a long tirade against motion pictures, was asked if she had ever seen a motion picture.

"'No,' she answered, 'but I have heard about them and I know they're awful!'

"Mr. Brisbane, who so vastly entertained us with his views on motion picture censorship, admits that he has only seen three pictures, and that he saw one of these under duress of social obligation. This is a very curious confession to come from Mr. Brisbane. Mr. Brisbane is the editor of one of the greatest papers in the great city of New York. It is also very much a paper of the masses, the great common people. Mr. Brisbane is admitted to be a great editor.

"At the banquet he gave us some very interesting circulation figures concerning the newspaper with which he is allied. It is a repeated statement in Mr. Brisbane's own editorials that they reach I forget how many millions of persons every day. The same people for whom he is writing advice on every subject from baby food to war are patrons of the motion pictures. Probably it is true that the motion picture is the greatest amusement and exerts the greatest influence in the lives of the people who read Mr. Brisbane's editorials.

"Mr. Brisbane, supposedly with his eloquent fingers on the pulse of the people, admits that he has only seen three motion pictures. He owes it to himself, and to the millions of persons for whom he writes, to find out something about the motion picture. He said, among other things: 'I don't care in the least whether the motion picture is censored or not. Its success is based upon the stupidity and lack of intellectual development of the human race.'

"It is painful to be forced to believe Mr. Brisbane is so wholly indifferent on so vital an issue, and one which so deeply concerns the fundamental rights of the human race, of which he is a member, and in which he professes to be so much interested. It is rather inconsiderate of Mr. Brisbane to assume this attitude toward the motion picture, when his power, career and all that pertains to him are based upon the primary rights of a free press, free speech and the right of self-expression.

"If Mr. Brisbane would or could recognize without a biased and distorted view the identity of the rights of the motion picture and the newspaper, he would probably be more interested in the menace of censorship. His opinions on the picture are about as valuable as would be the opinions concerning newspapers from a man who could not read or write. If censorship of the newspaper were suggested to such a man, he probably would say: 'Yes, sure they should be censored. They print awful things about murders, runaway wives, bad girls and burglars.' This man, of course, would be talking on hearsay.

"In view of Mr. Brisbane's statement that the success of the motion picture is based on the stupidity and lack of intellectual development of human race—which, by the way, is in the nature of an indictment of the approximate 80,000,000 people who see motion pictures every week—I wonder how he can quiet his conscience while he gets out a newspaper for this vast army which he charges with being low-browed. They seem to like his papers pretty well. He seems to strike about their gait when he writes. I wonder if there is a dual personality? Perhaps Mr. Brisbane writes for his newspaper with his left hand.

"I would not spend so much valuable time talking about one man's opinions on the motion picture, if he didn't happen to occupy a position of such importance and responsibility to the public. When Arthur Brisbane can be so misinformed or so uninformed about the motion picture, we should be little surprised that there is so much support for censorship or so much public indifference to the primary human rights involved. Perhaps the public may be excused, but Arthur Brisbane ought to know better—and more.

"I should like to take this occasion to express appreciation of the time which he spent with us as guest of honor at the Motion Picture Board of Trade banquet. As an authority and as a writer on many subjects I admire both Mr. Brisbane's expressions and his styles, but for him as a motion picture critic I somehow do not feel the same warmth. His duty to the public should compel him to at least patiently consider the motion picture."

Exhibitors on Screen Comedy

Interesting and Instructive Observations Communicated by Two Readers of the Moving Picture World.

OUR invitation to readers of the Moving Picture World to express their likes and dislikes on the question of screen comedy has resulted in a variety of opinions. We select two from a large number. H. Bradsbury, of Los Angeles, writes:

In reply to your query as to the kind of comedy that suits readers of Moving Picture World, I as a subscriber like the knockdown and dragnet kind, when done cleverly and to a purpose, though. The "Oliver Series" are certainly laugh producers.

I am strong for moving picture comedies and never a day passes I do not attend one or more shows, but believe slapstick comedy will not get the patronage from the classes that it does from the masses, if the prices of admission are raised skyward.

The most interesting and instructive communication on the subject comes from Frank M. Wiltermood, of California, who says:

In a recent issue of The Moving Picture World, W. Stephen Bush discusses "The Mystery of Laughter" in a thoughtful essay and invites the views of his readers on the style of comedy they favor most. In humbly accepting this solicitation for opinions, I offer my own in a modest spirit of attempted helpfulness towards the greatest present need of the cinema industry, first-class comedies. It is my belief, based on many years' experiences inside some of the largest studios in the world and as a constant, almost daily theater-goer for more than a score of years, that stage and screen comedies could well be appraised as being in two classes, artistic and acrobatic, the former apparently depending for success almost entirely on ingeniously-clever caricatures of humanity and surprising, humorous situations, while the latter sort of comedy devolves wellnigh altogether on roughhouse antics of the players

In an hour's talk I had with Charlie Chaplin some time ago I asked him many questions about his art, and he said that most all his actions in a comedy are copied from real life, from people whom he has met in his travels, ranging all the way from a purse-proud millionaire to a tip-seeking barber. "My leaden-footed walk," he stated, "typifies the sore feet of an almost penniless usptart trying to pose as an aristocratic swell, while my attempted smug complacency under the most adverse rebuffs characterizes concurrently that usual human trait that is seen everywhere, in a stranded race track tout or bootblack, to try to appear clever and superior to moneyless surroundings. I am constantly studying people I meet to note their personal idiosyncrasies, and whenever I see any antics that impress me as being comic I mark the eccentricities in my mind and practice them at the studio so as to bring laughs to theater-goers, hence the greater part of my acting is borrowed from real human characters."

This statement doubtless may impress students of cinematography as affording some light on the question of what kind of comedy theater-goers most like to see, and it would thus apparently seem to be that form of comedy that is slightly an exaggeration of peculiar types of humanity, burlesques of men like Micawber, Mr. Pickwick and Lord Dundreary. Opposed to this kind of comedy is that sort known as acrobatic, slapstick productions, wherein the players aim for success through their physical prowess in inflicting violent humorous assaults on their fellow thespians, this variety of fun being designated, of course, as slapstick, which word was first used to typify the action in the century-old Drury Lane yuletide extravaganzas whereby the clown castigates his tormentors with a paddle made of two thin barrel staves nailed to a handle. From these ideas one receives an impression, therefore, that a consideration of the merits of the two kinds of comedy, caricatures and acrobatic, would bring a conclusion that the burlesquing of human eccentricities has a world of odd characters for its illimitable field, while the other sort of comedy, acrobatic, must always be circumscribed by the one narrow, rather antique condition of the infliction of physical pain on an opponent. The wit and humor of Dickens' novels are, as everyone knows, artistically excellent, not through roughhouse, slapstick evolutions of the characters, but because the readers are happily entertained with artistically clever slightly exaggerated portraits of eccentric people in all walks of life.

The producer of comedies seemingly could best serve the theater-owner and his patrons by striving to emulate the example set by Dickens, to make people laugh by holding the mirror up to the Sam Wellers and the Mr. Jingles of the world today, and if a comedy director were to thus aim to put clever caricatures on the screen, and concomitantly avoid physical castigations, he would surely have before him a task large enough to keep him within well-defined lines of artistic endeavor. Mr. Chaplin's wonderful success has been grounded in elements that made Charles Dickens supreme in his work, the creation of humor by the depiction of real, human eccentricities. Any hotel clerk in a large city will tell you that almost daily a shabby genteel seeker after accommodations on credit approaches the desk in much the same loftily-affected style that Chaplin himself would use to wheedle board and room out of caravansary, and so therefore as Chaplin enacts this bluffing character on a theater screen we laugh, because it is a human type, albeit we allow him the privilege to exaggerate eccentricities of the upstart, for amplified merriment.

One answer, therefore, to Mr. Bush's indicated question as to a solution of "The Mystery of Laughter" might be, that first-class, thoroughly legitimate film comedy depends almost entirely on artistic depiction of true types of eccentric humanity, and not on the physical contortions of players. In brief, the best comedy is that which puts on the screen finesse instead of acrobatics.

LEAVES MUTUAL FOR BLUEBIRD.

W. A. Campbell has been appointed manager for Ontario to promote Bluebird Photoplays, with headquarters in Toronto, where he has been manager of the Mutual's affairs. His large acquaintance with Canadian exhibitors and his good record will undoubtedly sustain him in the fast pace he must maintain in his new connection.

Glen Island for Pictures

Peerless Pictures Corporation, a New Producing Company, Buys Famous Resort and Will Erect Studios and Laboratories.

GLEN ISLAND, which for the past quarter of a century has entertained the pleasure seekers of New York City and vicinity, has been purchased by the Peerless Pictures Corporation, of 18 East 41st street, New York City, at a price which, together with the personal property and valuable exhibits on the islands, involved one million dollars.

The Peerless Pictures Corporation has acquired Glen Island for motion picture purposes, and will erect the largest and most complete picture studios and laboratories in this country, on Island Wild, the most southerly of the

The Castle, Glen Island.

group, which is farthest removed from the amusement attractions, and which has not formed a part thereof.

While it is purposed to establish the islands as the center of moving picture production in the East, the remaining islands will be continued as an amusement park, and conducted as a high class resort. In the winter an ice palace will provide the public with skating and winter sports with first class music and cuisine. They are within easy reach, being fifty minutes from the heart of New York City, either by boat direct, or by train to New Rochelle.

There are over one hundred acres of land in the five islands, comprising the Glen Island group, which are located

View of Glen Island Lagoon.

about four hundred feet off the New Rochelle shore, and completely surrounded by waters of the Long Island Sound. They are well known as the most beautiful amusement resort in the East. The landscape gardener and nature have vied with each other in producing one of the most picturesque parks in the country. Its parked grounds with beautiful winding asphalt walks, a wealth of fine old shade trees, and rare shrubbery, magnificent lawns, beautified with picturesque flower beds, summer houses and rustic arbors, rare statuary and bronzes, its many lakes and beautiful grottoes, and bathing beach, comprise a perfect paradise of backgrounds for motion picture photography.

There is, probably, nothing like it scenically in America, and yet it is only fifty minutes from the heart of Broadway. Its rocky coast line of mighty boulders affords the grandeur of the stately Maine coast; its seals among the rocks present a replica of the seal rocks of the Pacific; its alligator ponds furnish a reproduction of the Everglades of Florida, and its magnificent Zoo and unsurpassed collection of wild animals bring you into the very heart of an African jungle.

One island carries you into the heart of Europe. "Little Germany" is famous throughout the East; its majestic Starnburg Castle, with its fine masonry and old ivy, are magnificent and is a perfect architectural reproduction. The old Dutch windmill on the "Zuyder Zee" was built in Holland in 1641, and erected on the island by the late John H. Starin.

Another island carries you to the Orient. "Nippon," with its Japanese pagoda, its lillied lagoon and oriental garden, its rustic tea house adorned with wisteria and beautifully clustered tassels; its geisha girls and lanterns, transport you into the land of the midnight sun.

Still another island finds you in the Philippines, with its Morro Castle and Fort, every stone of which was transported on battleships by the United States Government direct from the Phillipine islands.

The Museum of Natural History, founded by the late John H. Starin, at an expenditure of more than one hundred thousand dollars, comprises the finest private collection of relics in the world

Mummies from 332 B. C., Indian relics from the stone age, Egyptian relics and rare antiques; the desk on which Aaron Burr wrote his challenge to Alexander Hamilton; links of the chain stretched by General Washington across the Hudson river during the Revolutionary War; the last cannon fired by General Sherman on his march to the sea; the first fire engine used in New York, and a piano made for John Jacob Astor in 1795, comprise only a few items of this interesting collection.

Just adjacent to Glen Island is Travers Island, the summer home of the New York Athletic Club, and on Davids Island, Fort Slocum, the United States Army reservation, so that the adjacent surroundings are singularly rich with athletic and military settings for picturization.

The officers of the Peerless Pictures Corporation are Albert Clark Case, president; Howard C. Griffiths, vice president and general manager; Emil Offeman, treasurer, and Temple Scott, secretary.

The British Isles have been organized by Mr. Albert Blinkhorn of London, in conjunction with Kineco, Ltd., of Cardiff, and the foreign market will be handled by the Anglo-Peerless Pictures Corporation, of which Mr. Blinkhorn is vice president and foreign manager.

MABEL NORMAND SIGNS WITH NEW YORK.

Mabel Normand, familiarly known to motion picture patrons throughout the civilized world as "Keystone Mabel," will continue as one of the players producing pictures for the Triangle Film Corporation. Miss Normand yesterday (March 17) affixed her signature to a contract with the New York Motion Picture Corporation, one of the corporate factors of the Triangle Film Corporation. For the present Miss Normand will continue as a member of the Keystone company producing this unique class of comedy at Fort Lee, N. J. Whether or not Miss Normand's activities will take a larger field later in the season has not yet been determined. There have been rumors to the effect that the popular comedienne would be found as a member of other organizations. Miss Normand has definitely set at rest these unauthorized rumors in the manner noted above.

BLACKWELL AND ASHLEY WITH WORLD FILM.

Carlyle Blackwell, recently seen in a visualization of Samuel Hopkins Adams' "The Clarion," and whose future was rather undetermined owing to the rumors that after his short term agreement with Equitable expired, he would join another concern, set at rest all rumors this week when he signed a three-year contract with the World Film Corporation for appearance in features of that concern and its ally, the Equitable Motion Pictures Corporation.

Another important engagement entered into this week by the World Film Corporation, was the securing of Arthur Ashley for a long period, Arthur Ashley, like Carlyle Blackwell, is of and from the screen. He has appeared in no less than eighty film productions, including "Sealed Lips" in which his work stamped him as a heavy man of more than ordinary ability, and his work in "The Struggle," another Ince picture, procured his World contract. Arthur Ashley will be seen next in "The Grubstaker" opposite Alice Brady.

Pictures or Pulp

The Prohibition Agitation of London Scaremongers—Picture Men Making a Strong Fight.

(From Our Own Representative.)

London, February 26.

THE agitation against imported motion picture films instigated by a well-known group of daily and weekly publications has had to take this week a place in the background, owing to the principal mouthpiece being preoccupied with another daily newspaper in a quarrelsome controversy respecting its German shareholders. The temporary and involuntary truce is giving our importers an opportunity of fortifying their positions and initiating a careful plan of campaign, and of acquainting the public with the facts before it has time to digest the fiction.

No words of mine could ever expose the motive of the agitators in all its base superficiality and narrowness. Its beginning can be traced to the middle of last year when certain members of their staff acquired an interest in a newly formed film producing company. "Stop all foreign films and we shall make a fortune," one could imagine them saying, and forthwith the agitation was opened with harrowing accounts of the work of a great American film trust which drew immense profits from England and paid them into the pockets of German shareholders, a matter which has previously been exploded in the World. But for a more timely excuse for its resumption we must look a little deeper. Besides considering the best means of conserving national wealth the Government is at present considering means for liberating as much shipboard as possible owing to vessels being required for war service. One suggestion towards its consummation is the cutting down of bulky imports, and as everyone knows wood pulp from Sweden, Canada, Newfoundland and the U. S. A. ranks with the bulkiest. This is made here into paper for newspapers and is already marked down for curtailment to the extent that newspaper owners have been notified that the supply of paper will soon be reduced one half.

To a publishing house whose proud boast is that it turns out a different periodical for every hour of the clock each week this reduction may doubtless foreshadow serious inconvenience, and in hopes of a reaction it commissions its "experts," who, by algebraic equations and the measurement of plus in cubic feet, prove conclusively to the public and the government that a Kinema film must be something like the dimensions of a Zeppelin and that, by prohibiting their importation, the government will release miles of shipboard for the transport of its own goods—and paper pulp.

If such an agreement fails to convince incredulous readers it is not too stringent in principle to manufacture something more original. Its newest stunt last week was a suggestion that the trade opposition to its campaign against imported films was that film importers are opposed to the public exhibition of the government's official war films lest their exhibition would entail a sacrifice of their profits. The answer to the former argument propounded at length in "The Times" is found in the fact that the parliamentary committee considering shipboard economy has not yet mentioned films. Their parliamentary mention has so far been confined to the war economies committee.

Meanwhile the exhibitors' association has "officially" entered the field in collaboration with the importers. The latter will shortly issue to the press and public a general statement, compiled by a reputable firm of accountants, showing in figures defying perversion what is actually paid to America for the films she sends us as against the proportion of their cost that remains in England.

Individual letters to the general press have been extensively circulated reflecting the opinions of the heads of different importing houses. The following by Syd. Baber (Famous Players) is typical of many. "A gross injustice is being done to American Film Producers who purchase at enormous cost world's rights of famous British authors' works. Thousands of pounds are being paid to these authors annually for royalties, and when American companies use such good judgment in purchasing the world's rights of famous authors' works they should be allowed to market their productions in the country where such work originated. The film producer speculates with films in the same manner that the stage producer, such as Sir H. Tree, speculates with legitimate plays. They may turn out to be great successes on the screen or equally huge failures. Contracts are entered into between the producers and authors which cover a period of years, and if the producers were to lose the English market they would in the majority of cases make tremendous losses which would rebound on the English authors, as the producers would be unable to fulfill their contracts with them, while the general public would be deprived of an everlasting monument to the greatness of their country's authors."

Selig General Film Releases

Prominent Players Will Be Seen in Multiple and Single Reel Productions.

THE Selig Polyscope Company announces some unusual releases through General Film Company in the near future. "The Devil, the Servant and the Man" will be a multiple-reel feature, released on Monday, April 3. This unusual drama features Kathlyn Williams, supported most ably by Guy Oliver and Lillian Hayward. The scenes in the snow-bound Northland are particularly convincing.

"Wives of the Rich" will be released on Monday, April 10, and features Harry Mestayer, supported by Lillian Hayward and an all-star cast of players. This drama is particularly absorbing, as it handles in an interesting and convincing manner the foibles of high society.

On Saturday, April 15, there will be released by the Selig Company, through General Film service, "The Beauty Hunters," which the Selig Company claims is one of the best short length comedies released in a long time. James Bradbury enacts the leading part.

The Selig Company will release through General Film service on Monday, April 17, the multiple reel feature, "The Three Wise Men." This beautiful production was directed by Colin Campbell and features Thomas Santschi and Miss Bessie Eyton. There is a pathetic appeal in every inch of this wonderful drama, which recalls Dickens' "A Christmas Carol" to the minds of the spectators, but which story is in no way founded upon the Dickens classic. Mr. Santschi and Miss Eyton are supported by Edith Johnson and other stars.

Louis Myll, Comedy Producer

LOUIS MYLL, who directed George Kleine's film comedy, "The Mishaps of Musty Suffer," which attained country-wide fame over night, must also be credited with conceiving the greater part of the comedy and the credit is also due to him for the ingenuity in constructing the many mechanical devices used in these comedies. Mr. Kleine had some very pretentious ideas regarding "The Mishaps of Musty Suffer" and there can be no mistaking the implied compliment he paid Mr. Myll when he placed the production of this big comedy in his hands.

Mr. Myll has had an extended theatrical experience and describes part of it as follows:

"I first started in the show business as cornet player in a theater at the age of eighteen. When 'The Fencing Master' with Dorothy Morton as the star played the theater, I received an offer to go on the road with that company, to play cornet, as they carried eight of the principal musicians. After a couple of seasons on the road, I took a position as manager of F. A. Mills Music Publisher and we published the first Rag Time Cake Walk march called 'Rastus on Parade' and put out many a musical hit.

Louis Myll.

"After that I started leaning toward the theatrical line and somebody told Mr. Belasco I could act. Think of that! Such a story teller! Anyway, my foot slipped and I landed in the show business and Mr. Belasco stood for me for seven years as stage director. I worked on Mrs. Carter's plays, "Zaza," "Du Barry," "Adrea," etc., and was then sent on the road with Mrs. Carter. I also directed "La Tosca," "Camille," "Two Women," "Heart of Maryland," etc.

"I constructed the Electric Amusement Park in Detroit and managed the same during the summer months. I have also played vaudeville over the Orpheum Circuit and also managed Nance O'Neil in vaudeville.

"Mr. Kleine took me with him to Italy to work on 'Du Barry' and I was later engaged by him as manager of productions."

War Pictures from Three Fronts

The Extraordinary Adventures of Captain F. E. Kleinschmidt in Galicia, on the Italian Front and in Serbia.

By W. Stephen Bush.

WHEN I say that Captain Frank E. Kleinschmidt, the famous Alaskan explorer, has stepped forth unscathed even from the Chambers of Death, I would like to be understood in the most literal sense of the words. A man who has been the target of a hundred anti-aircraft guns, a man around whom shrapnel exploded near enough to deafen him, a man who was pursued in a frail launch, the pursuers being aeroplanes and warships, a man who has stood within hitting distance of the infernal "drum-fire" on the Doberdo Plateau, a man who has fallen out of an airship in the densest fog and landed in dense forest surely has flirted with the Grim Spectre.

Taken at the Cannon's Mouth.

Captain Kleinschmidt has something like fifteen thousand feet of wonderful and unheard-of films, taken at the cannon's mouth, entirely without assistance from the press agent.

Austrian U-Boat Coming Home.

All these pictures are remarkable for their genuineness and their power. The horrible, and yet sublime, tragedy of war, is brought fearfully close to us by means of these films. To mention but one scene: We are on the Galician front, on the Austrian side, less than a hundred feet from the nearest Russian trenches. An alarm is sounded and the Austrians rapidly fill up the trenches. We get a glimpse of about twenty men standing in a row behind the trenches firing away, with grim faces and taut muscles. Presently one of the men falls, dropping like a corpse behind the line. An officer takes the gun of the man, who is now carried away on a stretcher. One cannot tell whether he is dead or wounded, and one does not have much time to guess, for the next instant another man has been hit. His face has the look of agony that one sees in dying animals, but he moves and slowly recovers. A third man is hit and, holding his hands to his head, steps out of the line and sits down, evidently controlling his pain and misery with a great effort.

Austrian Launch on Scouting Expedition, Pursued by Italian Warship.

A fourth man drops. In less than two minutes four men out of twenty have been disabled. Presently there is a fierce attack with the bayonet and the cameraman has to retire with the rest. There are scenes showing the submarine campaign in the Adriatic Sea, a very dangerous campaign, indeed, portraying in pictures taken at moments of actual danger the terrible risks which the submarine must be prepared at all times to incur. One understands the perils of submarine warfare much better after seeing these films. Death of course lurks on every front and on sea as well as on land, but nowhere is death more constantly present than on the U-boat. One can well believe, after seeing these films, that the loss in U-boats has been terrible.

Operations on Sea.

The operations of a mine sweeper are shown in most interesting and thrilling detail. Captain Kleinschmidt was out on the Adriatic near Grado with a mine-sweeping craft when he was surprised by Italian destroyers.

"Our craft, consisting of two barges, a scow and a steam launch, no doubt looked very strange and dangerous to the Italians, and, instead of bearing down upon us directly, they lost valuable time in circling about. It was this apprehension on the part of the enemy that enabled us to escape." Mine sweeping is the most ticklish military operation. Each nation has its own mines, of course, and they are constructed to explode on slight contact unless one knows the mechanism. On the mine-sweeping expedition of which Captain Kleinschmidt was a member four big Italian mines were successfully fished out, and they are shown at close range in the pictures. Captain Kleinschmidt saw the barge and the two scows blown up; it was only the launch that escaped.

Adventures in the Air.

Not less thrilling, though of course entirely different, were the Captain's adventures in the air. He flew over Venice, over the bloody Doberdo Plateau, which now occupies so much space in the news from the Isonzo front, and over Belgrade. His flight over Belgrade after the taking of that famous citadel resulted in some of the most remarkable pictures ever seen on the screen. The pictures were taken from the aeroplane and show the warlike scenes on the Danube and on "War Island," which lies near Belgrade. The effects of the Austrian howitzers on the forts are appalling to behold. Parts of the Serbian campaign are depicted with great realism. There are moments when one has to hold his breath as waves of horror and pity sweep over him, and there are thrills at the sight of heroic charges and no less heroic defence. There was more of a revival of

Captain Kleinschmidt at the Head of an Austrian Battery Which Has Just Repulsed an Italian Attack.

old-fashioned and spectacular war in the Serbian campaign than in any other. The sufferings of the soldiers on both sides are told in eloquent pictures: the simple eloquence of realism. There is a complete series of pictures showing how the captive balloons are used in connection with artillery. All these scenes are not only very interesting but instructive as well.

Burning Towns in Russia.

Readers of war news will remember the report of how at Brest-Litovsk and Novogeorgievsk the Russians decided to repeat their tactics of destruction which proved the ruin of Napoleon's army in 1812. It was the good fortune of Captain Kleinschmidt to follow in the wake of the Russians just about that time and obtain pictures of the burning cities and villages which are unparalleled in the history of kinematography.

"You probably wonder," he said to me, "how I was able to get so close to the burning towns. Look at this scene now before I explain further."

"I saw Russians in headlong flight pouring across bridges and rushing along railroad tracks.

"You see," continued the Captain, "the Russians, who are brave and stubborn soldiers, by no means to be despised, are often poorly led and unskillfully handled, Though their rear guard stood up bravely, once they were beaten they failed to destroy railroads and bridges and we were enabled to press them very close. That's why I was able to get these pictures."

The scenes from the Italian front show the work of the wonderful Skoda guns of the Austrian artillery. Several of these monsters are seen in action. Pictures of these guns, showing in detail how they are worked, were not allowed to be shown in Europe. One of these guns is loaded with a projectile weighing 800 pounds. The masking of these guns to protect them from the prying eyes of hostile aviators is clearly shown on the screen.

Hell on Doberdo Plateau.

"By far the bloodiest and bitterest fighting I witnessed," said the Captain, "occurred on the Italian front, especially on the Doberdo Plateau. Here the Austrians are holding three times as many Italians. If you have an idea, however, that the Italians cannot fight, dismiss it from your mind. They certainly are brave, especially their officers, who are always ahead of their companies. With all the chances I had it was impossible to get pictures that do full justice to the situation."

Having seen the pictures of the fighting on the dreaded Doberdo Plateau, I venture to disagree with the Captain.

"What you have seen is terrifying and realistic enough, but I wish I could have taken closer scenes of the famous attack of the Austrian Imperial Chasseurs when they charged Hill 95. Three regiments were almost decimated. Artillery poured in upon the fighting infantry ranks when the Austrians made their first charge and nobody knows whose artillery it was, though most of the shells hit the Russians. When you see life in the trenches behind the plateau and realize that there is not a drop of water on or near the whole plateau, you may begin to realize what fighting on that front means."

It is impossible in mere words to tell what these pictures show. One more word is necessary. Captain Kleinschmidt has by no means neglected the picturesque side and the grim humors of war. We see soldiers and officers playing with young colts, while a mile away the battle is raging; we see dental surgery of the most primitive character and soldiers playing cards, dancing and playing on musical instruments in the short pauses between the harvests of death.

MERGER OF FILM COMPANIES RUMORED.

Story from Chicago of Plans for Consolidation of Some of the Larger Concerns Is Both Affirmed and Denied in New York.

ON Sunday, March 19, the New York Times printed under a Chicago date line a story setting forth that affirmations and denials follow one another as to the truth that may be in a rumored consolidation of film interests. It quoted a report of plans for a sixty-million-dollar corporation which would include in its fold all the financially sound motion picture companies. The statement was made that the organization was to be formed along the lines of the Klaw & Erlanger Corporation.

An interview with "a pioneer film man" represented him as saying that the picture business in recent months has been in an unsettled condition, due partly to the influx of capital. Expenses have been multiplied and salaries boosted. J. Stuart Blackton of the Vitagraph company is said to have admitted that changes are contemplated. Harry Aitken, president of the Triangle, is reported to have admitted a change is on the way. William N. Selig and George K. Spoor also were named in the dispatch as having been dissatisfied for some time with conditions.

A World man made inquiries in New York City and likewise encountered "affirmations and denials." One circumstancial story, however, was to the effect that plans really are on foot for a consolidation of the larger, the financially sound companies, and that the proposed combination has the backing of two of the most prominent banking houses in the country. The statement was made by a man whose standing compels respect. It was later confirmed by another film man who is in an excellent position to know what is going on in the "politics" of the industry.

NEW FILM COMPANY ANNOUNCED.

Gilbert P. Hamilton Will Have Charge of Technical Details—Six Contributing Concerns.

GILBERT P. HAMILTON, who for several weeks has been in New York City, announced just before his departure for his new studio at Round Up, Mont., that on or about May 5 next there would be a new program on the market. Contributing to it would be six companies, three of which will be new concerns. The studios of the six companies will be in different parts of the country.

Mr. Hamilton, who has had wide experience in the film industry, both on the studio and laboratory, as well as the manufacturing side, will be in charge of the technical department of the company. The printing will be done in New York. Mr. Hamilton stated that ample capital already had been subscribed and that he had every reason to believe the company would be able to produce pictures that would be welcomed by exhibitors.

FIRE AT QUALITY-METRO CAMP.

After losing all their clothing and luggage, when their hotel in northern Maine was destroyed by fire, Director Fred J. Balshofer, Harold Lockwood, May Allison and twenty other members of the Quality-Metro Company returned to New York in rough logging costumes which they wore while making the picture. In their quaint costumes the players attracted no end of attention, when they arrived at the Grand Central station, and made their way to their hotels.

Mr. Balshofer piloted the company to a picturesque locale in the Maine woods, eight miles from Corabassett. They worked there for four weeks, completing the exteriors for one production and making a large number for a second one. While engaged in making what they thought would be the last dozen scenes in the woods, their hotel, the Lodge House, caught fire and was completely destroyed.

More than two thousand feet of film was also lost in the fire, which necessitated the company remaining over for re-takes. Considerable raw material was also destroyed by the flames, and the company's wardrobe was practically wiped out, save what they had on their backs. Mr. Lockwood lost three trunks full of clothing, and Miss Allison a like number. Mitchell Lewis, one of the players, lost among other things a gold watch presented to him several years ago at the Players Club.

SIDNEY CHAPLIN RETURNS EAST.

Sidney Chaplin, who recently completed the business arrangements whereby his brother, Charles, was secured by the Mutual chiefs, and who accompanied Charles Chaplin's party as far as Chicago, has returned to New York.

E. B. DUNN REPORTS BUSINESS GOOD.

E. B. Dunn, who has just returned to New York from a tour through New York State, reports that he found business good in the picture theaters. Mr. Dunn added he had been successful in securing many orders for the speed controller.

WHY CERTAINLY.

My Dear Editor—Please accept my correction of the spelling of my name. It is written "Colwell," not "Coldwell." I will appreciate your kindness very much. I noticed the mistake in the comments on "The Yaqui."

Always my very best wishes for the future success of The Moving Picture World. GOLDA COLWELL.

Los Angeles, March 14, 1916.

QUEEN THEATER, WILMINGTON, DEL.

All of Its 2,000 Seats Upholstered in Fabrikoid—Inclined Passageways Lead to Balcony.

IN WILMINGTON, Del., there was opened recently one of the most attractive theaters of the East, in fact, the country. It is first class in every detail and its furnishings are of the best. It has a seating capacity of 2,000. While it will be used mostly for moving pictures, it is also adapted for play purposes, having a large stage.

The lobby is out of the moving picture theater class, being much larger than the majority of them, it measuring 22 by 50 feet. The walls are wainscoted with marble to a height of eight feet and caen stone is used above that point. One of the attractive features of the theater is the fact that there are no stairways. From the front entrance on each side a gentle slope leads to the balcony. The interior is strikingly handsome.

The seats are upholstered in Fabrikoid. This material is clean, neat, and gives a luxurious appearance to the theater. It not only adds to the appearance of the house, but also is a decided advertising point for it, with a local and continuous appeal. Every patron wants to feel that the theater he patronizes is sanitary and that the appointments are all that it is possible to make them. Fabrikoid is also waterproof, an advantage which allows it to be washed without injury. This is a feature that will no doubt interest other theater owners.

Universal Ball is Gay Affair

How President Carl Laemmle Loses a Solid Gold Cash Prize—Little Lord Fauntleroy Violet Mersereau Wanders About on a White Horse.

CARL LAEMMLE almost won a solid gold cash prize at the Universal bal masque at Grand Central Palace on the night of March 18, and the morning of another day. But the truth leaked out. An aged woman burdened with a baby in a basket was found to be none other than the president of the Universal Company, and it had been stipulated that men, however they might appear for the moment, were ineligible for the pieces of gold. Ringmaster Nat Rothstein regretfully barred President Laemmle from competition, and the masque moved merrily, noisily onward.

The ruling in the case of President Laemmle established a precedent that could not be violated for the benefit of other female impersonators, though they included so important a personage as R. H. Corcoran. No less trustworthy an authority than H. H. Van Loan—white wigged and debonair, looking for all the world like a titled fortune hunter in a Universal melodrama—stood on a chair in the press box, regarded the kaleidoscopic figures on the floor and said, "Somewhere out there I believe Mr. Corcoran is impersonating a ballet dancer." Efforts to verify this report were fruitless. Mr. Corcoran remained under cover, failing to compete for the pieces of gold, or as Mr. Van Loan will have it, the "bucks."

As the Evening Progressed.

Beerbohm's orchestra and Master of Ceremonies Rothstein, clad in the striking garb of a ringmaster, occupied the platform on the north side of the Palace. Whenever anything of special moment was about to happen—a quite frequent occurrence—Mr. Rothstein used a megaphone to catch the ear of the crowd. The dancers gathered to regard Ida Schnall (Undine), who presented an exotic young woman in swimming attire suitable to the over-heated tropics; they formed in lines to welcome Violet Mersereau in a Little Lord Fauntleroy costume and seated on a white horse, led by Paul Gulick and Mr. Van Loan; they applauded the "Song of the Nations," given with the spectacular aid of flags lowered through a maze of colored streamers, and then they danced again until the ringmaster raised his megaphone, the equivalent of cracking a whip.

All Out for the Grand March.

Miss Mersereau on her white charger led the grand march. President Laemmle, in the costume already noted, followed with Mary Fuller, appearing quite unlike herself in a blond wig. Joe Brandt chose to be a Cossack officer in full dress uniform; the moderness of Mr. Gulick was concealed beneath a periwig and the satin and furbelows of a George Washington; George U. Stevenson and Walter K. Hill displayed academic caps and gowns; M. H. Hoffman became a Spaniard; Robert Doman went to the far East for his model; Mrs. Van Loan appeared in a stunning Gaby Deslys costume, and Leon J. Rubinstein escorted Betty Lawson, who was clad as an Indian maiden, typifying "Hiawatha," the first Laemmle release.

There were Bluebirds in full plumage, Red Feather girls less completely protected against the cold, Spanish dancing girls, Apaches, clowns, importations from the Sultan's family, and others whose costume would not have appeared inappropriate in a Winter Garden show. The colorful procession tapered off into the black and white of twentieth century convention.

Ringmaster Rothstein selected Tracy Lewis as chairman of the press committee to award the prizes. He allowed Mr. Lewis to scrutinize the envelopes containing the solid gold, and admonished him to be careful in guiding the deliberations of the jury—in other words, to look only at the costumes and ignore their contents, lest individual preferences work an injustice. The consideration of Mr. Lewis and his committee resulted in the following selections in the order given: Violet Mersereau, Betty Lawson, Edith Roberts, Gertrude Cameron, Helen Adams, Violet Mack, Mrs. Nat Rothstein, Clarise Drexler, Louise Gately, Florence Roberts and Louise Alexander.

Florence Lawrence, Rosemary Theby, Hobart Henley, every one in fact in anyway connected with the Universal organization in the East, and hundreds who were not, spent Saturday night and Sunday morning at the Palace. Among the guests were Marcus Loew, B. S. Moss, Fulton Brylawski of Washington, Oscar Eagle, Joseph Smiley, Samuel Trigger, Julian Solomon, Hy Mayer and Pat Sullivan.

One of the enjoyable features of the evening was the appearance of Helen Coyne in a song and dance number, the music for which was written by Emma R. Steiner. It is called "Florence Lawrence."

Horsley Releases for April

Output Embraces Two Five-Reel Features and Four Cub Comedies.

DAVID HORSLEY productions to be released through the Mutual Film Corporation exchanges during the month of April offer some interesting announcements. The output for that period is comprised of four one-reel Cub comedy subjects and two five-reel features labeled Mutual Masterpictures, de luxe edition.

The Cub comedies are scheduled for release April 7, 14, 21 and 28 and feature George Ovey in each case. Director Milton Fahrney, in charge of production of this brand, has lately been introducing an element of the spectacular and thrill in the Cubs, with very fine results. In the April releases he has carried on this idea even a little further than before, with such success that studio advices herald his latest pictures as the funniest he has staged since his alignment with Mr. Horsley. The first of the Cubs of this nature to come along in April is called "The Winning Punch." In it George Ovey's feats of comedy are said to surpass those which made his latest appearances so successful. On the strength of this information great things are expected of the April releases.

Of the two five-reel subjects, the first to be offered is "The Leopard's Bride," the release date of which is April 15. In every regard it shapes up as an excellent photoplay. The author of the story, Theodosia Harris, has evolved an interesting romantic drama, and by setting it in picturesque India provided plenty of opportunity for scenic beauty, of which every advantage was taken.

To enact it an excellent cast was chosen. Margaret Gibson, one of the most beautiful women in motion pictures, and a highly accomplished actress, and William Clifford, a popular leading man, have the leading roles and feature positions. Their supporting company is made up of well-known photoplayers, including Brooklyn Keller, Nan Christy, Frederick Montague, Fred Goodwins, Edward Gordon and Paul Machette.

One of the features of the production that will doubtless arouse comment is the work of several trained leopards of the Bostock animal collection. With their help, several unusually thrilling scenes have been obtained.

"The Conscience of John David" is the title of the month's second five-reel feature. The release date is April 24.

Crane Wilbur is featured in "The Conscience of John David," which is said to be in every way as big a photoplay as his preceding subject, "The Love Liar."

The star is also the author of the play. He has chosen a psychological theme and by judicious and sympathetic treatment has skillfully woven a story of deep dramatic purpose. The action, brought up to the minute, transpires for a good part of the picture in the high circles of social life. The investiture is entirely as pretentious as in any previous David Horsley release in which Wilbur has appeared.

In the leading role of a spendthrift millionaire later reduced to a menial position and then rising above the ashes of his first failure, Wilbur has a role that is well suited to his capabilities. In his support he is fortunate, for he has in his cast such players as Mae Gaston, Alice Rinaldo, Frederick Montague, John Oaker, Louis Durham and Francis Raymond.

With such features and comedies David Horsley productions are sure to gain added prestige.

RECENT ADDITIONS TO V-L-S-E FORCES.

C. L. Kendall, formerly of the Universal booking service, Cincinnati, has joined the V-L-S-E forces of that city in a similar capacity. Mr. Kendall's experience in the booking department extends over a period of ten years.

Announcement is also made of the promotion of L. H. Wâtrous of the Toronto sales forces, to the position of Manager of the Montreal sub-office, succeeding Mr. McCullum. Manager W. C. Gookin has named R. O. Caveness to cover the territory over which Mr. Watrous formerly held jurisdiction.

J. A. Conant has been transferred from the Cincinnati sales department to that of the Cleveland office, and Marx S. Nathan, formerly of the Kleine feature service, is now a member of the Washington sub-office of Philadelphia.

George T. Pardy has joined the publicity staff of the V-L-S-E at the New York headquarters. Mr. Pardy is well-known in the journalistic world, having worked in an editorial capacity on leading newspapers of Chicago, New Orleans and New York.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

ONE of the criminal courts of Greater New York has held for sentence under heavy bail a get-rich-quick man who has been making a business of boosting poor-paying picture houses in order to tempt unsuspecting investors to buy them out. The accused in this case has pleaded guilty, and his fate is dependent solely upon the extent of punishment that should be dealt him. We hope that when the time for sentence comes the court will have a full scope of the offense committed and give the accused all the law will allow. Two years, or more, ago the operations of such people were commented upon at length and for some time the "bum boosters," as they are known to the reputable motion picture exhibitors, kept under cover. The game is but a species of the old-time "green goods" swindle. Sharpers will make search for picture houses which, for various reasons, have become unprofitable to the legitimate owners and secure them at a very low price—in fact, at bargain sale prices. A few dollars are spent in renovating the place and for a week or two programs are presented that occasion considerable and favorable neighborhood comment. Then comes the "padding" of the house and on the night the unsuspecting investor is to make his inspection he finds the house crowded and people outside awaiting admission—all bogus patrons, at the expense of the schemers handling the gold brick. The investor loses no time in parting with his money. The "bum boosters" snatch it with equal alacrity and proceed to locate another plant for dupes.

* * *

As P. T. Barnum said, "One is born every minute"; and, in view of the wide publicity that is given in modern times to games of this character, one is almost tempted to congratulate, rather than condemn, those who succeed in "putting one over" on the foolish investors that allow themselves to be duped. In fact, the courts have frequently condemned dupes of get-rich-quick and green goods schemes. But the injury resulting from the operations of these "bum boosters" are so far-reaching in their virulent effect that they eat into the vital interests of legitimate people in the business who have no recourse at law against the guerrillas. The unlawful schemers keep alive motion picture places that should be allowed to die. They put the places into the hands of people who are either incapable, or unfit, to handle them. They help to injure the reputation of the motion picture business as a whole and jeopardize the interests of bona fide exhibitors who have genuine places to sell but are unable to realize what they are entitled to on account of the effect made by operations of the "bum boosters." It is for this reason that the legitimate motion picture interests hope that whenever opportunity affords the courts will impose the extreme penalty upon all the "boosters" as a protection to the legitimate industry.

* * *

Anyone traveling from one of the many studios to another has realized that the number of photoplayers working in many of them has been considerably reduced during the past several weeks. The effect has been especially felt by those known as "extras." Naturally the cry of "What is the matter?" is heard, and it is quite interesting to listen to some explanations offered by some people who have as much conception of the real solution as the youth who gets in no closer touch to the moving picture business than his five cents will take him. In spite of the fact that there are twenty thousand, or more, moving picture houses in operation in the United States, many of the old line theatrical people will tell you that the reason of the dullness is that the pictures have seen their best days and are losing their hold. Of course, with these people, "the wish is father to the thought." A most amusing solution was offered by an actor in a well-known theatrical rendezvous the other night. He said, "It is not a difficult problem to solve. You see, nearly all the theatrical profession have been until recently unalterably opposed to motion pictures and motion picture work. I speak of the professional people—people who have established themselves upon the stage. For instance, myself. Until a year ago I would as soon consent to drive a truck as I would to pose for moving pictures. Since that time I have radically changed in my opinion. Now the people who have been appearing in moving pictures during their ascendency have become worn out, as it were. The public is tiring of their faces and their work, and the producers of the pictures now find themselves obliged to turn to the stage for new players. As I once did, the professional people hesitate about adopting the new field of employment, but they are gradually falling into line, and it will not be long before all studios will have full forces again."

* * *

Can you beat that for conceit? Here is a one-year-old convert who knows it all and his fertile brain has solved (?) the problem. He occupies the same position that many others in the business do. After playing parts in a couple of pictures and getting a glimpse at moving picture studio work, they feel qualified to not only direct a picture but operate an entire plant. That is why there are so many picture-producing companies in existence. It is not because there is a market for the pictures, but because so many conceited and over-ambitious individuals feel that the market needs them!

* * *

A veteran producer said the other day, "Most people look upon motion picture studios as mints. They are not supposed to have a lull in operations. For several weeks many studios have been rather quiet, but this is not unusual. It is not a surprise to the old-timers. Those who are most impressed by the conditions are those who become interested in the motion picture business during a comparatively recent period. Bear in mind that the supply of new pictures to the thousands of picture houses throughout the country goes on uninterruptedly, so that there is something doing, in spite of the apparent halt in the wheels of the industry. You cannot judge the operations of a company by the appearance of its studios at this season. A studio may be absolutely idle and the forces working in more advantageous locations in the South. You know in the winter time all the leading producers hike to that part of the country until weather conditions permit full operations at home. Don't let any of these stage people fool you into the notion that the photoplay is on the wane. All the picture theaters are running on full schedule time and new houses are building so fast it is hard to keep track of them."

* * *

"I have heard rumors of late," said the writer, "that there is a tendency on the part of producers to curtail expenses."

"Well, I guess you got in pretty close touch with the right dope there," said the veteran. "I have been expecting that for some time. But get the right idea: this curtailment is not a general one. It applies more particularly to salaries paid the players. You see the desire of some companies to get the services of players employed by other companies became so keen that salaries have attained what may be termed fictitious values. I believe that many companies have come to the conclusion that expenditures in this direction have reached the top notch. I have heard from several quarters that many companies are feeling their way towards establishing plans by which the actual value of a player to them may be more definitely determined. I mean that in arriving at the value of a player the management will not be as much influenced by the name or ability of a player as it will by the player's money-making power on the screen. The Charlie Chaplin case perhaps explains the situation better than any other illustration. As actors his superior, both on the stage and on the screen, are legion, but as a money-winner he outclassed anything in the history of the theatrical profession during the past year. The players' salary list is one of the greatest sources of expense and really the only one on which retrenchment can be figured. The staging of pictures is also an expensive proposition, but the sharp competition between the numerous companies in the field precludes any attempt at retrenchment in that direction. Indeed, the staging of many pictures has as much to do with their success upon the screen, if not more so, than the work of the players. This rumored retrenchment, so I am informed, applies only to the top notchers in the business."

* * *

An old photoplayer, when told of what the veteran had to say, said he had heard rumors to the same effect, but they had not disconcerted him because he had never been fortunate enough to get a startling salary. "What he says is logical," said the player. "I am not the least envious of my more fortunate brethren and wish them all kinds of luck, but I have had grave doubts of the ability of some companies to keep going under the stupendous salary lists they have shouldered to get control of certain players. Why, some of my old friends are earning under contract from three to four times more in pictures than they received during their most successful career on the stage. One I have in mind never earned in his life more than $500 a week for a season of thirty to forty weeks, but in pictures has been getting close to $100,000 a year, and he is not Charlie Chaplin. That is a big individual item for one payroll."

AUSTRALIAN NOTES

THE two Australian pictures mentioned in my last letter have been released. Neither were up to the standard of imported films. The first was a J. C. Williamson four-reeler, a screen visualization of the famous stage comedy "Get-Rich-Quick Wallingford." As on the stage, all the fun was in the dialogue, as a screen comedy it fell very flat. The leading parts were taken by Fred Niblo and Josephine Cohan.

"Pictures as they shouldn't be" is the best way to describe the other production. It is a war drama by a new company, and is entitled "The Martyrdom of Nurse Cavell." The cast included some of the best-known stage notabilities in Sydney, and yet the finished picture is everything it should not be. The acting is the worst I have ever seen in any Australian subject. Of course, because of the story, the production is having a very successful run. Perhaps this is all the company thought of.

* * *

The firm of Higgins Brothers, with head offices in this city, produced a few subjects about a year ago. Since then the chief partner has been on an extensive trip through the United States, and it is now stated that on his return the company will take up the filming of high class features for direct release through American exchanges.

* * *

Another new company, the B. E. Picture Producing Company, is at present engaged on a picture to be released next month. At present no details are available, but I hope to give more information next letter.

* * *

The latest stage concern to break into the motion picture game is the George Willoughby Dramatic Company. They will produce features, from original scenarios by Australian writers.

* * *

Only last letter I stated that the Metro Pictures Corporation had no agents in this country. Last week the Co-operative Film Exchange, which already controls World Features, announced that they had secured the Metro pictures. The first to be shown will be "The Shooting of Dan McGrew," which will be screened at the new Australian Photoplay Theater, one of the finest in Australia.

* * *

"The Mirror," the foremost Sydney weekly paper, recently conducted a Photoplayers Contest. The winners were as follows:

Drama—Henry Walthall, Mary Pickford, 1st; Maurice Costello, Marguerite Clark, 2nd; Harold Lockwood, Florence LaBadie, 3rd.

Comedy—Charles Chaplin, Mabel Normand, 1st; Roscoe Arbuckle, Fay Tincher, 2nd; Ford Sterling, Mary Pickford, 3rd.

I may state that this is the first contest of its kind yet held in Australia.

* * *

The Palace theater, which is one of the oldest "legit" houses in Sydney, is opening this week to photoplays again with "The Juggernaut," Vitagraph's Blue Ribbon Feature. Australasian Films, Limited, have the rights for Australia and are charging 3, 2 and 1 shilling (75c, 50c and 25c) admission. The Palace theater had shown several famous pictures during the last year, including "Judith of Bethulia" and "Hypocrites."

* * *

William Fox Photoplays (Australasia), Limited, has been formed with Lieutenant James P. Anderson as manager. The new firm will act as sole distributing agents of William Fox productions in Australia. I had the pleasure of being present at a private exhibition of several subjects, namely "Carmen," "Samson," "The Kreutzer Sonata" and "The Plunderer." Leading Sydney professional men, including several members of Parliament, were present, and also many theatrical managers and artists. "Carmen" is a splendid picture, and was loudly applauded. Theda Bara deserves much credit for her fine interpretation of "Carmen." William Farnum gained many new admirers by his fine work in "Samson" and "The Plunderer." The announcement by the J. C. Williamson Company that they would regularly show these features at one of their theatres in Sydney has caused quite a sensation in the moving picture world here. The Theater Royal has been chosen as the place of screening, and it is notable that this house has played "legit" ever since its opening, over forty years ago, with the exception of about three weeks, when in September last, the Panama Exposition pictures were shown. The rates of admission will be 3 shillings, 2 shillings and 1 shilling (75c, 50c and 25c). "Carmen" will be the first attraction, and will be supported by a program of small pictures. Each feature will run for one week only, regardless of popularity.

* * *

"The Warning," the five-part Equitable feature, is at present breaking all attendance records in Sydney. Being widely advertised before its first presentation at the Crystal Palace theater, it became well-known to all picture-goers, and the result is crowded houses wherever shown.

* * *

Features shown here during the past three weeks include "The Labyrinth" (Equitable). This picture, like other dramas by the same company, had a very successful run, being retained for an extra week at the Lyric theater. The "train wreck" in this play deserves special mention, especially when no train was used. "Kilmeny," by Morosco, featuring Lenore Ulrich; "Her Triumph," with Gaby Deslys; "After Dark" (World) with the Sydney photoplayer, Alec B. Francis, and "The Cub" (World).

TOM S. IMRIE.

Sydney, Australia, February 14, 1916.

"IRON CLAW" WARDROBE EXPENSIVE.

Pearl White, the daring heroine of "The Perils of Pauline" and "The Exploits of Elaine," who is now starring in "The Iron Claw," the new Pathe serial, has been equipped with no less than thirty-four gowns, thirteen suits, eleven cloaks and coats, innumerable hats and other accessories costing the Pathe Company $25,000, a record sum even in these days of extravagantly produced screen plays. Miss White declares she will do better work in "The Iron Claw" than in any of her previous successes. "To be well dressed is half the battle," she says, "and I know I can take care of the other half."

One of the most striking of Miss White's gowns is one of sapphire blue sequins on shaded green and blue chiffon, bound at the edges with silver ribbon and trimmed with small silver balls. The skirt is of sequins, finished with an eight-inch flounce of blue net and hemstitched in silver. The bodice is of sequins with draped tulle sleeves. This creation cost $1,000, and while wearing it Miss White is required to struggle with the villain down a flight of stairs. Ten dollars should be a good price for it after the "take."

Another sartorial triumph is an afternoon gown of dark blue Georgette crepe trimmed with ruffles of old blue taffeta and dark blue ribbon. French rosettes of dark blue and silver tassels provide a further trimming for the bodice which has a deep white chiffon collar, trimmed with Krimmer fur.

A sapphire blue chiffon velvet evening coat, worn by the peerless Pathe star in another episode, should make the fair members of the audience gasp at its gorgeousness. It is trimmed with solid gold ornaments set with jet. Another masterpiece of the modiste is a Russian dark blue chiffon velvet suit with a cape edged with Krimmer fur and collar and cuffs of the same material.

Some of the costumes will be worn by Miss White only in one scene. After the camera handle has been turned on them for a few minutes they will have served their purpose as far as the Pathe Company is concerned.

MAINE THEATERS, INC., BUILDING ANOTHER HOUSE.

Another high class moving picture theater will soon be opened by the Maine Theaters, Inc., of Rockland, Me. The new house will be in Biddeford, Me., at the corner of Alfred and Bacon streets, and will have a seating capacity of 1,300. The Maine Theaters, Inc., already operate ten photoplay palaces.

GLADYS BROCKWELL BACK.

Miss Gladys Brockwell has returned to work at Universal City, and will be seen in leads with the Robert Leonard Company, working principally under the direction of David Kirkland. Miss Brockwell is a favorite at the big film city and her many friends were delighted to hear this clever actress had been re-engaged. Her first work under the present arrangement will be the lead in "Their Wedding Night."

LONDON TRADE TOPICS

"THE Battle Cry of Peace" has been shown to the trade and press under the auspices of the Vitagraph Company and under the new title of "An American's Home." The fact that British audiences are already war-hardened to a certain extent will not shear this Blue Ribbon of its dominating power. It has already been eulogized by staff officers of the army as a picture that will effectually stimulate recruiting wherever exhibited. The main idea of the production is, however, not exactly new to us, having been previously exploited in a stage play of five or six years ago entitled "An Englishman's Home."

* * *

A clumsy anachronism is being noticed and pointed out by many people in the Famous Players film, "The Moth and the Flame." In the first reel the girl receives a telegram from Fletcher upon the identical form it was despatched and with the postage stamps, tendered in prepayment at a place more than a hundred miles away, adhering to it.

* * *

Harold M. Shaw, producer of the first subject issued by the London Film Company, "The House of Temperley," and subsequently of "Trilby" and "England's Menace" among others, has severed his connection with that company and will shortly journey to the United States.

* * *

Among a certain set of people in London it has become a fad to attend the private trade shows of the different film companies, says a writer, and these faddists have been given the name of "first-filmers." There is no gainsaying this assertion. Not that the "first-filmers" have the remotest connection with the trade. They watch the announcements of manufacturers and agents and turn up at the trade shows in such large numbers that very often the bonafide viewer or exhibitor has to stand. At the show the other day of the new Hepworth Pinero picture a welcome expedient was found in numbering and reserving seats for all members of the trade likely to attend.

* * *

The Hepworth Co. by the way has just completed another visualization of a Pinero play. This is Sir Arthur's famous comedy of theatrical life, "Trelawney of the Wells." The Turner Films, Ltd., associated with the Hepworth Company, also announce this week the completion of a drama of slumdom called "Doorsteps." Florence Turner with Henry Edwards opposite take the two chief characters.

* * *

The Registrar of Joint Stock Companies has once more been taking stock in his motion picture department. His most recent statistics show that during the year 1915 disaster overtook a larger proportion than usual of motion picture enterprises, there being an excess of 150 companies compelled to retire from business. To counter balance this there were only 53 new registrations, the aggregate capital amounting to approximately $2,150,000. In 1914 there were just over 300 new companies incorporated with a combined capital of over $12,000,000, and since the inception of the industry there has been a total of 1,887 separate concerns registered under the limited liability laws involving a total capital of nearly $60,000,000.

* * *

Pathe Freres are following the "Elaine" serial in Great Britain with its shorter successor, "The Girl of Lost Island," released in the States under the title, "Neil of the Navy." The practice of rechristening foreign films shipped to Britain does not as a rule find much favor with the London agents of manufaeturers except in the case of a different language making it necessary. It savors too much of the obsolete theatrical strategem of touring an unsuccessful American play in England under a new name to confuse critics and reviewers. The newest Universal serial, "Graft," comes to us as "The Mills of Greed," while the current serial from the same house, "The Purple Iris" first saw the arc-light in America with the designation of "Under the Crescent."

* * *

While still cherishing its grotesque ideas of foreign film prohibition the London scare press never loses an opportunity to attack the home industry—or those parts of it in which it is not interested—and if the opportunity is not periodically present it never disappoints the public by failing to manufacture one. The London County Council has under consideration a proposal to place all Sunday kinema performances in the Metropolis under the control of the National Sunday League, an organization for the provision and control of suitable Sunday entertainments in the city. In commenting upon this, the newspaper in question infers in customary trend of its own thoughts that the change is due to managers of moving picture theaters falsifying receipts upon those occasions when their doors have been open to aid the different charities. Fortunately, for the paper, the accusation is a general one and not directed at any particular hall or individual.

* * *

The truth of the impending change is, however, recorded in the proceedings of the London County Council and is purely and simply on account of the ability and experience of the National Sunday League to organize Sunday entertainments upon an extensive scale, and furthermore is in deference to a long-standing suggestion of the Exhibitors' Association. Under the new arrangement all Sunday exhibitions in London would in future be given under the auspices of the League and after the payment of expenses the entire profits would be devoted to charities approved by the Council.

* * *

Two cases of particular interest to the export trade recently occupied the attention of the courts. The first concerned the British rights of the film, "The World, the Flesh and the Devil," in which Mrs. Laurence Cowen sued the Ideal Film Renting Co. for breach of contract. The film was originally owned by the McEmery Syndicate and from them Mrs. Cowen purchased world's rights except North America. She entered into an agreement with the Ideal Company to exploit the film in this country upon a twenty-five per cent. commission basis and her claim arose out of an allegation that this company ceased to advertise the film and instructed their agents not to secure any further bookings after Sept. 14 last. She contended that her agreement meant that the company must exploit the film so long as copyright lasted or until public taste was satiated. Subsidiary issues to the same claim were the surrender of copies and contracts and payment of money due. As a set-off against the latter the defence was that £100 had already been paid in financing another production of Mrs. Cowen's. Judge Neville in his decision said Mrs. Cowen was entitled to a statement of receipts, but entered no further judgment, leaving both parties to pay their own costs of the action.

* * *

A similar claim was heard in the King's Bench Division, where Godfrey V. Z. Phillips sued Paul Mayer for the rescinding of an agreement to buy a film, "Wild Game Hunt in the Soudan," and for damages for breach of contract. The evidence showed that the film was not original nor exclusive and when shown at the London Opera House previous to the war was objected to because some of the scenes had been seen before. Judge Bailhache assessed Mr. Phillips damages at £250 subject to the payment of £100 balance of account to Mr. Mayer.

* * *

Larry Trimble and Flo Turner are now engaged at the Hepworth Company's studio at Walton upon a screen version of one of "Rita's" most famous novels, "Grim Justice."

* * *

The newest and most original paraphrase of Aesop's "Fox and Sour Grapes" as condensed into headline by the "London Evening News" (Feb. 12): "American Film Importers Should Remember that we do not want their advertisements."

* * *

John D. Tippett, managing director of the Trans-Atlantic Film Company, has sold the Williamson submarine series of motion pictures to Edward Laurillard of the New Gallery Kinema in Regent street. To commemorate the successful run of these pictures at the Philharmonic Hall. Mr. Tippett last Wednesday invited a party of novelists, literateurs and pressmen to luncheon at Pagani's. The object of the function, to quote Mr. Tippett, was to act as a precursor of closer and more amicable relations between American producers and British authors. Dr. Charles announced on behalf of the Trans-Atlantic and Universal Companies that Mr. Tippett had arranged with the Society of British Authors to pay royalties upon work used instead of a lump

sum as heretofore and for the reversion of the rights to the author again after the elapse of a specified period. Charles Garvice, probably the most widely read writer of light literature in England, welcomed the concession as one that would appeal to all authors, and W. L. George, another well known novelist, remarked that authors working for the screen would have to change their ideas considerably, as at present most of them seemed to be writing on the theme, "Why am I, what I am, and if I were not what I am, why should I not be?" A good theme for a film story, observed Mr. Garvice.

* * *

Mention of the Society of Authors recalls that at the last meeting of its Cinema Sub-Committee, exception was taken to the large number of middlemen or intermediaries that were being placed between the manufacturer of motion pictures and the public. According to the secretary, the consequence was that both in America and England royalties upon sales and leases of films were being unfairly curtailed. A new form of contract between author and manufacturer was suggested as a remedy, but it is hoped the arrangement outlined in the foregoing paragraph will be adopted by all manufacturers, thus obviating further disputes.

* * *

The new shipping regulations imposed by the American shipping and freight agencies in regard to the package of film exports in sealed metal cases (described in a recent issue of the "World") have occasioned considerable delay in recent shipments of negative and positive stock from New York.

* * *

The second series of the official war films of the British Army in France and Belgium arrived in town last week, and are certainly a much better contribution than the first series. They depict in graphic reality the shelling and destruction of an enemy's blockhouse, a vivid panorama of devasted Ypres; pleasing pictures of the Prince of Wales in action; the use of a war invention, the "sniperscope," and other convincing phases of the ghastly struggle. From the American view, this series is of particular interest, for the concluding parts illustrate some of the Canadian forces in action. And one glance at the screen is sufficient to prove its terrible reality. Closer views of the fifth battalion of the Canadian Infantry and Princess Patricia's Light Infantry going into action are included.

J. B. SUTCLIFFE.

FROM THE PHILIPPINES.

The film manufacturer has invaded Uncle Sam's farthermost possession and January saw the formation of the Cines Manila, the first manufacturer of films in the Islands. The managing director is E. M. Gross, a cinematograph man of a decade of experience in the Orient.

The company's first work was the dramatization of "El Filibusterismo," one of the novels of Jose Rizal, the author-martyr of the Filipino people. Rizal was executed in Manila in 1896 and his execution really started the revolt against Spain which culminated in the arrival of Dewey's fleet and the American troops. Mr. Gross last year produced the first of a series of novels by Rizal, "Noli Me Tangere," and it is still running to capacity houses in the theaters of the Islands. "El Filibusterismo" is a sequel to "Noli," and an even greater success for this picture is predicted.

The Cines Manila has its own troupe of carefully trained Filipino actors, and in the production of "El Filibusterismo" has used half a dozen of the leading actors of a Spanish troupe which was playing in Manila on a round trip of the world.

The company is the only manufacturer of film in the Philippines and expects to specialize on Philippine scenic topic and dramatic film, occasionally producing a historical drama.

BLEECKER HALL SECURES NEW WAR FILMS.

New film angles on the great European war are presented in a new collection of films which Bleecker Hall, the cameraman, recently brought back from Liverpool. Some of these were taken by Mr. Hall himself, and others are from negatives taken by the official photographers on the eastern front, the exclusive rights to which have been secured by the Hippodrome Film Company, 110 West Fortieth street, New York, which will present them to the exhibitor under the title "At the Front with the Allies."

Thomas Meighan With Lasky

THOMAS MEIGHAN, who has come rapidly into popularity as one of the leading members of the Jesse L. Lasky Feature Play studio organization, according to announcement made last week, is to be featured soon in several elaborate productions. Few players having achieved exceptional success on the dramatic stage—for Mr. Meighan was well known to Broadway audiences for several years before he went with the Lasky company—have been able to so quickly adapt themselves to photoplay acting as has Mr. Meighan.

Thomas Meighan.

Following his most recent big role as the revenue officer in the Lasky production, "The Trail of the Lonesome Pine," Mr. Meighan has begun work in leading support of Blanche Sweet in the picturization of "The Sowers." In this production he will appear as Paul Alexis.

Mr. Meighan has had an interesting career. He was born in Pittsburgh and during his school years he achieved considerable prominence as an athlete. Despite the wishes of his parents, Mr. Meighan cherished a desire to go on the stage. His first engagement was with Henrietta Crossman. Just previous to joining the Lasky company, last summer, Mr. Meighan had one of the principal roles in the original production of the melodrama "On Trial." His first appearance in a photoplay production with the Lasky Company, was as Burton Temple in "The Fighting Hope," a Lasky-Belasco production. Subsequently, he appeared in "Blackbirds," "Out of Darkness," "The Secret Sin," "Puddin' Head Wilson," and "The Trail of the Lonesome Pine."

Jack Dillon, Vogue Director

"SLAPSTICK with a Reason" is Jack Dillon's religion. He is the director of one of the Vogue comedy companies, and has few equals when it comes to cramming laughs into film in a compact series of superlatively comical plots and actions.

Further, Mr. Dillon is resourceful. He will not permit weather conditions or anything else to delay his output of mirth-creating pictures.

Jack Dillon.

During the recent weeks when southern California was held rigidly in the grip of inclement weather, Jack Dillon was there behind the camera—sometimes in front of it—with little "Brownie" (W. J. Brown) industriously cranking to register every atom of fun that was going on before the lens.

Mr. Dillon conceived the idea of making a motion picture of a cinema production, giving to the public a precise idea as to how the films are made for the purpose of amusing and entertaining the millions of people who patronize the motion picture theaters.

This one-reel Vogue comedy is called "More Truth Than Poetry," featuring Russ Powell, Priscilla Dean and Arthur Moon in the important roles; and, aside from being highly amusing, it will be of instructive value to moving picture fans who are interested in knowing just how a picture is produced. This comic reel was released on the Mutual program, March 12.

GERMAN TRADE NOTES.

THE latest effort toward talking-pictures had its inaugural at the Union theater, Friedrich Strasse in the form of a film opera. The Deutsch Lichtspier Opera Company screened Wagner's "Lohengrin," using in the main roles such first-class opera singers as Elisabeth Boehm van Endett, Frieda Langendorff and Felix Dahn. The opera was taken under the baton of Director Hermann Stange of the royal German Landstheater, Prag, who is throughout the picture shown directing in a small frame at the bottom of the film. At the performance singers hidden in the darkened room are substituted for the originals in the film. The film has not made a very favorable impression for numerous reasons, chief among which are that the voices of the singers shown in the picture are too well known in Berlin to permit substitution, the difficulty for the singers, orchestra and projecting machine to work simultaneously, and the lack of changing scenes which give life and imptus to a film. Especially unfortunate was the choice in opera, as "Lohengrin" with its long acts, especially the first, greatly tired the spectators, who are used to action in films. The possibilities which the outdoor scenes afforded were also lost since all of these scenes were taken in the studio. With all its failings the film opera is at least a step toward giving the small town dweller, who is not so critical of vocal resemblances, an opportunity to see some of the better things which his city cousin enjoys.

* * *

Kinematograph patrons in Berlin have been especially fortunate in the number of splendid features which have recentl, been offered them.

* * *

The Union theaters are featuring the Deutsche Mutoscop and Biograph Company's "Der Rote Faden" (The Red Cord), which demonstrates in a very interesting and cleverly worked out detective story the possibilities for films of this kind through the aid of secret doors, sinking furniture and other clever technical constructions.

* * *

The Tauentzien Palast is playing Rudolf Meinert's "William Voss, der Millionendieb," an exciting detective film taken from an idea by the late Director L. N. Turzinsky. The film, although throughout replete with thrills, embodies a refinement which causes even opponents of detective films to view this work with great enjoyment.

* * *

The Kammerlichtspiele presents as the main attraction the Nordische-Film, "Der Ring der Pharaonen," with Ebba Thomsen in the leading role. The action of the drama, which begins in old Egypt and then comes down to modern times, is gripping as well as picturesque. A Wild West act, "Der Praeriekutscher" (The Prairie Coacher), shows some wonderful riding stunts.

* * *

The attraction at the Mozart Lichtspiele is the Walter Schmidt-Haessler supervised fantastic tragedy in five acts, "Spinolas letztes Gesicht" (Spinola's Last Face). Public and critics are unanimous in acknowledging the merits of this exceedingly well staged picture. Maria Carmi once more exhibited her versatility and charm in her Genoveva role, while Josef Klein as the main figure, Spinola, and Theodor Loos as the poet interpreted their parts with equal skill.

* * *

Visitors at the Marmorhaus were kept in continuous laughter by Heinz Gordon's farce, "Wie werde ich Amanda los?" The cast consists of a number of star laugh producers, including Henry Bender, Mizzi Wirth, Hanna Brinkmann, Heinrich Peer, Victor Janson and Max Adalbert.

* * *

The "Wittelsbach" on Bayerischer Platz in addition to an amusing Dorrit Weixler comedy, "Auf Hoheits Fuersprache," shows the Nordische tragedy, "Die Sensation im Morgenblatt" with Carlo Wied in the leading part. The picture is especially good in photography, various and intricate light effects and beautiful outdoor views add materially to the charm of the picture.

Prompted by the idea of raising the standard of films and also with a view towards encouraging the talent in young German writers, the Oliver Film Company has inaugurated a film idea contest. All ideas received up to the twenty-ninth of February, 1916, and which are produced in film during the current year will be paid for upon acceptance with 300 marks. The film must not exceed 1,000 meters and should preferably be divided into three acts, although this last stipulation is not exacting. Books on the rental of these films will be kept and the author whose film will register the highest returns will be rewarded with a prize of 1,500 marks, the second and third highest with respectively 1,000 marks and 500 marks.

* * *

Richard Oswald has commenced work upon the filming of "The Tales of Hoffmann." C. T. U. Hoffmann's tale has been rearranged by Fritz Friedman-Friedrich and Mr. Oswald for the film. Hoffmann will be played by Erich Kaiser-Titz; the other roles will be taken by Ferdinand Bonn, Friedrich Kuehne, Werner Krauss, Lupu Pick, Resel Orla, Thea Sandten, Relly Ridon, Loere Rueckert and Kaete Oswald. The stage-settings are in the hands of Manfred Noa. Music taken from Offenbach's motives is being arranged to accompany the film.

* * *

The May-Film has secured the filming rights for Konrad Wieder's romance, "Der Teutone." Since the action of the story transpires in various seasons of the year, the film will not be complete until next Fall. The direction will be under Joe May.

* * *

As a serial to "Der Rote Faden," which is having a run at the Union theaters, the Deutsche Mutoscop & Biograph Company is preparing the second work of the Barker-Swift series, "Wer war es?" (Who was it?). The leads will be taken by Rudolf Klein-Rohden and Louis Ralph under the direction of von Woringen.

* * *

According to reports received from Duesseldorf, "William Voss," which met with such success at the Berlin Tauentzien Palast, is playing nightly in the Palast theater to sold-out houses.

* * *

An extraordinary film which is at present causing much comment is Harry Piel's newest work, "Die Grosse Wette" (The Great Bet), which is having its premier at the Marmorhaus. The action of this film is supposed to take place in the year 2,000 and Mr. Piel has endeavored to give a representation of the world as it will be at that period. Needless to say astonishing and intricate technical tricks, including an airline cab-service, an exceedingly cleverly constructed millionaire's palace with all twenty-first century conveniences, a library whose books step out of place by merely pressing upon a button, were used as means toward showing life in the next century. An interesting plot revolving about an American millionaire who bets his fortune upon his ability to live three days with a tricky automatic figure forms the substance of the story throughout which many amazing things happen. Criticisms over the film are divided, but in general the work has been favorably received, inasmuch as it is a change from the ordinary love drama and also points the way toward a new school in films. The leading parts lie in the hands of Mizzi Wirth and Ludwig Hartmann, who executed their respective roles with great understanding. Especially commendable are the settings which Mr. Piel has arranged in this film.

* * *

Director Joe May, who is responsible for a number of successful film works, among which might be mentioned the Joe Deebs detective series, has now produced a work which in quality surpasses even that of his previous films. "Die Sünde der Helga Arndt" (Helga Arndt's Sin) is having a prolonged run at the Tauentzien Palast. The winsome Mia May, who appears in the title role, gives a wonderfully vivid representation of the beautiful woman who cannot break with the past. The film is predestined to be a lasting success.

* * *

The Mozart Lichtspiele presents Richard Oswald's "Die Silberne Kugel" (The Silver Ball), a detective story with Erich Kaiser-Titz in the main role as Detective Engelbert Fox, who does full justice to a very flattering part. Praise is also due to Erich Schoenfelder, who, through his unfailing humor, added materially to the film's success.

* * *

The main attraction at the Kammerlichtspiele is "Der Eremit" (The Hermit), the story of an unhappy marriage.

The development of the drama and the solving of the problem of the play are worked out in a very interesting manner, while the excellent playing of two children caused much satisfactory comment.

* * *

Following the Gulaschkanone (the goulash cannon, as the German field kitchen has been affectionately christened), and the Bildungskanone (the field library), there will soon appear a "Flimmerkanone." At the incitation of Baroness Fries-Skene of Triest a rolling cinema will be provided for the benefit of the soldiers on the Isonzo front. The cinema, which will be presented to the Southwest army by the Women's War Benefits Committee of Triest, consists of three wagons which contain all necessary apparatus for a complete cinema, including an orchestral arrangement. The wagons will be sent this week to Triest and from there to the war zone, so that the Isonzo troops will have their first show within a few days. Owing to the cinema's mobility soldiers in every part of the army will be able to enjoy the entertainments.

* * *

The first number of the newest trade journal, "Der Film," has made its appearance and is in every respect in keeping with the progressive strides which the cinematograph has made. The journal is the official organ of the Society for the Protection of the general interests of the Cinematograph and Allied Trades.

* * *

Mr. Mandl of the Messter Film Company, Berlin, is at present in Vienna, where final arrangements are being made together with the Austrian film concerns, Philipp and Pressburger, and the Sascha-Film, for the building of a modern film laboratory. Mr. Messter, who is at present in the field, is also shortly expected in Vienna.

* * *

The Munich police have taken steps against the gross, sensational film posters and other advertisements which offend the refined aesthetic in word or picture. The exhibiting of such posters will be prohibited. The Department trusts that cinema owners will not find this ruling harsh as the German poster artist is capable of producing worthy things if a demand for such is created.

* * *

Miss Olga Desmond has returned from an Austrian-Hungarian tour, where she appeared in many of the principal cinemas and theaters, and will soon begin work upon the newest Desmond film. Miss Desmond's last film, "Puppenspielers Lene," to which Professor von Woikowsky-Biedau wrote the music to the ballet in the third act, bids to share the popularity achieved by the first Olga Desmond film, "Nocturno." Among other Berlin film favorites who are now enjoying successful tours are Anna Mueller-Lincke, Franz Schmelter, Dorrit Weixler and Manny Ziener.

Berlin, February 10, 1916.

J. A. FLEITZER.

BESSIE EYTON'S BEAUTIFUL GOWNS.

Bessie Eyton plays a princess in a mythical kingdom in the Selig comedy, "A Strange Adventure," in which production she is co-star with Jack Pickford and she will wear two gowns which are certain to set feminine hearts aflutter. Both were designed by herself and are exceptionally beautiful. The first is of silver net shirred over a foundation of cloth of silver, with a bodice composed entirely of rhinestones and pearls set in an intricate Oriental pattern; a cloud of silver tulle is draped about the shoulders and Miss Eyton has christened it "Shimmering Mist." The other is of fine black net embroidered in blue and green sequins, over a foundation of cloth of gold. The ends of two hundred peacock feathers are used as a fringe six inches wide about the bottom and a tunic of peacock feathers hangs from the waist line, forming an over-drape, which is oddly effective. The short bodice is of blue and green sequins, the sleeves are of the embroidered net and a quaint train of peacock blue velvet is draped from the shoulders. Color photography alone could convey the wonderful beauty of this unusual gown. Miss Eyton calls the creation "Peacock's Vanity" and one could not imagine a more appropriate name.

RAYMOND G. NYE JOINS UNIVERSAL.

Raymond G. Nye, accredited film artist, with a reputation envied by many an older thespian, has joined the Universal forces at their Pacific Coast studios, where he is to appear in heavy leads in the production of Western films.

The Art of the Moving Picture

Vachel Lindsay's Book Interesting—Is Not Always Practical Survey of the Art.

By Epes Winthrop Sargent.

VACHEL LINDSAY is a poet and artist, and it is perhaps but natural that his new work on the picture of motion should judge the infant art by the yardstick of the atelier. In this Mr. Lindsay is a most welcome relief from the scores of essayists who persist in treating the silent drama as the illegitimate offspring of the drama stage and comparing it with the latter to its disadvantage. Mr. Lindsay recognizes that there is more of plastic than dramatic art in pictured motion, and, indeed, he decries the results attained by certain producers who yield "neither good moving picture nor good stage play;" which is precisely what so many film productions are. The real pleasure in reading Mr. Lindsay is found in these occasional flashes of estimate so accurate as to suggest measurement by micrometer, but, on the other hand, the very next phrase may be a suggestion so radical as almost to nullify the authority of the statement just made.

Undoubtedly Mr. Lindsay knows the field of which he writes far more intimately and completely than those before him who have sought to pose as commentators and instructors. He knows and loves the motion picture. He writes from exact and intimate knowledge and when the subject does not run counter to his own peculiar views he speaks with an incisiveness that we recall in the work of no other commentator not directly connected with the business. It is precisely this quality that makes one regret that Mr. Lindsay seeks to hold so closely to his idealism. Granted that it is the idealist and the dreamer to whom we must look for new expression of an art still in the making, Mr. Lindsay, for the greater part, is too revolutionary for a pathbreaker to better things. He decries the terms of the stage, but urges instead the expression of painting and sculpture. It is wholly true that painting and sculpture are more intimately connected with the pictured expression of fancy than the drama stage, where dialogue generally rises superior to visual production —or should—but in urging the new standard he seeks to bring about too radical and too abrupt a change.

As a critic and commentator, Mr. Lindsay speaks with weight and discernment, but as an innovator he too strenuously urges art as a substitute for drama and finds in the art museums the proper schoolroom for the player and producer. Assuredly in the time to come art will come more and more into the photographic studio, but Mr. Lindsay seeks to make the change too abruptly. This is a business recruited largely, if not wholly, from the ranks of the theatrical profession, and he speaks in a tongue foreign to the majority of those whom he would reach. He himself admits that to his surprise he finds that the examples of photoplay and photoplay acting he has cited seem all to revert to Griffith and the players he has trained. He might have added, with equal truth, that this is not because Griffith is so great, but because there are so few, as yet, who are even good. Few of our present day producers will take the trouble even to attempt to understand Mr. Lindsay's arguments. Fewer still will be able to grasp his meaning. He speaks in terms of art and architecture. They may perhaps, sense his chapters on Scripture in Motion and Painting in Motion, but Architecture in Motion will not appeal and other chapters will be still more strange than Greek.

It seems almost a pity that a man who can appraise so exactly the current film productions should have sought to air both his knowledge and his ideals in the same volume, obscuring sound sense with fantastic suggestion. Could he be induced to write another book dealing wholly with the few merits and many faults of present day production, he would give to the photoplay world a work of rare excellence, for he knows better than most the virtues and defects and a dissection of both in plain language, unhampered by comment and suggestion too radical to find acceptance or even understanding, would be of greater value at the moment and perhaps pave the way for a second volume in which he could then advance his theories. He cannot find ready acceptance when he contends that the true accompaniment to the picture should be not music, but the subdued hum of conversation. It seems strange that he should advocate the encouragement of talking during the run of a picture by managerial devices, yet this is no more of a jarring note than many other suggestions that rub elbows with sound sense and keen judgment. Mr. Lindsay is interesting, but at times most irritating because he belittles his own judgment with flights of fancy that question the merit of the whole. (The Art of the Photoplay, by Vatchel Lindsay. The Macmillan Company. $1.25 net.)

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Llewllyn's Preference.

EVIDENTLY John W. Llewllyn has lost none of his enterprise since he dropped out of West Point, Ga. He is located now at Fitzgerald in the same State. Down at the bottom of the page you will see a cut that shows his idea of a preferred position advertisement. If you run your own house organ you can make it up as you please, but this is the top of the first page of a three times a week newspaper and the first instance we know of a newspaper selling space across the top of the page. The layout is good for a strip advertisement anywhere in the paper, but should be held together with six or twelve point rule if run in the body of the sheet. Mr. Llewllyn used the enlarged foot prints on the sidewalk for the Man Trail and writes that he has something new for A Bunch of Keys. So clever a stunt man should subscribe to the V-L-S-E Pals. It only costs a quarter a year and even a poor idea is worth that much—and the Pals' ideas are not poor.

From the Northland.

Lately we told about Tom North's automatic telegram that you had only to sign and send. He builds up on this by sending in the V-L-S-E Pals a blank ready addressed to himself and at the bottom a note about the Hearst-Vitagraph and adds, "Use this as a day letter or night letter form for your order for the Hearst-Vitagraph News Pictorial or for any other inquiry regarding rates and services—message to be at our expense." When you think of the business that has been lost to some exchanges through their picayune attitude about telegrams, you can understand why the V-L-S-E program goes ahead. Mr. Irwin surely is some picker when it comes to exchange managers and none of them beats T. N.

Here is another scheme that is good clear through. For the benefit of exhibitors the reviews of the V-L-S-E subjects are tabulated, three papers being catalogued. Instead of looking through a lot of back numbers, the exhibitor knows just which paper to look for. Pals is trying to get second-class entry on a paid subscription list and we're willing to go on the stand and testify that the Pals has a real value to exhibitors as great as its value to the house that issues it. This catalogue of reviews is one of the best little labor savers yet.

Program Stuff.

Here is some good program stuff that is taken from the monthly of the New Family theatre, Adrian, Mich.

A partner in any business has a voice in its conduct.

Very often, at the close of a performance, as the audience is passing out through the foyer, we overhear one person say to another: "Now there was a good picture. If I could see a picture on that order I'd come here all the time." Why not tell that to us? Your friend or your neighbor may like to share your views and your verdicts, but he or she will never make an effort to bring your style of picture to the theatre. If those little hints of yours were only left at the box office WE would make a determined effort to secure another picture similar to the one you liked, and WE would keep you informed as to its coming. And again, we overhear such expressions as "Not very good," "I didn't think much of that," or "I'd rather see Miss or Mr. So and So," and similarly expressed opinions. Why not tell us? Why not, when passing the box on your way out say," I do not like that kind of a picture," or if you do like it say "That was a good play; when will you have another?"

And here is another good line that you can work over into your own programs:

UNEXPECTED GUESTS

Often times "drop in" on you. They are friends of yours and want to be entertained. The best solution to this portion is the New Family Theater. Seats reserved for theater parties upon request.

The New Family and the Majestic, Cleveland, by the way, are the only monthly programs that we know of. Are there any others? It takes a lot of booking ahead to be able to get out this form, and you have to be reasonably certain that there will be comparatively few changes. If there are any other monthlies, we should like to see them.

Saying Something.

The Philadelphia exchange of the Paramount, the Famous Players Exchange, is doing some missionary work in the house bulletin. Here is something from a late issue:

Advertising puts new life into the performance at your theater. Besides increasing the public demand for a staple product, it stirs up your organization, putting enthusiasm into your employees, so that each one is a "booster."

Enthusiasm pumped into your employees many times means the success of your enterprise. When your patrons come in to a performance the man on the door greets them with a confident smile; the usher does the same; the operator seems to take greater care in the projection; the musicians seem to put their souls into their playing, and so on. You feel proud of your theater, and you have a right. The public soon begin to to feel this tide of "gladness." The right kind of contagious advertising will bring the business.

Perhaps you've never heard your blase usher talk—away from the house. Some of them like to pose as "hard audience" and affect a lofty contempt for pictures merely to impress their listeners with a sense of their importance. They think it is big to be tired of pictures—to have seen so many that nothing has power to please. They may behave around the theater, but with a crowd of their friends they will find no good in the coming programs and the friends pass the word along. Get after your own people. Make them realize that while they may work for you only a part of the day, you are entitled to command their loyalty in and out of the theater.

Change the Type.

The Davison theater, Beaver Dam, Wis., sends in a house program and asks for suggestions. It is a card folder about 3 by 5½, a deep salmon printed in black. The combination is too hard. It probably will be a difficult matter to get any ink that will look well on the stock, so it would be better to change the color of the stock. A white card, done in black, is apt to look bleak. A fairly light blue printed in deep blue or a deep but brilliant green will look better, or a green stock done in green ink will work well. If there is stock on hand that must be used up, a red or brown should work well, brown better than the red if the shade is right, but it should be strong photographic brown.

For another thing the printer has stuck the page too full of large type. It is ugly type at that. The house name is in Gothic, black, hard-angled and forbidding. A fancy but clear face should be used, possibly one of the inlines rather than an outline. This is a type with a white line in the center instead of black lines about a white space. The word "Theater," just below, should be cut out and instead a light

FRIDAY
Robert Edison
In
"The Cave Man"
V. S. L. E. Feature
and 3 other Reels.

SATURDAY
Florence Turner
in "FOR HER PEOPLE"
and a Paramount-Bray
Comedy Cartoons.

AMUSU THEATRE
J. W. LLEWELLYN, Manager
THE HOME OF EXCLUSIVE FEATURES
5 and 10c
WHERE EVERYBODY MEETS EVERYBODY

MONDAY
NILPAHC ELRAHC
In His Latest Success
"WORK"
And 3 other Reels.

TUESDAY
MARGUERITE CLARK
IN
PRINCE AND THE PAUPER

THRICE-A-WEEK
FRIDAY EDITION
THE LEADER ENTERPRISE
Monday Wednesday Friday
And Press

Official Organ Ben Hill County. FITZGERALD, BEN HILL COUNTY, GEORGIA, FEB. 18, 1916 VOL. XXI, NO. 21

OFFICERS OF
KITCHIN WILL HOLD JOB AS LEADER OF THE HOUSE DEMOCRATS.
WILSON FORMALLY IN RACE FOR 2ND TERM
WASHINGTON, Feb. 14.—In a let-
CHAUTAUQUA SEASON OPENED YESTERDAY
DAN G. HUGHES DEAD FROM BLOOD POISON
Funeral at Atlanta With Interment at
CHAUTAUQUA OPENS WITH A SWING

face "The" in about an eight point caps placed above the house name. We do not like the idea of the line cut of the house. In these half-tone days a line cut of a building looks archaic. It should either be replaced by a half-tone or removed. If it is held in, there should be some white space top and bottom.

This can easily be gained if the printer is made to set the lower part of the page in smaller faces. It is not necessary to use an eighteen or twenty-four point face for the word "Program." This should be set in eight or ten point to read:

Program for the
Week of February 7 to 12.

The other lines should be reset in smaller and prettier face. If he has nothing else he should throw a match in the benzine can and buy new type with the insurance money.

The inside pages are just as bleak and ugly. You hate to look at them. In the first place, a two point rule is used to panel the days. Where there is no other matter on the page, a one point will be lighter and less suggestive of a funeral notice, particularly on so small a page. The heavier rule is to be used when you have to fight to keep the outside advertising from falling into the program space. Then you can use six point, if you have to, but where you have the page to yourself, such rule is out of place. The largest and blackest line is not the play title but the date. The date can go in a smaller italic letter and then the extra two points can be given the title. Get them interested in the play and they will note the date quickly enough.

All of this can be done with precisely the same copy now supplied. It is merely a matter of composition.

The back page shows a house fault. It is headed "Notes of Interest to our Patrons" and carries a series of announcements such as

The Girl and the Game
Every Tuesday
Paramount Features
Mondays and Thursdays

There are nine of these, each carefully segregated. Here the use of a light rule gives a better effect, but a running story will be better yet Instead of the above let the story run:

> Each Tuesday we show an episode of "The Girl and the Game," the famous railroad story by Cy Warman now running in the leading daily papers of America. Miss Helen Holmes is the daring star.
>
> Mondays and Thursdays are Paramount feature days and this means the best the Photoplay field affords.

This takes less space than the isolated announcement and will be more readily assimilated. Set the stuff in not larger than eight point, make it chatty and it will be read with interest and not only hold but make business, if the stuff is changed each week. It would be even better to take just one talking point each week and elaborate on that.

No real improvement will show until the stock is changed, but the type would spell the best stock obtainable. It is not even good enough for an auction bill.

With Children's Matinees.

The Parkway, Baltimore, sends in its house programs which show that the theater is in line with the present movement for children's matinees. The house issues the program only every second week, changing but twice a week. Two forms are sent in. One dated January 10th offers an exceptionally pretty layout. There are two panels to the page and at the upper left hand corner of each is set a portrait cut. The rest of the panel is formed of double rules. If they repeat this make up we should be glad to get a copy on white paper. This is blue on blue and will not make a decent cut. The stock is too good in one way and not good in another. It is a heavy coated paper, but it breaks prickly under handling and will not last the two weeks. The other program is on thinner but tougher stock and is better suited to the purpose. The layout is not so good on the inside pages and the front is an experiment in rule work that is odd, but effective only because it is odd. It represents a lot of work and has been joined with unusual care.

Both programs have the back page set as a miniature newspaper. We should like to reproduce this, too, if we can get good cut copy. There is a formal head and two columns of six point matter breaking to a cross page announcement about half way down. They list full information as to prices, hours of performance and telephone. It is well gotten up in every way but the blue program is vastly, better, typographically, than the other.

Educational.

Get people coming to your house and if you run the right sort of shows, they will keep on coming. The great point is to get the stranger into your auditorium. Show him that you have something worth while and in no time at all he will cease to be a stranger. Lately the Alhambra, Elwood, Ind., sent out this card:

> TO OUR PATRONS:
>
> Believing that you do not fully realize the kind of productions we are offering the public, and believing that you can more fully comprehend the merits of such photo plays as the "Sins of Society," "Salvation Neil," "Carmen," "The Warning," "Barbara Frietchie," "The Labyrinth" "The Rack," "Excuse Me" and "Camille" which we have shown in the last month. We invite you to accept this card with our compliments which will admit you on Monday evening, Feb. 21, 1916, when Metro will present Marguerite Snow in "Rosemary."
>
> THE ALHAMBRA AMUSEMENT CO.

There follows a list of coming attractions, the whole being on a card 6¼ by 3½. A card only six inches wide would have been much better proportioned. The printer has done his work rather badly, merely setting some type with no attempt at making a display. This is a mistake. Such a bid for business should be made as attractive as possible, for the appearance of the card itself is by many regarded as an indication of the sort of house that sends the card out. You would not scowl at a friend when you ask him to dinner. You extend the invitation with a smile. It is even more important to make a good first impression upon a stranger prospect. It would be better to change the greeting if you make use of this idea. It is to be supposed that your patrons know how good your programs are. There should exist no necessity for telling them. The appeal should be directed to non-patrons, and the greeting should be changed to suit.

Takes Half Pages.

The Regent theater, Pittsburgh, one of the Rowland and Clark string, is using half-page advertisements in the locality paper in East Liberty section. They get an attractive layout but in the present instance the use of a black background cut in the center and a type too small for the other titles plays up the middle section at the expense of the other programs. This cut does little more than suggest the layout, but it can be seen that the title lines of the outside

section do not stand up well. These could have been set in the same face had they been played up with a border with a little white space above and below. As it is, the black cut fades down the other titles and renders them inconspicuous. Apart from this printer's lapse the arrangement is unusually good. One good line is shown in the right hand "ear." This reads to the effect that a visitor to the house said that he felt as though he could breathe in the auditorium and they replied that he could because they built it that way. This hammers home the ventilating system as no announcement that the air is changed every two minutes ever could.

A Noisy Birth.

The Orpheum, Aberdeen, S. D., has been having "The Birth of A Nation" and A. W. Walker got out a pink edition of the Orpheum Herald to help along. The Normal School attended one performance in a body and there was a $1,000 advance sale which is doing something for a motion picture. Mr. Walker also "sasses back" on a recent suggestion that he avoid commenting upon the dangerous condition of a rival theater, taking the position that theatergoers cannot be too careful. That part may be all right, but it is bad medicine to attack a business rival. It never pays. More than one house has been put on the map through attacks.

A Thirdly.

Just the other week we wondered how many monthly house programs there were and before the wonder was printed H. J. Clauer, of the Dreamland, Galena, Ill., comes in with a four-month program of Paramount and Metro pictures. This, it would seem, is entitled to the long distance record. The booklet is three and one-half by six inches, eight pages and cover, two shades of grey printed in blue and printed instead of being overprinted. Mr. Clauer says he gets these out "from time to time," so we presume that he does not issue three times a year but comes out more often with the issue, but with the long run program. The subjects are given but one line each and no month takes more than two-thirds of one of the pages, the rest being given up to house stuff, and it is mighty good house stuff. The first item given below is a capital argument for a small town house. It gives strikingly one of the chief appeals of the pictures. Other stuff also makes good clip material. We are sorry that Mr. Clauer never came in before. Look this over:

> EVERYBODY IN JONESVILLE
>
> wonders how Mr. and Mrs. Jones manage it. For, although Mr. Jones is President of the Jonesville Bank and Chief of the (2) Jonesville Police, he is no Croesus. And, while Mrs. Jones is of ancient lineage, she has no financial background but her father's Jonesville Agricultural Seminary. Compared with other residents they are merely well-to-do.
>
> But the Joneses are undisputed leaders of Jonesville Society. Mrs. Jones' dinners, teas, dances and bridge parties know no equals. And her clothes are the despair of the feminine population.

Mr. Jones, too, is dressed beyond reproach. The male citizens ape him sedulously. At least they try to. But everything he owns—his clothes, his motors his dogs his cigarettes—all are more distinguished than his friends can buy.

The Joneses seldom go to New York or any other large clearing-house of cultivation. And yet they are completely in touch with all that is going on. How do they manage it.

ABSURDLY SIMPLE

They visit Dreamland three times each week; they see there the latest things—the newest fashions for men and women of taste, and instead of going elsewhere to buy things they let their home merchants do their buying for him.

Dreamland doesn't preach; Dreamland doesn't teach; but it provides you with a generous share of good wholesome ican drama, clean humor and well drawn, well printed picture photoplays.

Before the pictures came, people got their ideas of life mainly from what they read. The demand for something better produced better newspapers, better magazines. The same demand is now heard for better pictures. The logic of this demand is the basis of Paramount and Metro quality programs.

The booklet is good in every way, for they even have a good printer. But when Mr. Clauer writes that for four years he has been getting good things out of the paper and that this is the first time he has put anything back, we feel like suing him for that back debt. If you can do better than usual work, send it along and help those who need help.

Listen To This.

A. W. Ballenger, of the Dean, York, Neb., has not been in as often as he used to come, but as usual he brings something when he does come. This time it is the first issue of a house program, but he offers a brand new angle in prices that it will pay others to study closely. It is not only good logic, but it has worked well in practice. He says:

Am enclosing herewith issue one of our new paper. Tell us what you think of it. It is young and needs chastisement.

Number two is going to look better, and we hope to get three out a little better than its predecessors.

Note in the prices for the shows that the kiddies are kept at 5 cents. There is mention of it on page 2, column 2, and we find that it is a winner.

Parents do not object to paying the advance for themselves on Feature Nights, but do kick like hades on a dime for the children.

But, since putting in the 5 cent price for children, it has improved our attendance.

As we have the capacity, we can handle all the children that come, and it tends to bring the older ones out, if they can afford to bring the children.

There has been an increase of about three hundred per cent. in the number of children which come, which in itself more than pays, while the increase in adults has been very satisfactory.

My reason for calling attention to this matter is that it may help some fellow exhibitor. Several of the boys in this state who have heard of it are more than pleased with the idea.

Now that Mr. Ballenger has raised the question and has given the answer, it is easy to see that this is so, but it is probably something that will occur to few others who may be suffering from the same trouble without knowing the cause. The program announcement referred to is merely a plain announcement that the prices for children under twelve will always be five cents irrespective of the price charged for regular admission. There is a good line in an article on the increased price for some bills. He says, "A manufacturer cannot make a washing machine as cheaply as he can a washtub, can he?" If you are raising prices, take that as the text for an article.

The sheet is a small four-pager nicely arranged. The heading is in type a shade too small for the size of the sheet, but this is better than type too large. The back page is given to the formal program and Mr. Ballenger uses a half box for his days, like this:

TUESDAY
FEBRUARY 8

This is more easily handled than a box and if set into the margin it serves as well. It would not be good in the body of the text.

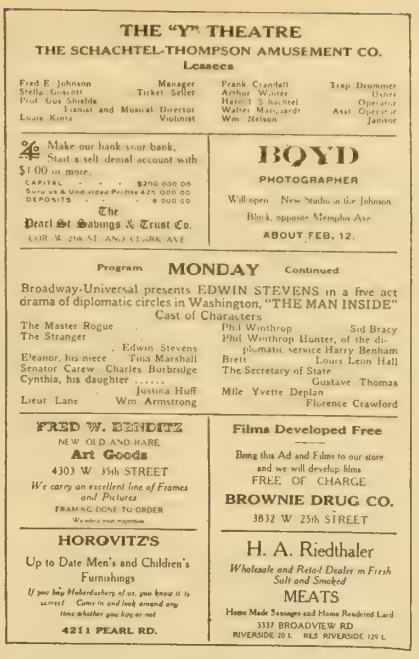
We will appreciate being placed on the regular mailing list, for we think that we can get a lot of good material. Mr. Ballenger used to be a welcome contributor once upon a time.

Getting Better.

A. H. Cobb, Jr., of the Temple theater, Hartsville, S. C., sends in a program fixed up from the suggestions made by this department as well as their printer can do it. The printer is rather shy of small display type and this handicaps the arrangement, but Mr. Cobb seems to have done about as well as he can do with his facilities and it is a neat and orderly program. One thing he might still do is to delete the word "program" at the top of the two program pages and divide this space between the three days of each page to get some white lines. It is not necessary to label it a program. The fact is self-evident. Mr. Cobb adds he will not "butt in" for some time. We hope he changes his mind and comes in regularly.

Too Much Type.

The Y theater, Cleveland, Ohio, sends in an eight page house program, white stock printed on red and with most pages far too full of type. It


THE "Y" THEATRE
THE SCHACHTEL-THOMPSON AMUSEMENT CO.
Lessees

Fred E. Johnson — Manager
Stella Gerlott — Ticket Seller
Prof. Gus Shields — Transet and Musical Director
Louis Kintz — Violinist
Frank Crandall — Trap Drummer
Arthur Winter — Usher
Harold S. Bachtel — Operator
Walter Marquardt — Asst. Operator
Wm. Nelson — Janitor

4% Make our bank your bank. Start a self denial account with $1.00 or more.
CAPITAL - - - $200 000 00
Surplus & Undivided Profits 425 000 00
DEPOSITS - - - 6 000 00
The Pearl St. Savings & Trust Co.
COR. W. 25th ST. AND CLARK AVE.

BOYD
PHOTOGRAPHER
Will open New Studio in the Johnson Block, opposite Memphis Ave.
ABOUT FEB. 12.

Program MONDAY Continued

Broadway-Universal presents EDWIN STEVENS in a five act drama of diplomatic circles in Washington, "THE MAN INSIDE"
Cast of Characters
The Master Rogue . . . Phil Winthrop
The Stranger . . . Sid Bracy
Phil Winthrop Hunter, of the diplomatic service . . . Harry Benham
Eleanor, his niece . . . Edwin Stevens
Senator Carew . . . Tina Marshall
Cynthia, his daughter . . . Charles Burbridge
Brett . . . Louis Leon Hall
The Secretary of State . . . Gustave Thomas
Mlle. Yvette Deplan . . . Justina Huff
Lieut. Lane . . . Wm. Armstrong
. . . Florence Crawford

FRED W. BENDITZ
NEW, OLD AND RARE
Art Goods
4303 W. 35th STREET
We carry an excellent line of Frames and Pictures
FRAMING DONE TO ORDER
We select your pictures

Films Developed Free
Bring this Ad and Films to our store and we will develop films
FREE OF CHARGE
BROWNIE DRUG CO.
3832 W. 25th STREET

HOROVITZ'S
Up to Date Men's and Children's Furnishings
If you buy Haberdashery of us, you know it is correct. Come in and look around any time whether you buy or not
4211 PEARL RD.

H. A. Riedthaler
Wholesale and Retail Dealer in Fresh Salt and Smoked
MEATS
Home Made Sausages and Home Rendered Lard
3337 BROADVIEW RD
RIVERSIDE 20 L RES. RIVERSIDE 129 L

is not apt to do very good work for the house. It may interest persons already regular patrons, but it is not calculated to attract new business. The color scheme is too raw for one thing, but the chief faults are the overloaded pages and crowded program space. The house gets a comparatively small space and this is lost in the closely set advertising. something can be done by framing the program space in six point rule and using smaller type sizes, but it would be better to throw out some of the advertising even if it does represent actual money. And red ink should never be used on white paper for a program. A good black is best with blue for a second choice. The management should have a talk with the printer and tell him a few things. If he doesn't know it is a poor job, the work should be taken elsewhere. An earlier issue in black looks much better and here the effect of the overcrowding is less noticeable because in the first issue there were fewer advertisements and the space was broken across with jokes above and below the program space. In both programs the announcement is too brusque.

One, for example, runs:

Francis Ford and Grace Cunard in The Broken Coin (11th. Episode). Billie Ritchie in Knocks and Opportunities. Robert Leonard in The Silent Member and others.

No effort apparently is made to give the anouncement attractiveness. That's what is offered. You can use your own judgment. A little touching up would give the suggestion of attractiveness that might pull business.

Uses Big Space.

The Opera House, Madera, Cal., uses page and half-page advertisements in the daily paper. This is going pretty strong, but it pays where the space rates permit the spread. They use the Paramount service and make a nice use of the Paramount portrait cuts for border work. They lay out the type nicely and the compositor worked in with them, for they get plenty of announcement while avoiding the appearance of overcrowding.

A Note from Natalie.

Steve Talbot, over at the Chestnut Street, Philadelphia, sends a card that reads:

Dear Friend: Go and see the Deemon Rum gets his just deserts at the Chestnut Street opera house, *now*. It'll do you good. Natalie.

We hope that Steve means nothing personal in his remarks. The Jack Roses have bloomed and are gone and—well Steve did it very nicely and the handwriting on the face of the card matches the cut work on the back and Steve used a black ink both cases to get a match. It's an effective card—if he didn't have the Jack Roses in mind.

Getting After Churches.

The Motion Picture Exhibition Company, of Newark, N. J., offers an effective advertisement to ministers in a blotter, the top of which carries an article from the New York Times and then carries on the argument from a more direct approach. Most ministers write their sermons, most use blotters and most want well filled churches. The combination is excellent.

And by the way, did you ever try to get your local ministers interested? Even if you run Sundays yourself, you can afford to get that sort of opposition for the sake of the rest of the week.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days Mr. Sargent tell all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others* It will help you Handsome clothboard binding *By mail, postpaid,* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Undervalued.

EVEN if you are a sneak thief you must have a respect for your business and be anxious to be a good sneak thief, expert and adroit. You must desire to be a master in any line of work you essay, and yet so many who write photoplays seem to despise the art. This applies particularly to men who might write good plays if only they could realize that any old thing will do. One of the poorest synopses that came in the German Money scripts was from a dramatic editor. If he ever say such a thing on the stage he would go to the office and write two columns of solid roast on the production, but he was not writing a drama, just a photoplay comedy," and he made it too wishy impossible to be accepted.

If dramatic critics can offend, perhaps others have an excuse, but there never is an excuse for slighting either your vocation or your avocation. Whatever you do try to do better than merely well. Do your very best.

Polishing.

Do not waste too much elbow grease polishing up your stuff. Get it out in first class form, but instead of wasting a couple of weeks going over it and changing a word here and there and perhaps adding or subtracting a scene, set down to business and see just what you can do to make the plot better. Polish that rather than the form. It will pay you better and bring quicker return.

When you write a story at first, you are too apt to feel that you are committed to the development. Forget that development and the written story for a month and you may find that Jack would be Jill.

Technical Terms.

It is no business of yours whatever how an effect is produced. You do not have to tell the director how to make a ghost. He knows how. You merely tell him that you want to show something. Tell him what it is you want to show in the finished appearance. He can read and understand that. If you want to have a scene showing an apparition it is not necessary to tell him to use double exposure. He knew that before you started writing plays in all probability. You tell him that at a certain point "the figure of Claire appears in the doorway." He'll make it stop camera or dissolve to suit himself. You just tell him that the figure is there.

If we could only persuade new writers to lay off this technical stuff we could save both them and the directors a lot of trouble. Real, regular writers say "dissolve" only when it saves words and only when they know what a dissolve is. Until you have lived in a studio be content to call for effects without trying to explain them to the director.

Struggle.

Dr. J. Berg Esenwein, in his introduction to Charlton Andrews The Technique of Play Writing (The Writer's Library), voices a world-old theme when he writes: "A walk over makes a poor fight in a play as well as a baseball game." In other words, things cannot be made too easy for your hero. He must fight to win and the better the fighting, the more appreciated the winning is.

Typewriters.

One author writes that he has spent in excess of $55 having his scripts typed and now he has decided to learn to do the work himself. It has cost him more than the sum named, for no man can see the faults of a long-hand script.

Bromides.

An inquirer asks if there is any prohibition against plays dealing with aphasia, as one company writes her that they were not permitted to make such plays. There is nothing to which the censors will find objection in plays dealing with loss of memory. This is not obscene or immoral or anything else that will cause pain to the worthy Mr. Bretinger and his ilk, but there is such a thing as common sense that shows in flashes in the studio and no sane editor is going to pay out real spendable money for bromides.

It all resolves itself into a case of merit. An author wants to work at his trade. He has no ideas but he thinks he needs the money. That is no real reason for trying to write without something to write about, but he sits at the machine and thinks. It is almost a certainty that in such a frame of mind he will hit upon no novel idea; no new thought. It must be something unusual, he knows. He must do a lot of strange things and then find a reason for them. He splits fifty-fifty between it-was-a-dream and the aphasia alibi. This was all right years ago when lost memory was not so common, but the man who can take the theme today and make something out of it that is worthy of purchase is little less and sometimes something more than a genius.

With several hundred aphasia stories already produced, and several thousand more written, but never sold, it is not remarkable that there should be no market for the same old stuff.

Do not try to sell the old stuff. It is just wasting time to try and land the obvious. Any studio writer can do a dozen better aphasia stories than the average free lance, but he would rather resign than be fired when he is ready to quit, and so he does not.

Envelopes.

The other morning three envelopes in the same mail were all stamped "received in bad condition." In each instance they were white. It is seldom or never that a manila or kraft come in torn. There is a reason for this. White envelopes, except those that cost prohibitive prices, are made of wood pulp and this pulp is bleached to make it white. The bleaching agent is not thoroughly washed out and the stock rots. It cannot then stand even moderate handling without breaking. The white envelope may look nicer, but it does not look professional for professionals know that the cheaper envelopes are also better and use good manila.

Questions of Price.

One of the nicest questions the author is required to face when sales first begin is the matter of prices. Perhaps the author has concentrated energies in an effort to sell a particular studio. At last a sale is made with the usual bunk about the story being taken for the idea alone and "the price is small but—" stuff that some otherwise self-respecting companies resort to. The author fears that if the offer is refused the sale will be lost, and yet ten dollars a reel seems absurdly small for a five-reel story, and he hesitates to refuse and perhaps incur the ill will of the studio.

It is a cheap and nasty form of graft, generally practised by some editor who earns his own fancy salary by cutting down others, and it is hoped that the time will soon come when even the conceited directors will be ignored in favor of the companies that pay well and promptly, but meantime the question is one that each author must solve for himself. Three times in the past week this question has been brought in, from which it will be seen that the practice is widespread, since comparatively few inquiries are made in proportion to the number of times the question arises.

In the fiction end those companies command the best stories that make the policy of treating the author well. They do not always pay quite as much as another, but they pay promptly, which sometimes counts for more than a slightly higher price plus delay. Some day a film company will make prompt decision and either send the story back or forward a check within a week, and when the fact becomes known that company will have the pick of the free lance market. Fair treatment and prompt cash payments were the secrets of the Munsey success.

Not Yet.

Now and then some correspondent asks an intelligent question. One the other day suggests that others may be wondering. The inquirer says:

> I have been told that there is little or no market for fairy stories, but with the children's matinees now a feature, would there not be a market for stories appealing largely if not entirely to children?

The reply is "not yet." The children's matinee is a special performance, generally on a Saturday morning. It is a program composed of some educational stuff, some clean comedy and perhaps a drama not too intricate to be grasped.

It is mostly what is known as "commercial" stuff; old film that rents for about a dollar a reel a day. The cost for a five reel show might not be even five dollars. Now a single reel must earn at least one hundred dollars for the exchange before it can begin to show a profit. If it must take two years to do this, the turnover is too small, and yet at the present time these special shows are given but once a week and not every day. Naturally it will not pay to make special releases or even regular releases planned more especially for this purpose, but it is to be hoped that in time the theatres for children will find their place in the scheme of things and open a new market. At present there is enough old stuff in presentable shape to supply the still small demand.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. Add ten cents if registration is desired.

Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 130.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the most effective thing with which to smother a film fire? What would you do first in case of fire? What would be the first four things to do? Suppose the fire got into the upper or lower magazine, what would you do? What is the main objection of the operating room door opening directly into the main auditorium?

Roll of Honor on Question No. 123.

Question No. 123 brought out a somewhat formidable array of very good answers, the following being entitled to a place on the Roll of Honor: Joseph H. M. Smith, Fort Worth, Tex.; W. C. Crawford, Brooklyn, N. Y.; Tom Clemmons, Beaumont, Tex.; W. B. Allen, Edmonton, Alberta; M. Nosti, Tampa, Florida; C. R. Terhune, Franklin, Ind.; Walter Bryner, Springfield, Ill.; Arthur F. Rix, Chicago, Ill.; O. J. Bean, New Bedford, Mass.; F. F. Bell, Palestine, Tex.; Arthur H. Cuff, Gravenhurst, Ont.; Wilson Hays, Barton, Md.; Jamie McAdoo, Hamilton, Mo.; Walter Collins, Tiffin, Ohio; F. Howard Marx, Ashland, Wisconsin; H. W. Sanders, Spokane, Washington; Claude E. Lindstruth, Carthage, N. Y.; T. Richards, Blaine, Washington; Chas. Brenning, San Antonio, Texas; Leon Brantley, Nacogdoches, Texas, and T. C. Shipley, Lincoln, Nebraska.

The selection of a reply for publication was a very difficult matter. There were quite a number of the Roll of Honor replies which were very complete indeed. I think, however, everything considered, that Brother Sanders' answer best serves the purpose of publication.

Reply to Question No. 123.

By H. W. Sanders, Spokane, Washington.

The Question:

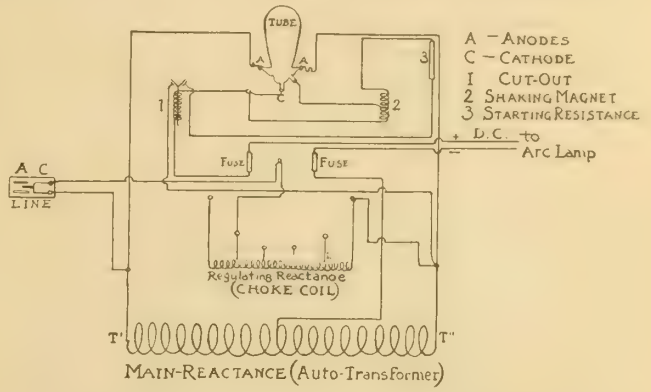
What is a mercury arc rectifier? What is its purpose and how does it operate? What is the source of the light emanating from its bulb? Is the current it supplies true D. C.? Does it take A. C. direct from the line into its tube?

The Answer:

The mercury arc rectifier is a device for converting or rectifying alternating current to direct current. It consists of an auto-transformer, known as the "main reactance," above which is mounted a panel carrying a choke coil, called the "regulating reactance;" also mounted on the panel are the starting anode resistance, shaking magnet, automatic cut-out and a sealed glass tube containing a small quantity of mercury, and having two graphite electrodes, the term "anode" being usually applied to them, and a mercury electrode, the term "cathode" applying to it, also a mercury starting anode. These electrodes are sealed in the glass tube and the air exhausted as completely as possible, leaving very nearly a perfect vacuum. This tube rests in a holder capable of being rocked or tilted by the shaking magnet arm. The necessary wire connections complete the advice.

The purpose of this machine is to produce a continuous current from an alternating current supply for charging storage batteries, electroplating, operating arc lamps, and for all purposes where a comparatively small direct current is essential or desirable.

The operation of the mercury rectifier is explained by reference to the above wiring diagram. The alternating and direct current switches are closed and the carbons brought together (for arc lamps for moving picture work). The A. C. then flows through the regulating reactance, starting resistance, shaking magnet, cut-out wiring and completes the circuit through the load (arc) and main reactance. On account of the starting resistance, this current is too weak to operate the cut-out magnet, but operates the shaking magnet, tilting the bulb, allowing the mercury to flow from the starting anode to the cathode; the current then flows through the mercury instead of through the tilting magnet, which is thereby so weakened that the bulb falls back



(In the above drawing I have not made allowance for any certain voltage, but merely shown the principle upon which the device operates.)

to its upright position, breaking the stream of mercury between the two electrodes. The heat of the arc thus formed immediately vaporizes some of the mercury, the metallic vapor reduces the resistance of the path between the two electrodes, starting the arc, which is immediately picked up by the main anodes. The current now being strong enough, operates the cut-out magnet, cutting the starting resistance and tilting magnet out of circuit while the device is working. The alternating current then flows into each anode alternatively; impulses of one polarity flow through one of the anodes and impulses of the opposite polarity through the other anode, passing current through the cathode to the arc lamp, this being the positive wire, the negative returning to the neutral point of the main reactance. This current flows only in one direction through the arc lamp.

The device depends for its operation on the electrical check valve action of the tube. After the mercury has been vaporized, as described, in starting, the metallic vapor is an electrical conductor and will allow the current to pass from either of the solid anodes to the mercury cathode, but the mercury offers a high resistance at its surface and acts as a check valve and will not allow the current to pass from it to either of the solid electrodes; thus the current must flow from the anodes to the cathode.

As long as the current flow is not interrupted a comparatively low voltage will maintain the arc. It has been determined that even with a 10,000-cycle alternating current which gives 20,000 reversals per second (a frequency far beyond any used in commercial work) the reversals are not quick enough to maintain the arc in the bulb. For that reason the regulating reactance, or choke coil (which it really is), is inserted in the circuit. The action of this coil is to set up a counter electro-motive force which opposes the impressed E. M. F. and causes the current to lag so that the half waves overlap one another, and the current at no time falls to zero, but consists of a series of slight impulses. The amount of variation in these impulses is controlled by the inductance of the choke coil, varying the amount of windings in the coil, varies the amount of current at the arc lamp. The more windings that are cut out the greater will be the current strength.

The tube gives off a soft greenish light, as the mercury vapor is heated to incandescence by the passage of the current through it.

The current from the rectifier, as before stated, is a pulsating direct current; that is, the current always flows in the same direction but changes slightly in value and amount, but never falls to zero.

The rectifier does not take the A. C. direct from the line into its bulb, strictly speaking, but through the auto-transformer (main reactance) and the choke coil (regulating reactance); comparatively little of the A. C. flows from T' to T" of the main reactance or vice versa on account of the high impedence of the coil.

Mercury Converters being free from rotating parts, require less attention, and more over in small sizes, in which they are usually made, they are more efficient than motor-generators or rotary converters of corresponding capacities. But unlike the motor generator or rotary converter, the rectifier will not stand overloading, even for short periods.

Fifty Ampere rectifiers are now made for moving picture work, but tubes for greater currents are seldom built because the larger the current output, the larger must be the bulb to allow sufficient condensing surface, and larger tubes are expensive and difficult to handle.

The greater the current strength, the more mercury there will be vaporized, and if too much vapor is crowded into a small tube, it will smother the arc. The vapor condenses on the walls of the tube and runs down to the bottom, and if the tube is not large enough to afford sufficient condensing surface, the vapor will soon become so dense that the arc goes out.

Including the losses in the transformer, reactance (choke) coil and the tube, the efficiency of the mercury arc rectifier for moving picture work is about 75 per cent.

A Complaint.

Nacogdoches, Texas, complains of the condition of films which are on circuit, and which he says are received from the Park theater, Jacksonville, Texas. He says that in the Pathe serial, "Who Pays," three reels, there were twenty-five misframes and a ten foot section of the first reel patched bottom side up.

If this is correct it seems to me that the manager of the Park theater ought to get real busy with his operator, find out where the trouble lies and remedy it—quick. If the Park theater is *receiving* the films in that condition, then for the love of Mike what kind of a show is he putting on. Certainly no one can put on even a half way decent show with films in that condition.

Mind you I am not accusing the Park theater of anything, but simply setting the matter forth as it has reached me. There is so much complaint about films on circuit being received in poor condition that I am going to begin naming those accused of being offenders, and see if we can't get action on the matter.

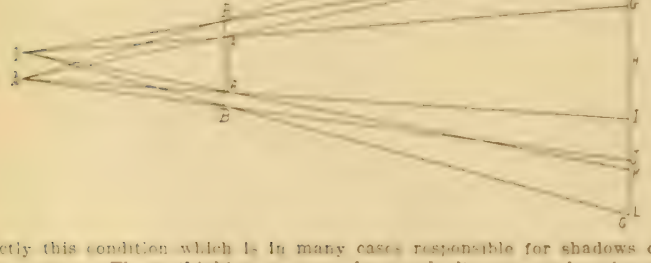
The "Optics of the Observation Port."

J. McGuire, Summerville, Texas, says:

> I have been engaged in an argument with my manager over what I dub the "optics of the observation port." I have the second edition of the Handbook, and fully appreciate what you say therein, and what you have said through the medium of the department with regard to the matter of the width of the observation port, but cannot quite bring my manager to the point of understanding that the observation port ought to be 12 inches wide instead of 6. Will you kindly explain the matter as clearly as possible in the department, and at your earliest convenience.

Yes, I will do that little thing, my brother, though it seems as if the proposition is so almost childishly simple that no extended explanation should be necessary. In the drawing, which is altogether out of proportion and not made to scale, but merely designed to make the idea clear, 1 and 2 represent the operator's eyes, 2½ to 3 inches apart, A-A represents a narrow observation port and B-B one somewhat wider, though in this particular instance it is still not quite wide enough. Following the lines it will be seen that, taking the small port A-A, eye No. 1 has a view of the screen from G to K, while eye No. 2 has a view from I to E, so that the combined view of both eyes covers only the space E to K, leaving E to D and K to L entirely out of the range of vision. Switching now to large port B-B, eye No. 1 sees from F to L, and eye No. 2 has a view reaching from J to D, thus covering the entire screen, but let it be here observed that whereas eye No. 2 sees the screen from E to D, and eye No. 1 sees it from K to L, eye No. 1 does not see the space D-E, nor does eye No. 2 see space K-L, so that the vision from E to K will be greater than the view of the rest of the screen.

Please understand that this is not designed to set forth a real condition, it is merely intended to illustrate the principle of the thing, and show your manager, and other managers also, the principles involved. The manager may say in reply to this: "Well, all right, let the operator move up closer to the port and he can see the whole screen." And that is exactly the trouble. The operator can see the whole screen through a knot hole if he plays one eye to it; he can see the whole screen through an opening 6 inches square if he stands with his eyes right up against the hole, but *that is not where the operator belongs* and, moreover, as I have time and again pointed out, it is exactly this condition which is in many cases responsible for shadows on the screen. The unthinking manager has made it more or less inconvenient for the operator to see the screen, therefore a good portion of the time he just simply don't see it, and in consequense shadows appear. Under these conditions I do not see how we can blame the operator very much, or for that matter at all.



In closing I will repeat my oft made statement that the observation port ought to be at least, and preferably 12, inches wide, and be adjustable in height as shown in the Handbook. Anything less than this makes for inefficiency and shadows on the screen.

Status of the Industry.

R. L. Riggs, Hastings, Nebraska, after bombarding the Moving Picture World with bouquets, says:

> When will the new Handbook for operators be out? I sure want a copy, and know in advance it will be just fine. What other books or literature have you, or do you know of any that will be of interest to moving picture men in all lines, such as operators, theater managers, promoters, producers, etc.? I am accumulating everything of value along this line as fast as it appears. Do you consider that the moving picture business is still in its infancy, at its zenith, or ready to decline? It certainly has made wonderful strides during the past five years, and to the casual observer it appears as though just getting its breath for a new start.

See last page of this department for the announcement of the Handbook, which is now ready. As to other books, why the woods are full of them, but those which have any considerable value are scarce. In addition to the Hawkin's Electrical Guide (nine volumes), I can heartily recommend Brother Sargent's works to those who are interested in theater advertising or photoplay writing. His work on theater advertising is very, very good, and while I am not so very well acquainted with his Technique of the Photoplay, I believe it is, thus far, the best thing in print. These books are both for sale by the Moving Picture World. That is about as far as I can go in the book line. There are, of course, many works which are of more or less value, but as a general proposition I have found it to be "less" rather than more, but you will find "Optic Projection," by Henry Phelps and Simon Henry Gage, to be well worth its price. It is published by the Comstock Publishing Company, Ithaca, N. Y. Price, $3.00.

As to the moving picture industry, why thus far I have been a pretty good prophet, though "propheting" is a reasonably dangerous business—dangerous to the reputation. Nevertheless, I am willing to risk mine at least once more. In my opinion the moving picture industry has passed its infancy stage, and has passed its zenith in so far as the *number* of moving picture theaters be concerned, but has not reached its highest level so far as excellence of production and excellence of presentation be concerned, nor has it, I think, yet reached its highest plane of favor with the public. I also am of the opinion that in educational and commercial lines it is still comparatively speaking in swaddling clothes. I am firmly of the opinion that within the next ten years the moving picture is going to wrap its tendrils very tightly and firmly around the educational institutions of this and other countries, and that it will be utilized by our instructors in many ways yet unthought of; I also believe that the time is not far distant when big commercial institutions, city governments and civic associations of various kinds will make use of the moving picture to such an extent that you would deem me a dreamer if I set forth my ideas. On the other hand, I believe that, except in the very small towns, the "store room" theater is doomed, as is also the theater of small seating capacity. I believe that the city of, say 20,000, will have one or possibly two moving picture theaters seating 1,000 or perhaps 1,500 people, and that the smaller cities will have just one theater, with a seating capacity equal to the demand of the town. I base this latter opinion on the fact which is being recognized more and more, viz.: the theater of large seating capacity can give very much more for the money than can the smaller theater.

To my mind the biggest danger now confronting the industry is the huge multiplicity of releases, which are consuming possible photoplay plots to an extent that is entirely out of reason, and, it seems to me, to an extent that is going to make really good plots mighty scarce in the not at all distant future.

Strand Projection Excellent.

Mr. B. A. Rolfe, now managing director of the famous Strand Theater, has been paying particularly careful attention to the improvement of projection in that house, and after making such improvements as seemed necessary sent the editor an invitation to visit the theater and "look things over." Without the knowledge of either Manager Rolfe, or the operator, we did so, being careful to arrive at the beginning of the show, a matinee, and remain through the whole performance.

It gives me very genuine pleasure to be able to say that during the entire show I had no fault of any kind whatsoever to find in the projection. Friend Rolfe, in his invitation, asked me to come to his office and advise him of any criticism I might have to make. I went back and met Mr. Rolfe, a most pleasant gentleman, and found that his views on matters pertaining to projection were sound and well considered. I took the opportunity of calling his attention to the utter inadequacy of the operating room of the Strand, and explained to him how a new and thoroughly adequate room could be erected without in any way disturbing or interfering with the performance. I told him that his operators were giving good service, but that they were and always had worked under a heavy and *entirely unnecessary* handicap. Mr. Rolfe recognized the justice of the contention and promised me he would take under very serious consideration the building of a new room, and I sincerely trust his decision in this matter will be favorable.

The Strand has a national reputation, due in large measure to the Moving Picture World. It stands at the head of the list of elaborately beautiful moving picture theaters. I am very genuinely pleased to be able to say good things about its projection. My compliments to Manager Rolfe. He is, it seems to me, pre-eminently the right man in the right place. If the Strand will now replace its present operating room (it strains courtesy to call it that) with one of more ample proportions there will be nothing left for me to criticise.

WAYSIDE NOTES (Continued).

Indianapolis, Ind.

It was the warm handclasp and smiling face of Brother E. C. Scobey, secretary-treasurer Local Union 194, I. A., last seen at Seattle, Wash., almost three years ago, which extended the "welcome to our city." Scobey quickly piloted Your Scribe to where the rest of the Glad-to-Have-You-With-Us committee awaited the result of his, Scobey's, onceover of the passengers, and we were introduced to Brother J. O. Benner, business agent Local Union No. 194, I. A., E. P. Hunter, manager Two Johns theater, representing, for the occasion, together with the next-to-be-named gentleman, the Indianapolis Exhibitors' League, and John B. Hubert, almost the last act of whose life was to welcome the editor, and assist in putting into practical form the hospitality of the League, for almost before the shades of night had fallen the loved form (for it was beloved, both by his fellow-exhibitors and the operators) of John Hubert was but cold clay, his great heart was forever stilled and his soul returned whence it came. Mr. Hubert died of heart failure while driving homeward from the dinner six of us enjoyed at the Hotel Severin later in the day.

During the afternoon Friend Hubert, accompanied by the aforenamed gentlemen, showed us over Indianapolis and its suburbs in his car, and a really charming city it is, too. After our ride a number of theaters were visited and we met several Indianapolis managers and operators; also inspected a number of operating rooms, ranging from "nothing extra" to fair. In none of them did I find even so much as a wash bowl, much less toilet conveniences. Ventilation was quite good in them all. Observation ports were above the average, and, except in one case, of ample width, but one fault existed in them all—*too much light.* In every single room we found from two to four incandescent lamps burning, though in one case the operator had the grace to use amber tinted globes—better than white, but still bad. In every instance, too, when I spoke of the matter the operator made haste to explain that he "only had them burning while he threaded." Far be it from me to say, aver, hint, or insinuate, that the boys prevaricated, but I will remark upon the coincidence of so many operators in so many different theaters having just barely finished threading when I arrived; undoubtedly the men all told the truth, but perhaps the truth had, just at that moment, been through a railroad wreck, and become slightly bent, battered, dented and warped—which was not, of course, their fault.

Paint those walls black, gentlemen, and PUT OUT THOSE LIGHTS. IT IS THE ONLY WAY YOU CAN, OR WILL SECURE THE BEST POSSIBLE RESULTS ON YOUR SCREEN.

The darker your operating room the better you can see your screen, and detect faint shadows thereon. *In no case did I find the operator seated at his machine,* AS HE SHOULD BE *every moment the picture is on the screen.* Provide a chair, is my advice, Mr. Manager, and require your operator to sit down at his machine and STAY THERE. If he is seated there will be decidedly less tendency to roam around the room while George, the motor, runs the show, with resultant shadows on the screen. Now don't misunderstand me. The work of the Indianapolis men, as exemplified by what I saw, will compare very favorably with that of other cities, and is considerably better than some. It was, in fact, very good so far as illumination be concerned and the speed was excellent, there was no racing in evidence, at least while I was there. But, gentlemen, there is always room for improvment.

At one theater, owned by my friend, Frank Rembusch, of Mirror Screen fame, we found rear projection on a ground glass screen. The effect was excellent, though there was slight but not objectionable tendency to brighter illumination at the point where the eye was in line with the lens; this is, however, always the case with rear projection, particularly when the distance of projection is relatively short. But the glass screen is the best there is for rear projection, and the result thereon is distinctly good. While I was talking to Mr. Rembusch's manager in the operating room we noticed a sudden increase of light in the room and, looking at the door, discovered it to emanate from the dazzling smile Frank J. Rembusch pulls on his friends when he is pleased. For he's a jolly good fellow, is F. J. R.—one who can and will scrap like a battleship and when the fight is over, whether triumphant or licked, smile, shake hands and forget it all, as the Indianapolis operators have cause to know.

The "Strand" of Indianapolis is a really beautiful house, of which Indianapolis picturedom is distinctly proud. Its lobby is remarkably pretty and its interior very nice indeed.

At the Hotel Severin a party consisting of Frank J. Rembusch, John Hubert, E. P. Hunter, E. C. Scobey, J. O. Benner, and the Yours Lovingly spent a delightful hour discussing items selected from the cuisine of that excellent inn. At 11 P. M. we were escorted to the theater where were assembled perhaps a dozen managers, and practically every operator in the city, plus two members of the Chicago Local Union 110, who are with "The Birth of a Nation," then running in Indianapolis. These gentlemen had, I was told, expended considerable useless effort (a habit a certain portion of the membership of 110 seems to have) in wielding a hammer on the editor, incidentally declaring to all and sundry that we were "not a member of the I. A." They must have felt reasonably foolish when Brother Scobey, in introducing us, displayed our working card in Local Union No. 306. Go as far as you like, gentlemen. Your capers certainly don't and can't injure me in the least degree, and does supply me with considerable amusement. Some day the Chicago men will come to their senses, perhaps, and when that time comes we will be glad to forget the childish peevishness displayed by those of the local who have displayed rancor because I have refused, do refuse, and will continue to refuse to stand for the tactics of a *leadership* of that local.

It was on my way to address the meeting that I heard the sad news of Mr. Hubert's departure into the mists of eternity, and the shock made it extremely difficult to concentrate my mind on my subject. However, after it was over I was told that some real good had been accomplished. I was surprised at the size of the gathering as I came at a time when Indianapolis picture men were concentrating their every effort upon preparation for a big state convention of exhibitors to be held in that city the following week.

Dayton, Ohio.

From Indianapolis to Dayton was but a matter of two hours on a fast train. At the Dayton depot I found Brother C. B. Morganthaler, secretary Local Union 248, and another brother, whose name, unfortunately, got lost in the shuffle, for which we duly apologize; anyhow he was a good fellow, and showed us every kindness. During the day it was pencil pushing for mine, except for a trip to the National Cash Register Plant to inspect the projection equipment of that establishment, which will be described, somewhat in detail, in a separate article.

In the evening, in company with several of the members of the local, I visited a few Dayton houses, at least one of which deserves more than passing mention—the New Auditorium on Fourth street. The New Auditorium is a "duplex" theater. There are two 500 seat auditoriums, one above the other, the operating room of the lower being under the stage of the upper. The lower theater begins the day, and when the first two reels are finished they are sent upstairs and the show is started in the upper auditorium, thereafter the show continues for the day with the lower theater two laps ahead of the upper. There are three operators employed. The operating rooms are of good size, but there were the inevitable incandescnt lamps burning; also the walls were too light in color, *all of which makes for imperfect work on the screen, as well as eye strain for the operator.* This was the case in every operating room we visited in Dayton. Why is it that operators will be so very foolish? Ordinary common sense should, it seems to me, tell them that light walls, and incandescent lamps burning while the picture is being projected is W-R-O-N-G, from any and every point of view. The New Auditorium runs six reels for ten cents. The projectors are Power's Six A's. Projection is in charge of S. Howell, P. Willoughby and W. Stoker. The screens are heavily tilted, which is at least partly unnecessary and looks bad. The lobby of the New Auditorium is very spacious, is decorated in pale blue and is fitted up with wicker chairs, stand lamps and cozy corners—a beautiful, commodious rest room. The house is owned by the Auditorium Amusement Company, of which that wideawake, pleasant gentleman, Gill Burrows, is manager. We had an extended talk with Neighbor Burrows; also met Mr. Elmer Rauh, president and treasurer of the company. The picture at the New Auditorium is very good, but nearly all Dayton screens showed occasional signs of faint shadow at the bottom, which is to be expected when the operating room is light, especially if that condition be supplemented by small or badly placed observation ports.

Taken as a whole, however, the work in such houses as I saw was, under the conditions, very good. But in all of the theaters there was too much stray light near the screen and the side wall lights were very much in evidence, which latter is bad. *Side wall lights serve absolutely no purpose which cannot be much better served by the ceiling lights.* Cut out the side lights; also all ceiling lights in the front half of the auditorium, and double the ceiling lights in the rear fixtures, is my advice.

Dayton managers, or some of them rather, are, or have, with industry worthy of a better cause been engaged in the pastime of attempting to saw each other's economic heads off—trying to commit assassination upon each other—to put each other out of business by the extremely simple process of "running more reels than he runs." To such utterly idiotic, insane lengths has this been carried that one house actually, for a time, ran fourteen reels for five cents. In saying "ran" them, I speak advisedly, since it would require approximately four hours to run that number of reels at anything like proper speed, and most certainly even the most insane reel hog could not run a four hour show for five cents. The answer is speed 'em up—shoot 'em through.

It is to be sincerely hoped that this particular form of worse-than-foolishness will be stopped, and stopped quickly. What Dayton needs, above all things, is an effective, live-wire exhibitors' league.

In the evening, at 11 o'clock, the editor talked to the operators and some of the managers for one and a half hours on projection.

There are, by the way, some queer people in this jolly old world of ours. One manager on being asked to attend the meeting said: "Naw! They can't nobody tell me nothin' about th' picture business!" Gee, I wish I was that wise. It's positively wonderful what some people know—and with what consummate skill they manage to conceal it.

Springfield, Ohio.

Beyond visiting the factory and examining into the merits of the Foos Gas, Gasoline, and Kerosene Engine I sat tight at the hotel and rested—Heaven knows it was needed. Oh yes, I did drop in at the Majestic theater for a couple of minutes and met Manager L. Chackevas and operator Wilbur Frey. I found a good size concrete operating room, with almost white walls, floor and ceiling, and the *incandescent lamps going full blast.* Operator Frey was at his machine, with his eyes glued to the six-inch-square observation port (?). I asked the manager why he had made such an utterly absurd port in an otherwise excellently constructed room, to which he made reply: "There's the one responsible," pointing to Operator Frey. "He was the architect of the room, and he wanted it that way." Now will some one tell me why an operator will deliberately make his own work unnecessarily difficult? Presumably Friend Frey made these little, utterly insufficient, inefficient ports because he had always worked with that kind, and, instead of using his brains to reason the matter out, followed custom, and thus made his work difficult.

When I entered the room his face was right up against the port—it had to be if he was to see his picture at all.

At 11.30 I adressed a meeting on the subject of Projection. For the first time since leaving New York the meeting was unsatisfactory in point of attendance. Only one manager was present, and not even all (though most) of the operators. Yet it was very evident that there was every need for the Springfield men to listen to just such a talk. A few questions proved conclusively that the men have done no studying at all—knew absolutely nothing about the technical side of their profession; also they were so indifferent that some came late, and a few did not trouble to come at all. Two managers sent word that they were "too tired to come." I will venture the assertion that had it been a matter of getting some especially desirable feature they would, if necessary, have stayed up all night, yet the "feature" would only benefit them for one or two days, whereas what they might have heard that night would have benefited them and their business for all time to come.

Springfield is afflicted with the "speed' em up" evil, I am told. Its operators receive from $11 to $15 per week, and its maximum admission is ten cents. There is one installation of antiquated projection machines in a vaudeville house, but the moving picture theaters all have later model machines. There is also a tendency to locate the operating room away back at the top of a high gallery, and thus render high class results on the screen impossible.

Columbus, Ohio.

The editor was quickly identified by the committee of Local Union No. 386, consisting of Brothers Charles Watson, Past President, G. F. Dedrick, Business Agent and O. H. Cornwell Secretary. I don't know what it is about me—whether I look guilty or merely suspicious but reception committees at the various cities seem to not have the slightest difficulty in selection me from the crowd of passengers.

In Columbus I think I struck, at the Chittenden Hotel, about the limit in temporary unhappy homes. After a chat with the committee, I called up my good Amberlux Lens Friend, William Booker Warner, who dropped the burdens and tremendous cares of business to come to our inn. no, that's a mistake; it isn't "mine" and I wouldn't own it on a bet—and convey to us some faint idea of how enormously pleased he was to "have you in our midst." Incidentally, William, Old Top, has just about the cutest baby doll of a buzz cart it has been my fortune to ride in up to date. We took a ride later in the afternoon and really it was all I could do to resist the temptation to take that darned baby Buick away from him and light out for New York in it even though it was snowing and the weather utterly beastly.

Well during the afternoon the committee piloted me to the lair of the Ohio Censor Board which is famous or notorious (according to how one views the matter), en masse but quite delightful folks personally. I had an extended talk with Mr. Wilson and Maude Mary Miller, who constitute two-thirds of the board. We exchanged views on the subject of censorship, and I presented them, free of charge, with a very carefully censored personal portion of certain of their official acts, particularly as to the rejection of "The Birth of a Nation," which, I have been informed by Columbus citizens, the Governor of Ohio caused to be thrown out in order to cater to the "blackbird vote." But this last is only hearsay and should not be given too much credence, beyond remarking that it is just what a politician would be very likely to do, if he could accomplish it.

At the Knickerbocker theater I met Manager J. W. Swain. Ed Dickerson is operator and Eddie boy had occasional slight shadow at the bottom of the picture.

At the Grand theater I was introduced to Mr. J. Luft, manager. Oscar Workman was operator, and Oscar, Old Top, had occasional slight shadows at the bottom of the picture.

The manager of the Hartman theater was out of the city, but we met Charles Kling treasurer of the company. The Hartman is a Klaw & Erlanger legitimate theater, running pictures temporarily to bridge a gap in bookings. The temporary operating room in charge of Brother R. A. Elkins, of Huntington, West Virginia, Local Union No. 320, had a 10 inch vent flue connected to the exhaust system of the house, this being required by law. If you asked a New York manager to thus ventilate a temporary operating room he would most likely either fall in a fit or develop rabies, but the can't-be-done stunt don't go in Ohio, so they just—do it. The regular operator of the Hartman, Brother Charles Pratt, was off duty. He has trouble with his eyes. Let us hope recovery is complete and rapid. Friend Elkins, dear heart, had occasional slight shadows at the bottom of the picture.

At one o'clock I side stepped the committee and retired to the depths of my two-fifty-per-day unhappy home to sleep off a bad headache, but found that, judging by the sound a goodly sized troupe of men were in the next room actively engaged in an attempt to operate a rock crusher and buzz-saw with a herd of grizzly bears. Investigation, however, proved it to be merely paper hangers amputating the wall's paper garment, preparatory to redecorating. I would just coax my aching head to behave, when Z-z-z-z-z zowie ker slam would go the battery of scrapers. An appeal to the office did no manner of good, so I gave it up for a bad job. At four Brother Warner brought that perfect dream of a gasoline cart and we motored until dinner time, and then visited the new, palatial Athletic Club and, after inspecting its various mysteries, satisfied the inner man.

In the evening it was my privilege, through the courtesy of Max Stearn, President Exhibitors' League and manager of the Majestic theater, to inspect the Majestic very thoroughly, and save for two major and one minor criticisms I have nothing but praise for the splendid equipment of that house. First let us dispose of the criticisms, so that the disagreeable will be out of the way, and we may have only pleasant things to contemplate: First: the operating room is of excellent construction, commodious in size and well ventilated, but it is placed at the top of the balcony, with resultant steep pitch in the projection. This of course prevents securing the best possible results on the screen, though aside from the inevitable distortion, the picture was very good, and the definition excellent. Second: the walls and ceiling of the operating room were entirely too light in color, and there was a blaze of light from four to five 16 c. p. incandescents, and a blaze of wild light from the machines reflecting from the front wall, particularly around the observation ports, all of which make it utterly impossible for the operator to see faint shadows on the screen, as well as setting up excessive and entirely unnecessary eye strain for the operator. Friend Stearn promised me he would paint the walls black, and if the operators, Forest Wilson and Clayton Weber, have any regard for their eyes, or any desire to deliver the best results on the screen, they will cut out these incandescent lights P. D. Q. and *keep them cut out*. Third: the observation ports, while excellent as compared to many I have seen, still might better have been full 12 inches wide by a little higher. And now for the good! The operating room is, as I said, commodious in size and very well ventilated indeed, though a pipe from the top of the lamphouse to the open air would improve matters, and could very easily be installed. There is a sink with running water and iron lockers of goodly size for each man. The projectors are Power's Six B. Just back of the projectors is a switchboard of goodly size. On the wall are Pyrene Guns. Current is taken through a Hallberg D. C. to D. C. economizer, but there are auxiliary rheostats, located near the ceiling, for use in case of emergency, with double-throw switch connections to instantly change from economizer to resistance, or vice versa. The operating room was scrupulously clean, and bore evidence that this was not merely a temporary condition. The operators do not belong to the I. A. and, at risk of incurring Manager Stearn's displeasure I will say that in this they are foolish. Mr. Stearn belongs to the Exhibitors' Union; in fact is president of it. Surely his example ought to be a good one for his operators to follow. If Mr. Stearn himself believes in unions, and if he did not he surely would not belong to one (the League is nothing but a union, formed to protect the exhibitors' and managers' interest) he certainly must approve of his operators joining one and must, away down in his heart of hearts, consider him as a bit of a chump for not belonging to the organization which is formed to protect *his* interests, just as the League protects the interests of Brother Stearn.

The Majestic is not only a handsome house, but a remarkably well equipped one in all departments. Mr. Stearn is evidently a man who understands the value of doing things well. Down under the stage, which is equipped with gridiron so that regular attractions may be put on at any time it is desired, is a vacuum cleaner which sucks the dirt out instead of sending it flying everywhere a la the broom. There is a most complete steam heating plant, so arranged that when the pressure of steam reaches five pounds the ventilation fan, a big one, is automatically started and pulls in air through a maze of heating coils. In summer the air is passed through a water spray, which cools and cleans it. Neighbor Stearn tells me the spray washer is worth its price merely in the advertising it supplies when exhibited to patrons. And right here this quill shover has a real bright idea. Why not place that spray in view at the front, so that patrons may, through plate glass, watch the air being purified? By colored light effects it could be made very attractive. The water is circulated through the spray again and again by an electric pump. After passing through the spray it falls into a small tank whence an electrically driven pump sucks it and forces it back through the spray.

The screen is supplied with a velour drape which is automatically swung outward at the beginning of each play, and in at its end, merely by the piano player touching a push button which operates the motor. The operator signals the piano player just before the beginning and end of each play. There is a charmingly decorated ladies' rest room, with maid in attendance, hot and cold water, telephone, and even a canary bird to supply music. Taken altogether the Majestic is a thoroughly up-to-date house, managed by a man who, aside from his attitude toward unions (other than his own) is a thoroughly up-to-date manager, and I am sorry to be obliged to criticise or disagree with a man of that kind on even one point.

At 11.30 P. M. the operators, or some of them, foregathered at Union Hall, where we gave them an hour's talk on projection, and right here, at the risk of offending my good friends, I am obliged to, for the good of their souls, criticise the membership of the Columbus local. From the letters and wires received from the Secretary I was led to suppose the Columbus men were planning to get some real good out of our visit, but that was far from the fact. So far as I know the total energy expended consisted in sending a committee to meet the train, and sending invitations to managers. Outside of this, so far as I know, there was nothing done except a perfectly reckless expenditure of seventy-five cents for lunch, which I imagine probably came out of the aforesaid committee's personal funds. Let me tell you, gentlemen and brothers, once and for all, that YOU CAN'T ACCOMPLISH RESULTS THAT WAY. I gave you, and I gave you freely, a day's time, which was worth fully twenty times the entire expense you went to. As a result of your mistaken policy not one single manager was present (you might have known they would not under the conditions obtaining in Columbus, come to the Union Hall, to start with) but few, if any, non-union men and *not even the entire membership of your union*, were present. How different from your course was that of some other unions, especially Utica, N. Y., where they did things up right, and as a result got out every manager in the city, as well as some from other towns, and every operator, too. Real good was accomplished in Utica. Some of the other unions took almost equally vigorous action, but some did little or nothing, and the benefit they derived was correspondingly small.

I am setting all this forth not to hurt your feelings—far from it, but to try to show you the utter foolishness of such a course. If you do a thing at all, my brothers, do it WELL. It is energetic action and hard work which *gets* results. For a few dollars of expense, and a little hard work the Columbus local might have gotten results worth hundreds of dollars, and I would have felt that the expense I was put to through stopping there was justified. Perhaps that much is true as it is, but certainly the local by no means reaped the benefit it might have reaped, which same holds equally true of Springfield, Ohio. All other unions have been pretty well alive to the possibilities of our visit and have been, so I am told, extremely well satisfied with results. Here is a letter from one local, Springfield, Illinois. President John A. Caldwell, Local Union 323, writes:

> Friend Richardson: If you ever come to Springfield again (I hope you will) you will get in trouble, for the next morning after your lecture some of the operators were calling me before I had breakfast, and were down to my house for advice; also I find the managers in the same frame of mind, so you see what you have done. Say man, if I can only keep them at it, there will be a change here, and it is what I have long been fighting for. Now, Richardson, I might write a dozen pages, but one word will cover the whole dozen and that is "Thanks." I hope you are having a pleasant trip. At any time that I personally, or Local 323 as a body can do anything for you, command us.

Springfield Local Union 323 did not get that kind of result merely by sending a committee to the depot to welcome the editor, however. Columbus and Springfield (Ohio) will please understand that this is not intended merely to hurt their feelings, but to wake them up and impress upon them, for the future, the importance of vigorous action when opportunities such as this occur.

Coshocton, Ohio.

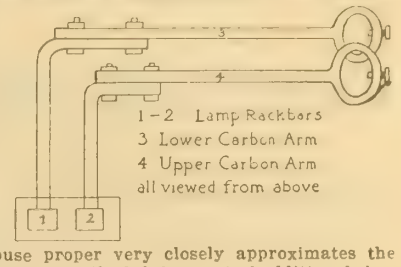
Two of the stage hands did duty as reception committee at the depot, as all operators were working and there are no extra men for relief. The stage hands and operators have been together in one local, but finally concluded to, and have just secured a divorce, with alimony of good will for both sides, and the operators are now sailing the sea of unionism in a brand new boat which is all their own, and of which they seem inordinately proud. The department bids them Godspeed and bon voyage with heartiest good will.

After dinner I dropped in at the "Cinderella" theater, paying my dime like a little man, so that not a soul knew "Richardson was there." The picture was decidedly brilliant, and except for a time or two when the operator lost his arc in changing over from A. C. (used to heat up carbons) to D. C. the screen was evenly illuminated and the work excellent, except for the item of too much speed, which, I am told, was not the operator's fault. Of course there was the Saturday evening crowd and people waiting, and under these conditions the temptation for the manager of the small theater to "speed 'em up" is almost too great to be withstood; still, unless the manager *does* resist the allurement of those waiting dimes he will not only work great injustice on the industry, injure the films, thus injuring the show of all brother exhibitors who must run them thereafter, and render abortive the best efforts of the producer, but will actually perpetrate a sort of petty swindle on his own patrons. The speeding at the Cinderella was not as bad as I have seen, oh so many times, in other theaters, but it was sufficient to very decidedly mar the effect and to cheat me, a patron, of proper enjoyment of the show, and therefore, in somewhat lesser degree, it cheated others, though I knew there was something wrong, and what that something was, whereas they doubtless merely wondered only why people, horses and things moved with such astonishing and utterly absurd speed. Then, too, there was another minor annoyance, viz.: beside and within perhaps two feet of the screen was a clock face, with an incandescent lamp smearing light around a circle of fully two, if not three, feet, while on the opposite side was an exit sign about 10 x 12 inches, also containing an incandescent of entirely unnecessary c. p., which showed brightly through the red glass and white letters, to the annoyance of the eye. I spoke to the manager about this as I went out, but his reply was that "it didn't hurt the picture." True, the picture itself was in nowise injured, since these lights did not strike the screen, BUT IT HURTS OR STRAINS THE EYES, Brother Manager, and that is worse still. And it is so entirely useless. Put in a two or four candle power globe in both places, and *cover the front of the shade with a metal plate having a hole in it just barely large enough to allow of the light covering the circle of the clock face;* then *paint that red glass black,* and stain those white exit letters red, and you will accomplish the exact purpose you seek, and accomplish it without annoyance to the eyes of the audience. Remember that the less visibility there is to every thing except the picture the more pleasing the general effect will be. All this is not set forth with view of hurting the feelings of the manager of the Cinderella—by no means. I dwell upon this instance for the benefit of other managers who are doing the same thing. *Any light of any kind whatsoever located near the picture is BAD,* regardless of whether its rays strike the picture or not. It strikes the eyes of the audience, and that is sufficient to condemn it.

The Cinderella would also improve matters very materially by cutting out the two front ceiling fixture lights entirely, while the picture is on, and placing more light in those at the rear. There are no side wall lights, and that is distinctly good.

The operator ran advertising slides and the Union Slide, and every slide was clean, which was decidedly and distinctly to his credit. The projectors are Simplex, sixteen months old, and Brother E. S. Williams, the operator, informs me that the repair bill has been very low. The operating room was of brick, the observation ports not bad, ...ough smaller than they should be, but the walls were white and there were three incandescent lamps going full blast—which is very, very bad indeed. Current is taken through a Fort Wayne motor-generator set.

The Utahna theater is, I am told, named after an Indian maiden, and the young lady should have had greater consideration for posterity, because it requires considerable explanation and spell-it-outedness before the stranger can be certain he is not taking undue liberties with a perfectly respectable cognomen. Mr. C. G. Chacos is manager of the Utahna, and a most pleasant gentleman he is, too. F. Marshalle and Russell Berlin are the operators. The projection equipment is remarkable. The lamphouses, lamps and motor drive, as well as the machine tables are the invention of T. G. Chacos, a Coshocton operator. The lamphouse proper very closely approximates the Power's SixA lamphouse in size, but at the left is a sort of addition, being almost as large as the lamphouse itself. There is no partition between the two. The lamp proper is modeled after the Edison Model B lamp, and is in the aforesaid extension, but the carbon jaws are about eight inches long and, while attached to the lamp where the carbon clamp would ordinarily be, extend at right angles to the lamp, over into the lamphouse proper, as per sketch. The advantage claimed is that the wires and lamp mechanism are removed from the heat of the arc. The lamphouse is mounted on iron rollers, or small wheels which run in channel iron grooves, so that it may be shoved over to the stereopticon lens, but there is no practical method provided for moving the lamphouse backward and forward. The motor drive is quite effective, but contains no method for regulating the speed, that item being taken care of by a variable speed motor. The whole thing is "home grown" except the mechanisms, which are Power's Six. The operating room is of brick, the walls 12 inches thick and the observation (?) *ports less than five inches square,* and cut straight through the wall (with no flare) at that. With one'e face right up against the wall, one cannot see the whole picture at one time. There are shadows and other faults on the screen of the Utahna—of course there are. Why would there not be? It is not Brother Marshalle's fault. He has no earthly chance in the world to produce good work. And in addition to this the walls of the operating room are not *black,* and there were incandescent lights burning. And THE MAGNIFICENT FILMS OF OUR PRODUCERS ARE AT THE MERCY OF SUCH IMPOSSIBLE CONDITIONS AS THIS. One big producing company sent an exhibitor around the country—it seems to me, from what I have seen on this trip, they might better have sent a projection engineer. In the auditorium the picture was not bordered with black, and a clock light plastered a blaze of light six feet wide on the wall beside the screen, though the rays were shaded from the screen itself—let us be thankful for small favors.



This is a severe arraignment of the Utahna theater, yes, but it is thoroughly deserved. There is no excuse for such conditions, because theater managers and operators have been told many, many, many times to (a) border their picture in black; (b) have no incandescent lamps near the screen; (c) have observation ports 12 inches wide by as high as local law allows, up to 24 inches; (d) have the inside of the operating room painted black, and (e) have no incandescents burning in the operating room while the show is on. But what earthly use is there in preaching proper conditions to men who pay absolutely no attention? The Utahna is using alternating current, and not overly much of it, so you may imagine the effect on the screen. It was poor enough the day I was there, when the operator knew I was in the house—Heaven knows what it is at other times. And it is all so utterly useless. An hour's time would cut those ports to proper dimensions—or maybe it would take two hours. A pound or two of lampblack mixed in boiled linseed oil would coat those brick walls, and a conveniently located switch would enable the operator to extinguish every operating room incandescent, and he then could and doubtless would produce good results on the screen; also bordering the picture in black and shading that clock light so that only the face of the clock would be illuminated would be a comparatively small matter, and worth a hundred times its cost.

In the evening we addressed the managers and operators, all of whom were present, and believe much good was accomplished. At least they all said so, and one manager remarked at the end of the talk, in the hearing of all present: "Well, I certainly have learned more about my own business than I ever knew before."

After the talk we all adjourned to very neatly arranged tables in Coshocton's most swell food emporium, where the Operators' Union, President Marshalle presiding, did the honors and invited its guests to "order the whole blooming works" if they felt like it.

(To be continued.)

THE NEW HANDBOOK

Is Now Ready

Price $4.00, Postpaid

See Advertisement on another page

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Notes on Film Development.

After the film has been wound on to the developing rack, immerse for a few minutes in a soaking tank of pure water as film which is plunged at once into the developing solution is apt to have air bubbles lodge on it, causing large round transparent spots on the film. Bubbles are particularly liable to collect on the film where it turns over the rack and a large camel's hair brush should be constantly kept on hand by the developing tank so that the top of the rack can be gone over with the soft brush immediately after immersing in the developing solution. The developing solution should come well over the top of the rack, otherwise the shallow layer of developer at the top which is always more oxidized than that deeper in the tank is apt to cause staining and uneven development. Continue development until sufficient density is obtained, which can be judged by raising the rack for an instant before the red light, taking care not to hold it against the red light longer than necessary, as even the safest red light will produce fog on long exposure. A small pilot red light at the end of a flexible rubber-covered cord is invaluable for minutely examining local points on the film, but it must be well tested for safety and only used when absolutely necessary, and then for as short a time as possible.

If the film has been correctly exposed the high lights of the film will soon appear in the developer, then the half-tone and then finally the shadows, and if sufficiently developed the resulting negative will have all the desired printing qualities, viz: sufficient density with full detail and the parts of the film where the light has not acted perfectly clear.

If the film was over-exposed the whole image will appear simultaneously as soon as the action of the developer takes place, and the negative will be flat and lacking in contrast.

Lack of contrast may be helped by carrying the development as far as possible without making the negative too dense to print.

Bromide of potassium has a restraining effect on the shadows and helps to keep down the fog.

An under-exposed film develops very slowly without detail in the shadows and will not yield as good a negative as one that is correctly timed. Do not carry an under-timed negative too far in the hopes of "bringing it out." An under-timed film has not had enough light in the shadows to affect the emulsion and no amount of development will bring out detail that is not there, and the high lights will meantime become so dense that when the negative is printed the high lights will be too dense to print through and you will have the familiar "soot and white wash" effect of black shadows with no detail and blank whites with no detail.

After developing is completed rinse the film well and place in the fixing bath for the purpose of dissolving the bromide of silver which has not been acted upon by the light and the developer. After all of the silver haloid appears to be dissolved and the milkiness has disappeared from the back of the film, leave it in the bath for at least ten minutes longer to insure permanency and freedom from stain.

Films that are left in good fresh acid fixing and hardening bath for at least half an hour will not show reticulation in the wash water even in warm weather, they will wash thoroughly in a fraction of the time required for insufficiently fixed negatives, and dry quickly and with practically no increase in density as long as the fixing bath is in good condition.

If the dark room is cold the developer should be kept warmed to the correct temperature by adding fresh portions of warmed developer and stirring at such intervals as may be indicated by the frequent use of an accurate thermometer. Increasing the concentration of the developer also has the same effect as warming, but is not to be recommended except for dark rooms only a few degrees from normal temperature.

A concentrated developer works fast and with much density.

A diluted developer works slowly but with finer detail and works best for short exposures.

If the developer is too strong or too warm it will produce chemical fog, which may be restrained to a certain extent by bromide of potassium.

If too much diluted it produces stain by the prolonged immersion required and is apt to produce peculiar streaks and markings.

Weak negatives with clear shadows are due to under development or too weak developer.

Weak negatives with plenty of detail in the shadows are due to over exposure or too flat lighting of subject or too weak developer.

Strong negatives with too much contrast are due to under exposure and over development or to too long developer containing too much alkali. Add more water and reduce the amount of alkali as an excess of alkali tends to block the high lights.

Too much intensity is the result of too warm or too strong developer of too prolonged development. Negatives dried in warm, sultry air become more dense on drying than when dried in a cool drafty place.

Frilling, reticulation, softening of the emulsion, emulsion leaving the celluloid or distortion of spots on the film are caused by too high a temperature. When this occurs, cool the developer with ice and increase the proportion of hardener in the hypo bath and allow the films to stand for a half hour or longer in the acid fixer.

In hot climates where ice is not available, formaldehyde added to the soaking water followed by a soaking in a 1 to 40 formaldehyde and water solution after washing, prevent melting of the emulsion, but the irritation produced by the odor of formaldehyde on all of the mucous membranes is extremely unpleasant. It is almost indispensable, however, in tropical climates and on warm sultry days in summer where plenty of ice is not available.

Pocket Edition of the Mutual Weekly.

What is probably the first number of the first periodical ever published which is devoted exclusively to the art of cinematography, was received by this department from the editor, Pell Mitchell, of the Gaumont Company, Flushing, N. Y. It is called the "Pocket Edition of the Mutual Weekly," a large four column sheet of very interesting matter devoted principally to things of interest to news cameramen. Its purpose is shown in an introduction by the editor in which he says:

> This little periodical has a purpose. We found this fact to be true many months ago. Then after some consultation and letter-writing and securing of opinions, an idea was formed and now The Pocket Edition of the Mutual Weekly is the concrete result. It is not the child of any one brain—all of you have had to do with its conception and it is equally yours. Its success depends upon what use YOU make of it. Use it as a mental market place. Swap ideas with your brothers of the crank. If you will make it a medium for improving your work, its purpose will have been fulfilled.

This little sheet is certainly a step in the right direction and has already excited considerable interest among cameramen. It is to be hoped that it may soon be issued on a regular publishing date, and that as it goes on it will increase in size and usefulness.

Mr. Mitchell has written a letter to this department saying that he will be glad to send a free copy of each issue to any cameraman who will send his name and address. Send your request to Pell Mitchell, Editor Weekly Dept., Gaumont Company, Congress Ave., Flushing, N. Y.

Motion Pictures on Paper.

Ever since motion pictures were first made upon the transparent celluloid medium, a multitude of chemists and inventors have sought a substitute which would be cheaper and more pliable and yet more resistant to wear than the celluloid film.

There has recently appeared a machine under the trade name of Kinak which projects pictures from an opaque paper ribbon using the same standard size and perforation as moving picture films, but which, instead of projecting by transmitted light, turns the picture by means of a concentrated reflected light upon the screen.

This will open an enormous field for home picture machines, as the high price of celluloid has hitherto made it almost prohibitive for private individuals to stand the expense of maintaining a library of transparent films.

It is claimed that the new paper films can be sold at a profit at one cent a foot and that the machine is absolutely fireproof and can be operated from any incandescent light circuit. The lighting source is not an open arc flame but a series of small nitrogen lamp bulbs. It is also placed on the market as an advertising device since one model has an automatic rewind so that the projecting mechanism, film reels and lighting source are encased in a camera-like box and the motion pictures are thrown upon a transparent screen at the opposite end of a shadow box about three feet away. The spectators see these pictures by watching the front end of the shadow box.

*Copyright, 1916, by the Chalmers Publishing Co.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "The Unwritten Law."

Released by the California Motion Picture Corporation.
Suggestion Prepared by S. M. Berg.
By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming the chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of California films the following suggestions for an accompaniment to "The Unwritten Law" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of this picture is based on a speed of fifteen minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues which may consist of printed sub-titles (marked T) or by a description of action (marked D). For instance: 1¾ T "One year later" is a sub-title and is printed reading matter on the screen. But 10 D "Cabaret scene" is a description of action.

Wilson and his wife Kate start out in life happily. Successful as a district attorney he is nominated for governor. He refuses the support of Larry McCarthy, saloon owner and political boss, and incurs his enmity, with the result that he loses at the polls. Though previously a total abstainer, he staked everything on his political ambitions, and when crushed he resorts to drink. He is aided on the downward path by McCarthy, who is infatuated with Kate, though he has a liaison with Estelle, a cabaret singer. Kate has now become the breadwinner, but owing to a fire caused by Wilson's negligence they become totally destitute and accept McCarthy's charity. Then Wilson leaves his wife and McCarthy persuades her to sue for divorce and accept his protection. Before the marriage, however, he tires of her and decides to return to Estelle. Kate's mind becomes unbalanced and in a struggle she kills McCarthy. Wilson returns just as this happens and he is charged with the murder. By hypnotic influence Kate's mind is restored just in time to clear him. The picture closes with the reunion of the now reformed husband and his wife.

Particular care must be taken in handling this picture. The whole character is intensely dramatic. Note particularly: Ball-room scenes from 16 to 24—music should be fortissimo and piano according to action; Agitato for fire scene from 40 to 86; Agitato from 57 to 59; Dramatic allegro from 77¾ to 82; Allegro agitato from 94¾ to 99; Drummer's effects; Telegraph ticker 17¼ and 19¼; Fire effects 40 to 45; Smashing of glass 57 to 59; Shot 96¾.

The THEME selected is "Canzonnetta"—d'Ambrosio.

Time schedule: seven reels (6,600 feet), 100 minutes.

Time.		*Sub-titles and Descriptive Cues.*	*Music.*
O	D	Opening.	O Promise Me—deKoven. (Moderato con expressione.) Canzonetta—d'Ambrosi. (Allegretto moderato.) (Theme.)
1¾	T	One year later.	
2½	T	Larry McCarthy, saloon owner—	
2¾	T	Estelle, popular cabaret singer.	
4½	T	"I control the southern half of the state—"	Al Fresco—Etienne. (Tempo rubato.)
6¾	D	When Kate goes horseback riding.	Clavelitos—Valverde. (Marcia allegro 6/8.)
9¼	D	When the saloon-keeper gives Estelle some money.	Katinka—Friml. (Allegro moderato.)
10	D	Cabaret scene. (Flash only.)	
11¼	D	Cabaret scene.	The Ragtime Pipe of Pan (Allegretto)—Romberg.
11¾	T	"Take a bottle of wine to the Wilson's table—"	
13	T	"Wilson and his wife just came—"	Chiffonnette—Atherton. (Moderato con grazia.)
14¾	T	"Wait until election night—"	
16	T	"My support for Wilson is off."	
16½	T	Election Night—(Ball-room scene.)	Destiny Waltz—Baynes.
17¼	D	Telegraph ticker.	Drummers effects.
17¾	T	"Well, Wilson will get his—"	
19	T	"If not elected I am ruined."	Repeat: Canzonetta. (Theme.)
19¼	D	Telegraph ticker.	Drummers effects.
20¾	D	Ball-room scene. (Waltz.)	Waltz of the Season—Eysler.
22	T	"Wilson's defeated."	
23¼	D	Ball-room scene.	
24½	D	Wilson sitting at table.	Repeat: Canzonetta. (Theme.)
25¾	T	Five months later.	
27	T	"Give Wilson all the booze he will drink."	Serenade—Kautzenbach. (Allegretto.)
28	T	After four years.	
30¾	D	When Wilson sells the dog.	Petite Serenade—Horton. (Allegretto.)
34½	D	When McCarthy opens Estelle's letter.	
35	T	"Where's my dog?"	Repeat: Canzonetta. (Theme.)
36½	T	"Please don't bring her any more."	
37¾	T	"I'll mail it."	Serenade—Strube. (Andantino grazioso.)
40¼	D	When Wilson returns home.	Agitato No. 2.
40¾	D	When curtain catches fire.	
43½	D	When McCarthy rescues Kate.	Agitato No. 3.
45	T	Dr. Mahler, celebrated physician—	Repeat: Canzonetta. (Theme.)
46¼	T	The Wilsons are now tenants—	Roses and Rue—Scates. (Valse lento.)
48	T	"Let me come as a boarder—"	
49	T	"We don't want any boarders—"	Repeat: Canzonetta. (Theme.)
51¼	T	"Give me one more chance—"	Idilio—Lack. (Allegretto grazioso.)
52½	T	"Mr. Wilson will be here—"	
53¾	T	"Mr. McCarthy, as I am unable to pay you—"	Arabian Night—Mildenberg. (Andante sostenuto.)
55	T	"Dear Kate: I am only a burden, etc." (Letter.)	
57	D	When Wilson enters the saloon.	Agitato No. 4.
59	T	The shock of John's leaving breaks Kate's health.	Romance—Karganoff. (Andante sostenuto.)
61¼	T	"Sue must go to a sanitarium—"	
62¼	T	Sue's condition grows more serious.	Inspiration—Edwards. (Andante.)
64½	T	"You forget I am still John Wilson's wife."	
65¾	T	"You have been so good to us Larry."	Repeat: Canzonetta. (Theme.) La Caresse—Hemberger.
67	T	After six months.	(Allegro grazioso.)
69¼	T	John has now been away a year.	
70¼	T	"It's my divorce, Larry—"	Repeat: Canzonetta. (Theme.)
71½	T	"Sell your business and we will pull out."	Morris Dance—Noble. (Allegro moderato.)
73½	T	"We will leave on the Overland—"	
73	T	Next day.	
75½	T	"Is Larry ready to catch the train?"	Intermezzo—Arensky. (Presto.)
77¼	T	"I won't wait any longer."	
77¾	T	Larry McCarthy has secured a license to marry Kate Wilson.	Dramatic Allegro No. 1.
80¼	T	"I am going. Wait for me at the station."	Hurry No. 1.
82½	D	When Kate returns with policeman.	Nocturne—Karganoff. (Andante non tanto.)
84	T	John is held for trial.	Repeat: Canzonetta. (Theme.)
85¾	T	Preparing for the trial.	Pathetic Andante No. 1.
87¾	T	"Dr. Mahler is trying to restore Mrs. Wilson's memory—"	
89½	T	"We can't delay longer for Kate Wilson's testimony."	Andante Pathetique No. 1.
93	T	The verdict is guilty.	
94¾	D	When Kate rushes into the court room.	Agitato No. 1.
96¾	D	Shot.	
99	T	"I move the defendant be discharged, believing no conviction—"	Repeat: Canzonetta. (Theme.)
100	T	The End.	

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on Page 173.

Undeveloped Resources.

By S. M. Berg.

In the February 12th issue of the Moving Picture World the writer discoursed as follows: "Just as the great artists interpret the story of the ballet by their dancing so will the motion picture in the near future explain to the masses the beautiful allegories and dramatic situations bound up in the symphonic poems. It is only the favored few possessed of a thorough knowledge of music that have realized the wealth of story embodied. But in the near future it is most certain judging from the constant ebb of standards toward the ideal that motion pictures will portray the symphonic poem and there will be thrown open to all the knowledge of musical interpretation enjoyed now by the cultured few."

To those directors and producers who desire a new country to explore, rich in fantastic story with musical settings full of beauty that no composer of modern days can conceive—dig deep into the mine of symphonic stories.

As a fitting example, the writer presents

BERLIOZ'S FANTASTIC SYMPHONY.

This Berlioz symphony does not have the love motive though it has a leading melody of association. The following is the preface of titles:

1. *Reveries; Passions. (Largo; Allegro agitato ed appassionato assai.)*
2. *A Ball. (Valse. Allegro, non troppo.)*
3. *In the Country. (Adagio)*
4. *March to the Scaffold. (Allegretto non troppo.)*
5. *Witches' Sabbath. Dies Irae; Witches' Round Dance. (Larghetto; Allegro assai; Allegro.)*

Most significant is the foreword that precedes a full account of an episode in the life of an artist, which is the burden of the symphony.

The following programme must be distributed whenever the symphony is performed dramatically, and followed by the monodrama "Lelio" that ends and completes the story. In this case the whole orchestra is disposed on the stage behind the lowered curtain.

If the symphony alone is played, this arrangement is not needed; in fact, the programme may even be dispensed with, the titles of the five movements alone being retained. The composer hopes that the symphony may offer in itself a musical interest independent of all dramatic intent.

The composer shows here exactly the right perception, in so far as his symphony tells its own story, in pure musical process. To test the Berlioz symphony in this high purpose, we must, in hearing the work, ask the one question: Does the music tell the story, or merely heighten the effect? Therefore, the full account of small incident, in our "episode," must fairly be reserved to the end, there to test the message of the music.

A dreamy melody begins, *largo*, followed by more feverish strains and a more fervent burst of the first tune, in full melodic career, with free play of lesser phrases. The whispered close is broken by bright chords, Allegro agitato appassionata assai, that heralds a song of sweeping beauty. It is not a mere theme, though its essence is most centred in the first phrase. The middle verse stresses the passion: the whole needs no words for the clear stamp of a lyric of love. On the first phrase in low strings rises a fiery dialogue of profound beauty, against a new answer in high wood. Then the sovereign beauty of the song reigns alone. Later a second climax is reared in fevered response of lower strains of first phrase, topped by a higher course of the passionate motive, ending in crowning verse of the pure melody. The close comes *religiosamente* in softest solemn of united chords. The first strain has not recurred.

Sounds of glad expectancy soon usher the clear notes of expressive waltz, that flows in its repeated course, with intermittent vaguer play. But in the midst the love-lyric sings a verse right through the gayety of dance, and once more, before the bright close, alone in softest confidence.

Bucolic reeds betray the scene, of mournful (English) horn and cheering oboe, echoing a chance tune in lonely duet. The quaint simplicity, the impromptu song of the *Ranz des vaches*, all mark the rustic spot. The oboe, too, has moved his distant notes to clearer foreground. And now, in gathering of all the accompanying sounds, low strings sing the main rustic theme. But it is not all a placid pastoral. A tremulous pulse pervades. A passionate phrase now strikes in romantic depths of strings. Suddenly answers on high—the soothing love-song. The bitter, jealous theme wars with its own solace. Peace comes with a return of the first style.

The march to the scaffold hardly needs the title, with the solemn doom of funeral tramp, the fatal ring of death-song, with the sad terror of overwhelming chorus, that gives a more poignant sense to the single gentlest strain of impassioned love, just before the end that has somehow a sudden rift of hope.

The last scene is, once more, clearly pointed by the title Witches' Sabbath, that begins a stormy revel in mad medley of restless discord and vague cries. First of defined strains is the old love-motive, now piping dimly distant in merry mockery, over the dull dance of low drums. Now bursts a tempest of warring cries. Then the full course of love-song dances as before, where the cheer is blighted by the uncanny trip of basses and the nearing rage of mad cries. Symbols of doom abound in the clang of bells and ring of fateful Dies Irae, that is itself distorted in mocking rhythm. The Witches' Round Dance starts a grim orgy; later the pitiless chant mingles with the dance to crown the hopeless terror that ends the dream.

For a dream it is. The story that has been told us is of a young artist seated outside the village Inn overcome with liquor who sees his sweetheart, on her way to the Fete, turn from him in disgust on account of his drunken condition. Drinking deeper, in his dreams he follows her to the dance. After scenes of dancing and love-making his passionate desires are resented and in a struggle he kills her. Apprehended for the murder he is tried and convicted and marched to the scaffold. Then his soul in Purgatory with Satan's imps in their [illegible], his sweetheart's prayer [illegible] his soul's redemption and his awakening and realization that it was only a dream. The pure beauty of the melodies in the hue and contrast of their humors justly spin their thread of symbolic story.

Such is the wealth of material awaiting the magic of motion picture interpretation.

Essanays for April

An Unusually Snappy List of Releases Exclusive of Features Is Announced.

GEORGE K. SPOOR, president of Essanay, announces an unusually snappy list of short subjects for April. These are exclusive of the V-L-S-E multiple-reel features and come in one, two and three-reel acts. Essanay's Wednesday releases consist of two Canimated Nooz Pictorials, Animated Cartoons by the famous newspaper cartoonist, Wallace A. Carlson, including caricatures of men in the limelight and news events of importance, and two artistic photoplay drawings by the celebrated artist, Vernon Howe Bailey. One of these gives all the interesting points of Rome, with which Mr. Bailey is thoroughly familiar. The other is the sketch of Boston, with all its historic buildings and scenes.

Both the cartoons and the picture drawings are each five hundred feet in length and contain five hundred feet of exceptionally good scenic pictures of the picturesque spots in the United States and Canada.

Among its two-reel releases, "Millstones" is one of the strongest. It is a story of the underworld of evil characters with a grain of good in them. The story is brightened by the sweetness of a girl's love. The play features Darwin Karr and Nell Craig.

Owing to the strong demand for some of Essanay's earlier releases, the company has decided to reissue two two-reelers. These are "Under Royal Patronage" and "The Elder Brother." Both of these feature Francis X. Bushman.

Among the five-reel releases for this month "The Spider's Web" is one of the best. This is a magazine story written by Clarence L. Cullen and features Bryant Washburn, Elizabeth Burbridge, John Junior and John Lorenz. This is a story of a youth who is made the slave of the drug habit, having been lured to try the drug by a jealous rival. He finally makes good, however, throws off the habit, wins the girl and a place in the affairs of the world.

Other excellent three-reel releases include "The Last Adventure," featuring Lillian Drew and E. H. Calvert; "The Frame-Up" and "A Woman's Naked Soul."

Its multiple-reel features are exceptionally strong, including William Gillette, the noted speaking stage star in "Sherlock Holmes," the play written by himself and the character to which he has given undying fame.

After South American Trade

President L. L. Hiller of Claridge Films, Inc., Will Sail for Buenos Ayres to Establish a Branch for His Company.

L. L. HILLER, president of the Claridge Films, Inc., is planning to leave within two weeks for South America with a view to establishing a branch of his company in the South American metropolis, Buenos Ayres. Many inquiries for rights to the Claridge Films productions have come to their office and instead of having the films handled through the customary channels, Mr. Hiller thinks it best to look over the ground with a view toward establishing a South American office for the Claridge films.

Although she planned on leaving several weeks ago, Mrs. Agnes Egan Cobb, general manager of the Claridge Films, just left Monday, March 13 on her trip as far west as St. Louis. Because of the many western and foreign buyers in town, Mrs. Cobb has been delayed in starting from time to time. She will visit the various exchanges who have bought the rights of the Claridge Films first two releases for their territories, Robert T. Haines in "The Heart of New York," and the William Courtleigh production "The Birth of Character." The Claridge Company reports unprecedented results in these features, and within a few days the third release of Claridge Films will be announced.

SCHWALBE BUYS TERRITORY FOR "ONE DAY."

The Electric Theater Supply Company of Philadelphia, through H. Schwalbe have purchased from B. S. Moss the rights to exhibit "One Day" in eastern Pennsylvania, Delaware, Maryland, Southern New Jersey, Virginia and the District of Columbia. A record price is said to have been paid for the rights.

Chicago News Letter

By JAS. S. McQUADE.

Liberty of "Movies" No Light Matter.

UNDER the heading above this article, the Chicago Examiner had the following editorial in the issue of March 16, which combatted the stand taken by Editor Arthur Brisbane in his speech on moving pictures on March 12 before the Motion Picture Board of Trade in New York City:

"It is unfortunate that a newspaper man speaking at the Motion Picture Board of Trade dinner should have shown so little appreciation of the rights, privileges and opportunities of the moving picture business, of his own business and of the public.

"This newspaper man, speaking at the Hotel Astor in New York last Sunday night, declared that the motion picture plays are based upon the stupidity and lack of intellectual development of the human race and that censorship is not worth bothering about, one way or the other.

"The Examiner feels, as it has said many times, that a fundamental right of free publication is assailed by every successful attempt to impose a censorship upon motion pictures. Nor do we regard an assault upon the freedom of pictorial publication as any light or trivial matter.

"We believe, and we believe very earnestly, that the freedom of the printed press will not long be secure from attack if the freedom of the pictorial press is not stoutly defended against censorship.

"It does not make a particle of difference whether the 'movies' are educational or merely entertaining, whether they present Hamlet or Charlie Chaplin, whether they only bore an audience with dreary stuff that is supposed to create an intellectual atmosphere, or whether they make a lot of persons laugh and forget their toil and cares—still the 'movies' are exactly what we have styled them—the pictorial press.

"Now, the one essential point to bear in mind is that it makes no difference whether we believe a newspaper to be a cheap and shallow medium of sentimental slush and worked-over rags and tags of superficial information and copybook maxims, or whether we consider it a product of thought and real scholarship. Still that newspaper **is entitled to the right of free publication, uncensored by anybody,** and answerable only to the laws which prohibit libel and impropriety.

"And that is exactly the rightful position of the moving picture press, and every one of us should unite in maintaining that position with all possible effort.

"The proposed Federal moving picture censorship, like all state moving picture censorships, is an assault upon the constitutional guarantee of the liberty of printing and publication.

"It is a serious and dangerous assault and should be manfully and strenuously resisted by every printed publication in the country and by every citizen who believes in free speech and the other guaranties of republican government."

Chicago Political Equality League Would Prohibit Parents Taking Their Children to Evening Picture Shows.

The Chicago Political Equality League capped the climax of a campaign against moving pictures at a meeting of the moving picture committee of the League in the Auditorium Hotel on Saturday, March 11. At this meeting one of the members, Mrs. M. M. Mangasarian, proposed that an ordinance be passed by the City Council prohibiting parents or guardians from taking children to moving picture shows after nine o'clock p. m.!

Second Deputy Superintendent of Police M. L. C. Funkhouser luckily was present when the ordinance question was broached, and the lady mentioned appealed to him. "We cannot do that," the deputy replied. "Parents have the right to decide such things. All we can do is to regulate the character of the films. We have no right to tell parents what time they may take their children."

Mrs. George S. Haskell, another member of the committee, then read a list of photoplays which had been condemned by the committee during the last two months, in which little good and much that was bad were found. Among those designated as especially "rotten" (this word was used in the report) were "Sealed Lips" and "The Ghosts," the latter being pronounced the worst of all. Next to "The Ghosts" in moral badness was "The Reward of Chivalry," and "A Fool There Was" was voted distinctly immoral.

Mrs. Blanchard, chairwoman of the committee, asked for a measure enforcing the placing of pink permits in the lobbies of all picture theaters, and Deputy Funkhouser promised that this would be done.

Second Deputy Funkhouser Under Fire.

Major M. L. C. Funkhouser, second deputy superintendent of police, and head of the Morals Division of the Police Department of Chicago, has been charged with "flat disobedience" of Mayor Thompson's orders by Chief of Police Healey in the matter of the exhibition of cut-outs from films censored under his supervision.

"The Mayor gave me a verbal order about six weeks ago to stop the exhibition of cut-outs," says Chief Healey. "I at once repeated the order to Major Funkhouser. Recently I heard he was still giving such exhibitions, and when I asked him about it he said he had given such an exhibition in the City Hall. That constitutes flat disobedience of orders. Major Funkhouser's explanation was that he understood the order to apply only to exhibitions in connection with his speeches before clubs and lodges."

In defining his position in the matter Mayor Thompson says: "Here is the principle on which we are operating. The censors declare there are certain parts of films not fit to be shown in Chicago. If they are not fit to be shown publicly, they are not fit to be shown at all."

The rumpus has been caused by the private exhibition of cut-outs, in the rooms of the Censorship Board, before nine members of the Anti-Cruelty Society and Alderman Krause of the Twenty-first Ward, about a week ago, at the time of writing.

Second Deputy Funkhouser, when approached on the matter, said: "The charges are unknown so far as I am concerned. If it concerns moving pictures, I will defend myself at the proper time and place."

No charges, as far as known, have yet been filed against the second deputy, but Chief Healey is making an investigation and has asked him for a report.

Regarding his use of cut-outs before the Mayor's order was issued, the second deputy has said: "I have shown the picture cut-outs in my talks on censorship and in gatherings interested in moral welfare. I regarded them as of great educational value, in that they illustrated to the persons who were permitted to see them the necessity for film censorship. They were, of course, exhibited for no other purpose than the educational one."

If Chief Healey's investigation (which is approved by the Mayor) results in the filing of charges, a verdict of guilty would result in the dismissal of the second deputy. If charges are preferred, a vigorous protest will be made by all the women's clubs and women's reform societies of the city, as it is feared that the charges may mean the return of rampant vice and the reopening of the "red light" district.

Major Funkhouser has been in office since 1911, when the Police Department was reorganized. His salary is $5,000 per year.

Several years ago, in my Chicago letter, I referred at various times to the eminent unfairness of Second Deputy Funkhouser in his use of these film cut-outs. The plan of piecing together these cut-outs, so as to form a reel length or several reels length, and then show them on the screen as a connected whole was really diabolical in its conception, without one scintilla of fair dealing towards the film producer or the moving picture itself.

Ten feet of film only, in one case, may be cut from a subject that has a length ranging from 1,000 to 5,000 feet. Yet this ten feet of cut-out is made to represent (by Major Funkhouser's method) the remaining 990 or 4,990 feet that are good. And so on through as many cut-outs as may be used by the Major in one of his cut-out subjects.

Supposing that the reader, myself, Major Funkhouser and others could have our faults visualized on the screen, with no redeeming qualities introduced to soften their glaring harshness, would it be just or right to judge each individual character by the faults only? Would it even be fair to anyone of us to show our faults in such a manner, in order to demonstrate the need of the regulation of human conduct?

Would not such action be a travesty of justice—the burlesquing of our weaknesses—at the expense of the few virtues we might possess?

No; the second deputy has not only been unfair in his use of the cut-outs; whether intentional or not, his action has betrayed a vindictive spirit towards the moving picture.

The whole trade should thank Mayor William Hale Thompson for putting a stop to the outrage.

A Possible Way Out for the Harper Theater, Chicago, and the Sixteen Other Theaters Involved.

Max Schwartz, general manager of the Chicago Cinematograph Co., which owns the Harper theater, Fifty-third street and Harper avenue; the Halfield theater, Fifty-fifth and Halsted streets, and the Beach theater, Harper avenue and Hyde Park Boulevard, called at the office one day last week. Mr. Schwartz stated that nothing new had entered into the tangle in which the Harper theater is involved, but that active work is under way that will probably lead to the reopening of the house before many weeks have passed.

Mr. Schwartz told me that the Harper theater owners have a signed petition, now on file at his office, showing that not 9,000 but 14,000 residents in the Hyde Park neighborhood had signed for the reopening of the house, said petition being made personally to Mayor William Hale Thompson. He reiterated that the membership of the Hyde Park Presbyterian Church, with the exception of a few, are all in favor of the reopening of the Harper, and that all the trustees, with the exception of three, have also signed this petition.

Alderman Dempsey, at the Council meeting held Monday, March 13, after hearing argument against the ordinance, the legality of which was questioned by none, moved that Mayor Thompson be asked to issue a permit for the reopening of the Harper theater. This was objected to by other Aldermen, on the ground that so long as the ordinance remained in the code it should be enforced. The matter will be further discussed at the next meeting of the Council, Monday, March 20.

It is understood that the Aldermen are now considering an amendment of the ordinance which will permit those houses already constructed (and which are in violation of the code) to remain open, and that all new theaters henceforth constructed must conform with the ordinance. It is believed that this will be done in order to prevent the wiping out of the sixteen theater properties now under ban, in addition to the Harper theater.

Over 200,000 citizens have already signed a petition to the Council to amend the ordinance, so as to save the Harper and the other sixteen theaters from being forced out of business.

Mr Schwartz reported that the Halfield and the Beach theaters are doing excellent business. At the Halfield, straight General Film and Triangle programs are used, and at the Beach, Paramount, Triangle and Metro. The Halfield admissions are 5 and 10 cents, the lower price being charged on Monday, Tuesday and Thursday, and the higher for the balance of the week. At the Beach, admissions are 15 cents straight.

Chicago Film Brevities.

I was much amused by a story told me by Mrs. Bert Feltes regarding the make-up of the membership of the Political Equality League of Chicago. It was during a recess at the recent state convention of the exhibitors of Illinois, Mrs. Feltes being an ardent member of the state league. Mrs. Feltes at one time had been a member of the former league, but she was so dissatisfied with its inefficiency that she resigned. She cited as an example the case of one lady member who had been appointed on the Committee on Alleys of the city. This lady made a report on the condition of the alley near her own home, but never went beyond that in her investigations. She and her neighbors dumped their garbage in the said alley, not knowing that this was a breach of a city ordinance, which had been specially passed to provide against such action. What can be expected from the members of the Political Equality League in their attempted supervision and censorship of moving pictures! Mrs. Feltes is owner and manager of the Park theater on the South Side.

* * *

George K. Spoor acted as host to the members of the Advertising Association of Chicago on St. Patrick's Day. Over 80 automobiles carried the party from the clubrooms on Clark street to the Green Mill Gardens on the North Side, where luncheon was served, Mr. Spoor being host. The line of march was headed by Chief of Police Healey and a squad of mounted policemen. Moving pictures of the procession were taken at the start and on its passage through Sheridan road. The party, after luncheon, proceeded to the Essanay plant, where they were conducted throughout the large buildings. Before leaving, they were invited to see themselves in the moving pictures taken, and the film was presented to the association.

* * *

The amusement Supply Company, of Chicago, will move into its new quarters in Suite 300-302, in the Mallers Building, where better and quicker service will be given to patrons. All owners, managers and operators of moving picture theaters are cordially invited to call and see the fine display of machines and supplies at the address given.

* * *

Watterson R. Rothacker has contracted for the exclusive services of Vincent V. Colby, the famous animal artist. Mr. Colby is the well-known originator of the "Colby Dog" post cards, which were published in sixteen designs and had a record-breaking sale of more than twelve million. He has traveled extensively in his artistic studies and has been on every continent in the world except Australia. Mr. Colby will produce special half-tone animated advertising cartoons for the Rothacker Film Manufacturing Company, and is working out a series of unique entertainment cartoons for general release, details of which will be announced to the trade at an early date. Mr. Colby is recognized as an authority on gelatine photogravure.

* * *

Harry Weiss, manager of Metro's Chicago office, accompanied by his assistant, Mr. Weinschenker, attended the recent State convention of Indiana exhibitors, held in Indianapolis. He informs me that he won first prize for the exhibit given there by exchanges, and that his was the only exchange outside of the State of Indiana that was represented. He made the return trip by auto, covering about 482 miles in three days. While in Indianapolis his auto was struck by a street car and wrecked, he and Mr. Weinschenker narrowly escaping serious injury, the accident being due to a misunderstanding of signals by the motorman of the street car. Mr. Weiss used some of his telling film salestalk on the claim agent of the street car company, with the result that he was not only given a new car but also a cash bonus for loss of time and inconvenience.

* * *

Charles I. Ramsdell has been appointed amusement manager of the Acme Amusement Co., of Lincoln, Neb. He succeeds M. L. Garman, who has retired. Mr. Ramsdell is well known in film circles throughout the Middle West, and spent several years of his early life in Lincoln. He has had about nine years' experience in the amusement business, his first position being that of operator of the Rex theatre, at Wymore, Neb., in 1907. He afterwards entered the film business in Lincoln, where he remained for some time and then settled in Omaha, where he represented the Pittsburgh Calcium Light & Film Co. When this exchange was purchased by the General Film Co. Mr. Ramsdell was retained as manager of the Omaha exchange until he was promoted to the management of the Kansas City exchange. He next took charge of the Omaha and Des Moines offices of the Mutual Film Corporation, but was obliged to resign, owing to ill health. A vacation in Colorado fully restored him, and he returned to Lincoln a few weeks ago to fill the position already referred to. Mr. Ramsdell's numerous friends wish him all success in his present position.

* * *

The Ziegfeld program for the week beginning Saturday, March 18, includes the Musty Suffer comedy, "Out of Order," Mary Miles Minter, in the Metro feature, "Lovely Mary," and Charles Cherry in "Passers By," an Equitable feature. This house continues showing to fine business.

* * *

When last heard from in this city George Bowles, with "The Birth of a Nation," was at Pango Pango, Samoa. The big spectacular photoplay is booked for two weeks at the Royal Hawaiian Opera House, Honolulu, beginning March 11. It will be shown for two weeks and will then follow Mr. Bowles to Sydney, Australia.

* * *

H. E. Aitken, president of the Triangle Film Corporation, made a brief stopover in the city Wednesday, March 15, on his way from Los Angeles to New York.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

PROPOSED ORDINANCE MAY FALL THROUGH.

City Council in Deadlock Over Single Film Commissioner—May Abolish Censorship.

FOR several weeks now our local legislators have been wrangling over the new motion picture ordinance as recommended by the Public Welfare Committee and which, as stated previously in these columns, proposed a single film commissioner in place of the old Censor Board.

In order to break the present deadlock in the Council our city fathers may decide to drop the ordinance altogether and give the City of Los Angeles an opportunity to show how it would behave without a local censorship. Such a pleasing possibility was made public last week by Councilwoman Estelle Lawton Lindsey, head of the Public Welfare Committee.

Mrs. Lindsey states that she is sure of five votes to support her in a movement to repeal the existing ordinance and to abolish the existing board of censors, leaving the situation open for police regulation under the penal laws of the state. She says she is sure of the support of Councilmen Brain, Conwell, Langdon, Topham and Wright, making the six votes necessary to enact the ordinance if it becomes necessary to insist upon such a vote being taken.

Mrs. Lindsey takes the stand that it would be better to wipe out the present method of local censorship, if it is finally determined that the single commissioner idea cannot be established, as originally recommended by her committee.

At the public hearing Tuesday last week on the tentative ordinance, providing for the appointment of a single censor commissioner, Councilman Wright took a firm stand in favor of abolishing all local censorship. Councilmen Brain, Conwell and Mrs. Lindsey spoke in favor of the single commissioner idea, but indicated that they might be persuaded to abolish all local censorship if necessary.

It became apparent that the Council was deadlocked because of the varying opinions as to a single commissioner.

In order to pass the proposed ordinance providing for a commissioner, seven votes will be necessary, because the ordinance provides for the expenditure of public funds in fixing the commissioner's salary.

On Wednesday afternoon members of the public welfare committee, including Chairman Lindsey conferred with the City Attorney on this proposed measure. After the conference Mrs. Lindsey said:

"At the present time I don't see where we are going to get seven votes to pass the proposed ordinance providing for a single commissioner. But it will take only six votes to pass an ordinance repealing the existing ordinance and abolishing the local board of censors.

"If there is no way to break the deadlock, I am ready to vote to abolish the present system of censoring in Los Angeles, and I am confident Councilmen Brain, Conwell, Langdon, Topham and Wright are with me in this. Then, probably, the others will come around to the single commissioner idea, which my committee recommended. There seems to me to be plenty of law whereby we may get after those who show improper pictures, just as we are able to get after other things. I stand by our committee's recommendations as to a single commissioner, but if we can't get that, then I am for the abolition of the whole business."

Final action of the Council will probably be taken Thursday this week.

As it may interest many of our readers, we herewith publish the full text of this much debated ordinance:

ORDNANCE NO. ——

(New Series.)

An ordinance regulating public exhibitions of moving and motion pictures, and creating the office of Commissioner of Films and Pictures, and fixing a penalty for the violation thereof.

THE MAYOR AND COUNCIL OF THE CITY OF LOS ANGELES DO ORDAIN AS FOLLOWS:

Section 1. It shall be unlawful for any person, firm or corporation to show, exhibit, or display, or to cause to be shown, exhibited, or displayed in the City of Los Angeles, any moving picture or motion picture film, or picture, or illustration, or delineation, which said moving or motion picture film, or picture, or illustration, or delineation pictures, shows, exhibits, illustrates, or delineates the human form in such detail as to offend public morality or decency; or to show, or picture, or illustrate or delineate any lewd or lascivious act, or any other matter or thing, of an indecent or immoral nature, or offensive to the moral sense; or which shows, or pictures, or illustrates, or delineates any murder, or suicide, or robbery, or hold-up, or stabbing, or clubbing, or beating of any human being, when such acts are shown in gruesome detail, or in a revolting manner, or in any manner objectionable to the moral sense.

Section 2. It shall be unlawful for any person, firm or corporation to rent, sell, or give to any other person, firm or corporation to be exhibited in the City of Los Angeles, any moving pictures or motion picture films, pictures, illustrations, or delineations described in Section 1 of this ordinance and prohibited thereby.

Section 3. For the purpose of enforcing the provisions of this ordinance, the office of Commissioner of Films and Pictures of the City of Los Angeles is hereby created. Such Commissioner of Films and Pictures shall be appointed by the Mayor, subject to confirmation by the Council of the City of Los Angeles. The salary of such Commissioners of Films and Pictures shall be ———— Dollars ($————) per annum, payable in twelve equal monthly payments.

Section 4. Except as hereinafter provided, no person, firm, or corporation shall exhibit, rent, sell, or give to any other person, firm or corporation, for exhibition in the City of Los Angeles, any moving picture or motion picture film, picture, illustration, or delineation, unless the same has been approved by the Commissioner of Films and Pictures.

Moving pictures or motion picture films, or pictures, which have been approved by any Censor or Board of Censors recognized and approved by the Commissioner of Films and Pictures of the City of Los Angeles may be exhibited without the approval or consent of the said Commissioner of Films and Pictures. But it shall be the duty of the Commissioner of Films and Pictures of the City of Los Angeles, when such Commissioner shall find any moving picture or motion picture film, or picture, exhibited in the City of Los Angeles which has been passed and approved by any Censor or Board of Censors, to be obscene, immoral or indecent, to issue an order forthwith to the person, firm or corporation in whose possession the film or picture is at the time, forbidding the exhibition of such film or picture, and such film or picture shall not thereafter be exhibited in the City of Los Angeles unless such order is thereafter revoked by such Commissioner of Films and Pictures, and each exhibition of the film or picture so forbidden to be exhibited shall be considered a separate offence.

Section 5. It shall be the duty of the said Commissioner of Films and Pictures upon the request of any person, firm or corporation desiring to exhibit any film or picture, or to rent, sell, or give the same to any other person, firm or corporation, for exhibiting, to proceed, not later than twenty-four (24) hours after the receipt of such request, to examine such film or picture; and if such film or picture does not contain any of the objectionable matter prohibited by Section 1 of this ordinance, it shall be the duty of said Commissioner of Films and Pictures to certify his approval thereof, and deliver such certificate to the person, firm or corporation requesting the same.

Section 6. The Commissioner of Films and Pictures of the City of Los Angeles shall have, upon demand, the right of free access to any place or room or building, at which is held or given any public exhibition or entertainment at which moving or motion pictures are exhibited or displayed, conducted or carried on, or any place where pictures, illustrations or delineations are exhibited, displayed, or offered for sale. And it is hereby made unlawful for any person to deny or refuse the right of such Commissioner of Films and Pictures to enter any such place for the purpose of inspecting the films or pictures kept or exhibited therein.

Section 7. It shall be unlawful for any person, firm or corporation conducting, managing, maintaining or carrying on any place or room or building at which is held or given any public exhibition or entertainment at which moving or motion pictures are exhibited or displayed, conducted or carried on, or any place where pictures, illustrations, or delineations are exhibited, displayed or offered for sale, to fail, neglect or refuse to install and maintain in any such place or room or building light sufficient in quantity so that the features of any person in such place or room or building may be distinguished at a distance of not less than ten (10) feet from such person during the hours when such place or room or building is open to the public.

Section 8. Any person, firm or corporation violating any of the provisions of this ordinance shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punishable by a fine of not more than Five Hundred Dollars ($500), or imprisonment in the City Jail for a period of not more than One Hundred and Eighty (180) days, or by both such fine and imprisonment.

Section 9. That Ordinance No. 24, 187 (New Series), entitled, "An ordinance regulating nickelodeons, arcades, and exhibitions or entertainments at which moving or motion pictures are displayed or exhibited, and fixing the penalty for violathereof," approved January 24th, 1912, and all ordinances amendatory thereto or thereof, and all other ordinances in conflict with this ordinance, be, and the same are hereby repealed.

FREIGHT RATE WAR.

Western Film Men Incensed. Board of Trade Starts Fight on High Rates.

Initial steps toward a nation-wide campaign to bring about readjustment of freight rates on moving picture equipment and supplies, were made at the regular twice a month meeting of the California committee of the Motion Picture Board of Trade of America. Committees were named and members appointed to look after this and other important matters.

The freight matter means more to the jobbers and accessory men. During the past five years the tariff on picture machinery and accessories has been increased from $1.95 per hundred to $7.40, from the Atlantic to the Pacific coast. Articles billed as picture machinery, even electric motors for projection machines, it is said, are charged at the maximum rate if sent to picture dealers, but if billed to an electrical or other concern are charged at the minimum rate.

Those who attended this meeting of the Board besides the original California representatives of the organization, who are Mabel Condon, chairman, Kenneth A. O'Hara, J. C. Jessen, Clarke Irvine, included, Bennie Zeidman, Carlyle Robinson, M. G. Jonas, Kenneth McGaffey, William E. Wing and Miss Doris Schroeder, all are now members of the Board.

At the next meeting local officers are to be elected and the reports of the committee heard. It is expected that some interesting matters will be brought up for consideration in connection with the several large studios here. The work of the board has been laid out and there may be some excitement before the spring is over.

WAS DARWIN RIGHT?

If the Scientist Could See Actors at Jungle Film Studio He Might Be Greatly Elated.

The Edwards and Ronin Jungle Film Company, in Los Angeles, has a small collection of most intelligent apes. The players are headed by Napoleon the Great and by Sally, who is some leading woman, too.

Besides being an actor, Nap, as he is familiarly called by his employers, friends and director, is an able bodied seaman. During the last trip that he made abroad with Little Hip and Lew Bristol, the trainer, all were admitted to the order of Neptunus Rex.

Napoleon and Sally "In Dutch."

Nap and Hip are the only two animals known to belong to this marine order, and in the dressing room of the chimpanzee at the E. & R. Jungle studio hangs the certificate of membership. Every vessel that crosses the equator admits its passengers to the order, and these semi-humans were aboard the Ventura when they crossed the line. Today Nap is the only animal member for Little Hip died after arrival in Australia.

These two animals were very much attached to each other, and so strong was their friendship that the vaudeville bookings were cancelled for two weeks, owing to the fact that Napoleon refused to work. Whether it was grief over the loss of his playmate, or whether he could not get used to working alone could not be determined, but the fact is that when the act opened in a new house, he went through his stunts in his usual blase manner. He has the sang froid of a matinee idol, and his whole appearance when working is "Well, I suppose you need the money, so I'll do what I can for you," and he does it, too.

A TIP TO SCENARIOISTS.

Here Is What the Universal Actually Desires, According to Editor H. G. Stafford.

"We are crazy for stories. Only today have I been searching the universe for a five-reel feature for J. Warren Kerrigan. Every director is anxious to receive stories," is what "Doc" H. G. Stafford, editor of scenarios at Universal City told us the other day, and he meant it, too. But there is only one wish he expresses with much emphasis. That is "Please do not submit any stories in continuity form; no working scripts are wanted. All the writer has to do is to send in a detailed synopsis. The Universal has a staff of writers who know the needs of the directors and players, and it is for them to grind out the story scene by scene.

Vice President and General Manager H. O. Davis at the big Laemmle plant said, "We do not want to wade through pages and pages of continuity, reading ourselves blind, spending hours and hours to find the story. We want it in a few hundred words. If we want the story we purchase immediately and have our own writers put in the action."

The editor, who is a most amiable chap, smiled and pointed to a stack of opened scripts. "There is a fine week's work. I have to wade into that every morning, and by night I have culled them down to only a few which are sent out to the directors for final acceptance. Then we have to rehash the stories and write them to suit the company that selects them. If scenario writers over the country only knew what we wanted, they would save time, paper, labor, postage and improve chances of quick sale. I could do probably a week's work in a day, and accomplish the purpose much better. My earnest request is that stories be sent in only in synopsis form, with, perhaps a few explanations of what the writer desires put into the action. Visualize the story without the lengthy scene action."

We might add that in most every other western studio where a scenario bureau is in existence, the editor desires only synopsis scripts."

Los Angeles Film Brevities.

Ford I. Beebe, formerly assistant publicity manager of Universal City, has been appointed director of publicity of the Signal Film Corporation.

* * *

Charles Chaplin, Mutual comedian, arrived in the city Tuesday this week. Charlie was met at the Salt Lake depot by a whole flock of members of his old company. He will begin work at once at the Climax studio in Hollywood.

* * *

Santa Fe, N. M., papers advise that the National Bible Play Society, a million dollar corporation, has recently been organized, and acquired the Las Vegas Hot Springs property of one thousand acres formerly owned by the Atchison, Topeka & Santa Fe Railway.

The property contains the Montezuma hotel, a hostelry known the country over, a smaller hotel, a number of residences, a farm, a park, and the highly mineralized and efficacious hot springs—37 in number.

The National Bible Play Society will produce Bible motion pictures, filming such stories as "Ruth and Naomi," "The Good Samaritan," "Esther," "Jacob," "David," "The Prodigal Son," "In the Wilderness," etc. Each picture will be supervised and censored by an inter-denominational board of ministers who will pass on all phases of the story and production before it is released.

The circulation of these films will be chiefly among the churches, Y. M. C. A.'s and like organizations.

One of the unique and unusual phases of the society's plans, we are informed, is the fact that forty per cent. of the net profits will go to charity. This money will be expended in the erection of orphanages, hospitals and homes, on the society property. The society will also operate the Las Vegas Hot Springs as a resort and vacation spot particularly for church people, Chautauquas, conventions, re-educate, inspire and enliven the stay of those who spend the summer at Las Vegas.

The National Bible Play Society is non-sectarian and inter-denominational.

* * *

Four hundred men, women and children lodged complaints with the state labor commissioner here this week against a local moving picture company.

According to the complaints filed by H. W. Thayer and others, they were sent out to the picture camp by the municipal employment agency. Thayer said they were to receive $1 per day and lunch.

"When we got our tickets they took us to Chatsworth via the Southern Pacific and there we were told we must strip, be painted yellow and don the clothing of aborigines.

"Many of us objected to doing this for less than $3."

H. A. Cable, assistant deputy state labor commissioner, and Harry S. Donoho, superintendent of the State city employment bureau, arranged a conference between the picture company officials and the complainants at the labor bureau.

* * *

Strolling around the Fine Arts with Bennie Zeidman one afternoon this week, we had the pleasure to watch the filming of some scenes in "The Little Apache." There was a most realistic interior of a Parisian cafe, such as the writer has seen many a time in Quartier Latin or Montmartre. Bobby Harron and charming Mae Marsh were among the dancers on the crowded floor and seated at the tables were many types such as we never see outside of Paris.

Scene from "The Little Apache" (Fine Arts).

Some very elaborate sets have been built especially for this production. Three complete streets are exact replicas from Montmartre. These sets were built under the supervision of director Lloyd Ingraham and a French expert. Mobs of three and four hundred people took part in some of the scenes and every attention was given to details in order to secure a true Parisian atmosphere.

* * *

One of the busiest studios in Hollywood is the Christie plant where Producer Al Christie and his brother, Charles, are turning out Nestor fun pictures. This week the veteran Nestor director is completing a comedy written by L. J. Hubene. It is called "Betty's Big Capture," and has for its portrayers Betty Compson, in the name part; Lee Moran as Potts the inimitable detective, and Eddie Lyons as the young police reporter. There are many amusing situations in the piece for when Betty is appointed to the town police force she shows up poor Potts and the reporter, capturing the desperado herself singlehanded.

* * *

Last week Fred L. Miller, who owns and operates one of the largest and most popular Los Angeles theaters, which bears his name, entertained a number of press and photoplay people at his house when he gave a preview of the latest Fox masterpicture "The Bondman." William Farnum, who stars in this production, was present and received the congratulations of his numerous friends. Mr. Miller will present this great film in a short time. At present he is packing them in with "Gold and the Woman," featuring Theda Bara.

* * *

Hugh Russell, brother of William Russell, the Flying A player, arrived in America last week and has connected with a New York firm. He stopped over to visit his big brother, who is busy at Santa Barbara. Mr. Russell had just arrived from Australia.

* * *

Met our old friend J. Warren Kerrigan the other day out at the plant in the valley. He had just finished the last scenes for a five-reeler, "Son of Immortals," which was made by Otis Turner.

Another old friend, Henry Otto, missed the time of his life when his fairy story picture "Undine" was presented here at the new Palace theater. The picture was highly spoken of by the local critics.

* * *

E. L. Delaney, who has been in Australia for the past two years, dropped into the Fox exchange and had a chat with the manager, Mr. S. N. Robinson, and the World man. Mr. Delaney is going east to engage in the film trade.

* * *

Frank Keenan, who resumed work at Inceville some time ago, is now busy making a picture that somewhat resembles "The Coward," that excellent production made by Thomas H. Ince, which was a strong feature on the first Triangle program. Charles Ray is the son, and in that part he is good. Louise Glaum is the girl and Gertrude Claire is the mother, which completes an admirable cast.

* * *

The other day on Broadway a big coupe stopped in front of our building and who should step out but that big giant Jack McGowan, producer of railroad serials. Inside was dainty Helen Holmes, the famous girl who does the hazardous stunts. They told about having just completed the last few scenes for the fifteenth and last installment of "The Girl and the Game." They had just returned from a week's trip to the desert and were glad to be back in civilized territory once more.

* * *

Director James Young, at the Lasky studio, is busy on a big production with the newest Lasky star, Mae Murray. Miss Murray received her machine from New York last week by freight, and the first thing she did was to go home, smash in the garage door, bend a bumper and crumple a fender. Mr. Young says if she can't take better care of herself she had better ride to and from the studio in leather limousine. (Shoes).

* * *

Last week was featured at the Christie studio by the tremendous automobile purchases. Five cars were brought by members of the company that turns out Nestor comedies. One automobile salesman has been sleeping in the studio for a week, until he sold Lee Moran a fine new six cylindered bus. Al Cawood, who cranks a camera, was another motor man. Horace Davey, one of the directors, also annexed a gas wagon, and Harry Rattenberry, who does characters, fell for a four-forty roadster. The last man to fall was Charles Christie, brother of Al, who is now riding around in a big car.

* * *

Victor Moore is burlesqueing a town constable of California. He has already written four acts and he says he'll have to put seven more on to properly show the old codger up. The Lasky players were doing scenes for "The Race" when he got the inspiration from contact with the officer.

* * *

Rollin S. Sturgeon, who has just completed "God's Country and the Woman," featuring William Duncan, Nell Shipman, George Holt and other Vitagraph luminaries, promises the press a preview of this eight-reeler in a few days.

* * *

Billy Cabanne at the FA studio, is making a comedy with Douglas Fairbanks, who is known as a great comedian in the Triangle pictures. Neither will say what the subject is, where it is laid, or give out any information whatever.

* * *

Here is a good one. Anna Luther wears socks. Not men's socks that need garters that fasten about the calf, but kiddie's socks, the kind that the youngsters wear summer and winter. "It is so cool and comfortable," smiled Miss Luther, when interrogated.

* * *

Director J. P. McGowan, who makes railroad stories with Helen Holmes, received word here this week that his brother, Thomas E. E. McGowan, who had lived in Australia, enlisting from there, had been killed while at the front. He was wounded at Lonesome Pine, no one knows just where that is located, and was taken to the hospital where he passed away about two weeks ago.

* * *

Julius Frankenberg, directing for the Dudly Motion Picture firm which is located in San Diego, was in town this week and looked for a new location for a plant. He visited Redlands where he thought he might establish a studio.

Want Federal Tax Abolished

California Exhibitors Petition Congress to Take Tax Off Places of Amusement.

THE Motion Picture Exhibitors' League of Alameda County, Local No. 2 of the California state organization, has commenced a campaign which will doubtless be taken up by branches of the National League throughout the entire country. A petition to Congress, asking that the Federal tax on places of amusement be abolished, has been drawn up and this is to be circulated among the exhibitors of California at an early date for the purpose of securing signatures. The petition, which sets forth the arguments for such an action on the part of the national body, is as follows:

To the Senate and House of Representatives of the United States in Congress Assembled:

Gentlemen: The undersigned owners and proprietors of moving picture theaters and other public exhibitions and shows having a permanent location within the State of California respectfully petition Congress for relief from any proposed taxation of the properties of theaters, museums and concert halls, or any renewal or continuance of the taxation upon such persons as provided by the terms of Section 3 of an act entitled: "An Act to Increase the Internal Revenue and for other Purposes," approved October 22, 1914, and respectfully represent:

First. That moving pictures are a universal means of education and diversion and in the public interest should be encouraged. That the condition of the business of exhibiting moving pictures is greatly hampered by the tax referred to and its standards restricted.

Second. That the occupations suffering the burden of such acts are the particular objects of local, state and municipal taxation and as such already have imposed upon them taxes in the full amount which can reasonably be borne; that local taxation can better meet the requirements of just apportionment of the burden than a system of federal taxation which must be uniform, regardless of varying conditions in different sections of the country.

Third. The taxation in proportion to seating capacity works an injustice as shown by comparison with the tax on income levied on practically all of such occupations by the provisions of the United States Corporation Excise Tax Law of 1909.

Fourth. That the provisions of an occupation tax as applied to your petitioners were, and would be in effect, though not in law, double taxation because of the existing excise tax, and a repression of legitimate enterprises.

WHEREFORE, your petitioners pray that consideration be given to this petition in the framing of any proposed act affecting taxation with relation to theatres, museums, concert halls, places of public exhibitions and shows, or the proprietors thereof, and that they be exempted from the provisions of any such act.

Beyfuss Returns to Coast

Says That He is Well Pleased With His Efforts to Market His Picture by State Rights.

ALEXANDER BEYFUSS, vice president and general manager of the California Motion Picture Corporation, has returned to San Francisco after a month's stay in New York looking after his company's initial release of its better-than-program pictures. Before taking his departure, Mr. Beyfuss concluded the sale of the various territorial rights throughout the United States for "The Unwritten Law," in which Beatriz Michelena is starred, and gave out the following statement:

"We are convinced that the state rights method of distributing is the big and absolutely the only way for our policy, that of producing five or six pictures a year superior to those released by the programs. In this connection we note with interest a resolution adopted at the Fourth Annual Convention of the New York State Motion Picture Exhibitors' League, in session at Albany a week ago, as follows: 'That the Motion Picture Exhibitors' League is opposed to the program system now enforced by a majority of the producers, and we favor a system of open booking.'

"We want to impress once more that we have had no quarrel with the programs, but merely wish to go on record that the state rights or open distributing policy is the only way for a concern like ours, with a policy of producing but a few exceptionally good pictures a year, and that we could not release our product on the program basis and exist.

"We are more than satisfied with the results attending the first release by state rights of our better-than-program pictures," said Mr. Beyfuss in conclusion. "The policy of the California Motion Picture Corporation is definitely and positively mapped out for the next three years. We may produce but fifteen pictures during that period, but we want to emphasize the fact that it will be our aim to have each one stand on its own merits, our directors feeling assured that with such a policy our trade mark will stand out as formidably in the motion picture business as do well known trade marks in the mercantile and other fields of industrial pursuit."

At Leading Picture Theaters

Programs for the Week of March 20 at New York's Best Motion Picture Houses.

"The Lost Bridegroom" at the Strand.

JOHN BARRYMORE was seen at the Strand theater last week in a new comedy drama, "The Lost Bridegroom," in which he appeared as an innocent crook. Bertie Joyce, the role assumed by Barrymore, is a young society chap who is struck on the head by thugs while returning from his bachelor dinner on the eve of his marriage to Dorothy Hardin. His memory completely obliterated by the blow, Joyce wanders down to the river front, falls asleep on a wharf and tumbles into the river. When he scrambles out he is taken in hand by a band of crooks and becomes a gentleman burglar. In the supporting cast are Katherine Harris, Ida Darling, June Dale, Hardie Kirkland, Edward Sturgis, Jack Dillon, and Tammany Young. The Topical Review contained news pictures taken in this country and abroad, and also the latest European war pictures. The Paramount Pictograph and a feature concluded the film part of the program. The vocal soloists for the week were Bruce Weyman, Phyllis Davies and Irving Alves.

Constance Collier at the Broadway.

The program at the Broadway consisted of two features. Constance Collier, the distinguished English actress in the Paramount Picture, "The Code of Marcia Gray," an engrossing drama of modern fashionable life and finance, in which this talented artist offered some of the best work of her career, was the star of the program. The other feature was "One Day," the sensational drama, written as a sequel to Elinor Glynn's "Three Weeks." Travel scenics, short comedies and cartoons were also shown.

Triangle Program at the Knickerbocker.

William S. Hart, in a Triangle-Kay Bee production, "The Aryan;" a Keystone comedy, "Gipsy Joe;" a visual tour through picturesque corners of Italy, botanical color studies and the usual high grade musical program made up the bill at the Knickerbocker. Mr. Hart has a role in "The Aryan" similar to the one he played in "Hell's Hinges," and is supported by Herschel Mayall, Charles K. French, Bessie Love, Louise Glaum and Gertrude Claire. In "Gypsy Joe," Joe Jackson, Dora Rogers, Lew Morrison, Elizabeth De Witt, Betty Marsh, M. De la Parelle, and "Shorty" Hamilton.

E.-K.-O. SHOW "THE INVISIBLE ENEMY."

The E.-K.-O. Company, which was recently organized in Los Angeles by Miss Emma K. Oswald, has opened offices in the new building at Seventh avenue and Forty-ninth street. George Szirmay is general manager. He is preparing to exploit "The Invisible Enemy," a five-part subject treating of tuberculosis. It is Mr. Szirmay's intention to inaugurate an active campaign on the rental or state right basis. He promises exhibitors will have the active co-operation of the 2,500 branches of the National Association for the Study and Prevention of Tuberculosis. The subject will be exhibited in New York within a few days. Mr. Szirmay states "The Invisible Enemy" will be followed by a series of productions along educational and sociological lines.

Gilday Gets Interest in Willis Wood

Henry B. Lappe, Owner of Fine Kansas City House, Sells Share to Former Manager, Who Again Becomes Active.

WORD comes from Kansas City that Henry B. Lappe, the owner of the big Willis Wood theater, one of the finest structures in the Middle West, has sold an interest in his house to Joseph H. Gilday, who, for several years has been associated with him in the management of the theater. The announcement is as follows:

"Henry B. Lappe, owner of the Willis Wood theater, has sold twenty shares of stock to Joseph H. Gilday, who will again assume active management of the house. The remainder of the stock is retained by Mr. Lappe. The option on a portion of the stock held by Martin Brothers and Estes expired on March 3. Mr. Lappe and Mr. Gilday will continue the theater with the same policy as in the past."

Interesting Vitagraph Program

Releases for the Week of March 27 Includes Blue Ribbon Headliner and Strong Supporting List of Productions.

AN unusually interesting program has been prepared by the Vitagraph Company for release during the week of March 27. The headliner is the four-part Blue Ribbon feature, the "Two-Edged Sword." A strong supporting list of pictures consists of "Mr. Jack Inspects Paris," the latest of the "Escapades of Mr. Jack," with Frank Daniels; "Three Johns," a single reel comedy; "Freddie Foils the Floaters," another of the "Freddie" series of single part comedies; and the three-part Broadway star feature, "Out of the Quagmire," a gripping political drama complete the bill.

In "The Two Edged Sword," Edith Storey and Evart Overton find an excellent medium for the display of their

Scene from "The Two-Edged Sword" (Vitagraph).

wonderful talent. The story tells of Dorothy, the wife of Gordon Allen, a novelist, who is too engrossed in his work to devote much time to his wife.

Edith Storey and Evart Overton have the able assistance of Josephine Earle, Robert Gaillard, Logan Paul, Marion Henry and Mrs. Nellie Anderson. George D. Baker directed the action. It will be released on March 27.

"Mr. Jack Inspects Paris," the latest of "The Escapades of Mr. Jack," will be released on March 27. In this episode Frank Daniel poses as a generous uncle who sends his nephew Paul $5,000 to start the practice of medicine in Paris. Paul, however, is more interested in Fifi, a chorus girl, on whom he spends the money. When Uncle decides to

Scene from "Mr. Jack Inspects Paris" (Vitagraph).

visit Paris on short notice, complications arise, and many highly amusing incidents take place. This is an excellent comedy, perpetrated in Mr. Daniel's inimitable style.

"Three Johns" is the story of the attempts of two men, each named John, to capture a lunatic, also named John. Each thinks the other the lunatic, and while they are having each other arrested, the sheriff's wife captures the real John and the reward. The film was produced by Dave Smith, the cast including G. Kunkel, G. Holt, G. Stanley, [illegible] Beninger, Anne Schaefer and Jack Hower. It is scheduled for release on March 27.

In "Freddie Foils the Floaters," the latest "Freddie" picture, Wm. Dangman as Freddie gets a job with a newspaper. Having a personal grudge against one of the candidates for district attorney, he rounds up that candidate's repeaters or "floaters." He then succeeds in trapping them in a barn. It proves some job but he gets there just the same. Dangman is assisted in the enactment of the picture by George O'Connell and Frank Currier. The latter, besides playing an important role, also directed the picture which is slated for release on March 31.

In "Out of the Quagmire," Vitagraph has given us an exceptional drama. It deals with the attempt, by a rival faction, to cast a slur on the honor of Arsdale, the candidate for mayor, by making it appear that his wife is in love with Norton, keeper of a gambling house. This unusual drama of love and politics is well portrayed by Joseph Kilgour, Julia Swayne Gordon, Eleanor Woodruff and a strong supporting cast. Theodore Marston is responsible for the direction of this picture which will be released on April 1.

"Social Pirates" a Special

Kalem's Series By George Bronson Howard Being Handled As Special Feature By General Film.

AS THE result of many letters received from exhibitors seeking information, Kalem wishes to make it plain "The Social Pirates," the big new series by George Bronson Howard, is an addition to the regular program output of Kalem and is being handled as a "Special" by the General Film exchanges. The series brings the Kalem output to five subjects a week, the four subjects on the regular program being the Sis Hopkins Comedies, Hazards of Helen, Ham Comedies and Ethel Teare Comedies.

Scene from "The Parasite" (Kalem).

Kalem's innovation of showing two episodes of the new series to exhibitors wherever possible in advance of the taking of bookings is being followed throughout the series and as fast as prints can be prepared they are rushed to the exchanges so that exhibitors will have plenty of opportunity to "see before buying." "The Parasite" is the title of the third episode in the series, which is now being given advance showings at many of the exchanges.

In "The Parasite," Mona and Mary, the two clever "Social Pirates" continue the exciting career that made the two opening episodes so enjoyable. This time the girls choose for their prey a society loan shark and blackmailer and through a daring clever plan deal him a severe blow and at the same time aid one of his helpless victims. As with each of the episodes the story is entirely complete in the two reels.

April 10th is the release date for "The Parasite."

MARY MILES MINTER GETS OVATION IN CANADA.

Mary Miles Minter, the youngest star of the stage or screen, who is now appearing in Metro wonderplays, has returned from a tour of several of the largest cities in Canada where she was tendered a truly marvelous reception. She was received by royalty, dined and feted by college students, visited hospitals, edited the motion picture page of a big newspaper for one day, gave away thousands of autographed photographs, and received so many flowers from boy and girl admirers that it was necessary to obtain an automobile to convey them to her hotel.

The Motion Picture Exhibitor

ILLINOIS STATE LEAGUE.

The Election of Officers for the Ensuing Year and the Fine Spirit and Harmony of the Meeting are Matters for Sincere Congratulation.

By James S. McQuade.

I BECAME much enthused during the proceedings of the annual convention of Illinois Branch, No. 2, M. P. E. L. of America, held Tuesday, March 4, in Room 202, Masonic Temple. The cause of my enthusiasm was the earnest spirit shown by the exhibitors present in the business transacted and in the future of their state organization and of the national organization; also the fine spirit of harmony that prevailed throughout, and the fraternal interest and goodwill that existed between Chicago exhibitors and their visiting brethren from various parts of the state.

I am proud of Chicago exhibitors because of their magnanimity in the choice of officers for the ensuing year, as the three most important officers, president, first vice-president and treasurer, have been filled by downstate men, and I am just as proud of the downstate men elected for having accepted the offices, and declaring themselves at the service of their state organization, in any way, at all times. Such a spirit, with the same prevailing harmony, cannot fail to make the Illinois League a power that will be felt in all cases affecting the welfare of the moving picture business in the state of Illinois.

George Henry, president of Chicago Local, called the convention to order at 12.45 P. M., and after a few preliminary remarks turned over the gavel to G. M. Luttrell, state president. President Luttrell congratulated those present on having lined up a good solid state organization, and felt confident that by continued hard and harmonious work the organization will soon be worthy of the great state of Illinois.

After the roll call was made, Louis H. Frank, owner of the Halsted theater, Chicago, moved that a nominating committee be appointed for the nominating of state officers. This committee was formed by Max Hyman, M. A. Choynski, C. J. Law, Wm. Bradly and Louis H. Frank.

Wm. J. Sweeney, treasurer of the Chicago local and national vice president for the state, then announced that arrangements had been made with the railroads coming into Chicago from both east and west for special rates for all exhibitors, friends and relatives who may come to the National Convention in July. He also said that he had received a letter from Jacob Binder, secretary of the Moving Picture Board of Trade, in which Mr. Binder stated that the board would do all in its power to contribute to the success of the National Convention. Mr. Sweeney also informed the assemblage that the Chicago Association of Commerce is now endeavoring to make arrangements for the use of the Coliseum (with a capacity of 10,000 people) for the National Exposition and grand ball to be given during the convention.

The report of the nominating committee was then made, and the following exhibitors were named for the various offices:

President, G. M. Luttrell, Luttrell's Majestic, Jacksonville; first vice president, Will Bradley, the Crescent, Ottawa; second vice president, Julius A. Alcock, Chicago; treasurer, W. W. Watts, the Gaiety and Vaudette, Springfield; secretary, Sidney Smith, Chicago, and national vice president, Wm. J. Sweeney, Chicago.

After the list was read it was moved, seconded and carried that the list as read be duly elected to fill the various offices. This was done by acclamation.

The next order of business was the election of the State executive committee, which resulted as follows:

C. J. Law, Pana, chairman; Harry Hyman, L. H. Frank and Robert R. Levy, all of Chicago; Dee Robinson, Peoria; W. M. Sauvage, Alton, and Ed. Kunz, Springfield.

In response to the request from the chair, Will Bradley made a short speech, during which he emphasized that the paying of dues was not enough to become a member of the organization, as each member must be ready at all times to give a reason why exhibitors should organize.

C. J. Law was the next speaker. He congratulated the convention on the fact that exhibitors were now getting in shape to do something worth while for their business, and he enjoined that all should work and pull together for the increase of membership. He said that he did not believe in sending out solicitors to get members just for the sake of what each could make in the shape of percentage. In the past the use of this method had led to misrepresentation, he said, as solicitors had represented to exhibitors, whom they were trying to enroll, that the first payment of dues was all that was required in order to become a member. In many cases no receipts had been given for the dues paid, both of which evils had made exhibitors exceedingly wary of becoming members. Mr. Law also referred to the good work done by the downstairs members of the League in the fight against the state censorship bill, which was attempted to be passed at Springfield some time ago. These members had seen Governor Dunne and had simplified matters for him by giving the facts.

W. W. Watts, the new state treasurer, next thanked the convention for the honor conferred on him. He reminded them that before coming to Chicago he had intended to be nothing more than a good working member, but that he accepted and appreciated the honor. "Without Chicago the state league cannot hope to get anywhere," said Mr. Watts, "and exhibitors throughout the state will now be convinced that there is a consolidation of exhibitors throughout the entire state." He believed that a good feature of the coming National Convention in Chicago and also of other meetings, would be the attractions offered during the sessions, as these would serve as a magnet in drawing a large attendance.

Ed Kunz, George Henry and M. A. Choynski were the next speakers in order. Mr. Choynski dwelt on organization. He realized the necessity for organization when he was a lone exhibitor years ago. "The moving picture business affects every man, woman and child in the country," said Mr. Choynski. "Some reformers first tried to kill the business and now they are trying to regulate it, and some of the latter are working only to secure offices and the salaries attached to them. Manufacturers and exhibitors are never called in when the business is being man-handled by the people outside of it." The exhibitors in the Illinois League must go out and proselyte in order to bring the luke-warm exhibitors in, he advocated.

At this juncture Wm. J. Sweeney took the floor and suggested that the annual meeting should be subject to the call of the state executive committee, the date to be fixed by them.

Alfred Hamburger then made a few remarks, stating that he believed in organization and in union, and that he was glad to note that the Illinois League was making good headway. He promised that he would be as active in the promotion of the league's interest as his business permitted, and that as a member he would be always ready to give assistance in any way that lay in his power.

Sam Katz followed, and he pointed out that up to the present time the organization had suffered greatly from the many changes in the ownership of moving picture theaters. He referred to the excellent work done in Chicago through the medium of a co-operative booking club, which had been formed as a subsidiary aid to organization. He declared that by means of this club members have been able to save a great deal of money in film rentals. This club had taken certain territory and divided the bookings so that the evils of competitive booking had been eliminated, thus establishing harmony and brotherhood among the members of the club. "This club has saved the members money and nerve-power and much worry," said Mr. Katz. "The film question is the great question for exhibitors. The state exhibitors should form one great co-operative booking club and thus save money for themselves." By means of the club, Mr. Katz said that the rental prices of a certain film producing concern had been reduced fully 50 per cent.

Mrs. Bert Feltes, owner of the Park theater, 1149 W. 51st street, Chicago, who, with Miss Anna M. Kesner, of the Lyric theater, Chicago, were the only two women exhibitors

present at the convention, made a very pithy and humorous speech, the telling points of which were received with great applause and laughter. She stated that she had been in the exhibiting business for five years, but had only had entire management for one and a half years of that time. When she took full control her competitors were offering as many as 10 reels for five cents, with vaudeville acts thrown in. She refused to follow the bad lead of these competitors by the elimination of vaudeville, at which action they were much shocked. Then she cut down her programs, offering only six reels for five cents and eight reels for 10 cents, which made her opponents lift their hands in dismay and prophesy all kinds of ruin. "But I made it a go, although man management had failed to do so, and I am still doing nicely," said Mrs. Feltes. She referred humorously to the habit of people in her neighborhood of standing outside and looking at the posters, after which most of them walked away. Then she went out to these people and said, "If you want to see my show, come in and see it. You can't see it in front of the house." Some of these people after seeing her show came and complained to her that they could not find in the pictures some of the scenes that were shown on the posters!

President Luttrell then thanked the convention for the honor done him. "I am against censorship first, last and all the time," he emphasized. "Organization is the only remedy to combat the evils now confronting the exhibitor, politically and otherwise. I did not seek this position, but I promise you I will give the best that I have got. My time and money are at the disposal of the organization. We must have an increased membership, and we should not rest until every exhibitor in Illinois is one of us."

George Henry was then requested by Mr. Luttrell to take the chair, and the installation of the newly elected officers was made.

Wm. J. Sweeney then moved that the selection of delegates and alternates to the coming National Convention be left to the state executive committee, as it could not be known, without investigation, what members are entitled to that honor or how many were in good standing. The resolution was carried.

The convention then adjourned sine die.

A luncheon and entertainment was afterwards held in the crystal room, Hotel Sherman, at 9.30 P. M., which was largely attended by representatives and their ladies from all branches of the business. Fred W. Hartmann, proprietor of the Aristo theater, Chicago, who provided the vaudeville acts, was highly complimented on the success of his efforts.

Among those present were the following delegates from southern Illinois: W. W. Watts, the Gaiety and Vaudette, Springfield; Ed Kunz, the Princess and Grand, Springfield; Will Bradly, the Crescent, Ottawa; Arthur S. Simon, owner of the Rex thcater, Petersburg, which was recently burned; J. C. Law, the Palace and Gem, Pana, and the Palace, Nokomes; G. M. Luttrell, Luttrell's Majestic, Jacksonville, and M. S. Johnson, the Ideal, Cicero.

The following delegates representing the Chicago exhibitors, were present: H. L. Lieberthal, the Colleen; H. Lutz, the New Illinois; G. M. Laing, the Burton; A. J. Krug, the Park Manor; F. E. Whitmer, the Vaudette; Harry Hyman, the Avon; S. Katz, the Avon and Wallace; Miss Anna M. Kesner, the Lyric; Mrs. Bert Feltes, the Park; August Zilligen, the Drake; Adolph Powell, the Rex; C. Whelan, the Jefferson; M. A. Choynski, the Newberry; Chas. Faulhaber, the Hamilton; Julius A. Alcock; Charles and Joe Abrams, the Acme; Fred W. Hartmann, the Aristo; L. Schindler, the Schindler; Arthur Lowy, the Lowy; Louis Frank, the Halsted; I. G. Gelder; Max Hyman, the Avon; Thos. R. Porter, the Bonita; Max Schwartz, the Halfield; Geo. H. Moore, of the Jones, Linick & Schaefer houses; Morris Katz, the Wallace; H. Lindner, the Janet; F. H. Franke, the California; Anthony Nuccio, the Winchester; T. W. Franke, the Lawndale; Alfred Hamburger, the Ziegfeld, and his chain of houses; D. Toplin; T. W. May; L. Kaplan, the Washington; George Henry, the Iris, and Mr. Trinz of Lubliner & Trinz, owners of the Biograph, Vitagraph and Paramount.

Contest in Ithaca.

A part of the contribution from Ithaca, N. Y., to the Motion Picture Campaign for the Actors' Fund will result from a novel contest inaugurated by Howard Estabrook, a noted star in the film world, who has offered a prize to Cornell students for the best one-act film scenario to be acted by him, Jean Southern and a cast of professionals from the Wharton Studio, to which will be added students of the college. Professor M. W. Sampson has taken the offer up with the college faculty. The Wharton Studios will film the scenario and its production will be given early in April.

American Pictures Popular in France

Due to Their General Excellence and the War, Our Productions Are Greatly in Demand.

VICE-CONSUL DAVIS B. LEVIS at St. Etienne, France, writes in "Commerce Reports" that the curtailment in the production of French and Italian motion pictures, owing to conditions created by the war, has caused a considerable increase in the use of American films. Although American motion pictures have always been popular with St. Etienne audiences, their regular appearance on the programs of the local photoplay house has developed from the general excellence of the pictures shown. Inquiries among exhibitors and spectators emphasize their satisfaction with the films, which are usually advertised by American lithographic posters.

Four large and several small theaters cater to the admirers of motion pictures in St. Etienne, the reels being supplied by one or the other of the two principal syndicates (Pathe, or Gaumont, of Paris) which receive the American films direct or from London agencies. The programs run a week and embody a varied selection of comedy, educational, and dramatic pictures. While at present patriotic and war pictures are naturally strong attractions, the standard plays of well-known authors adapted to the screen are also great favorites. The cowboy or Western drama has more or less had its day, but the comedy and dramatic pictures showing scenes of American cities and resorts are well known and appreciated.

Prices for the usual two-hour performance range from 12 to 30 cents. One performance is given each evening with two matinees on Sunday, while on Thursday there is a special educative program for school children. The continuous performance as given in American cities is unknown here. The theaters are comfortable, sanitary, and well conducted; they usually employ an orchestra, and are largely attended by all classes of the population.

Mary Charleson

MARY CHARLESON, the colleen of the films, has added another to the long line of successes which has marked her career since she left the "legitimate" and joined the Selig forces in Los Angeles. The latest success won by the winsome and skilful Irish maid is in the part of Mary Summers, in the Equitable's production of "Passers By," in which she was the co-star with Charles Cherry. This engagement was directly due to her splendid portrayal of the leading part in "Sealed Lips," better known in book form as "The Silence of Dean Maitland," her first Equitable picture.

Mary's wonderfully attractive face, with its excellent screening qualities, is known wherever films have been shown, for she has been featured with and starred opposite some of the most noted actors before the camera, Maurice Costello and John Bunny having shared their glories with her for more than a year in Vitagraph pictures, to say nothing of the prominence she attained in connection with the Lubin, Eclair, Reliance, Republic and other concerns. She was the leading lady of the Republic's story of "The Gathering of the Council of the Six Nations," an Indian story of the Mohawk Valley, and had a big share in the opening of the Vitagraph theater at Broadway and 44th street, playing with John Bunny and Jimmy Morrison in "The Honeymooners."

Mary Charleson.

Her appearance in "Passers By" was the occasion of a little reunion, as it was her second leading part under the direction of Stanner E. V. Taylor, the first having been back in her connection with the Reliance. Loyalty to the "Ould Sod," a love for flowers, cooking and acting, and a fervent regret that she is not two inches taller than her five feet and a little over, are some of the characteristics of the Irish star who delights in being known as "the colleen."

Pavlowa Film on State Rights

Ohio, Michigan and California Franchise Already Granted on "The Dumb Girl of Portici."

THE Universal Film Manufacturing Company and Anna Pavlowa, co-partners in the motion picture masterpiece, "The Dumb Girl of Portici," have decided to release this stupendous production under the state rights proposition. So many requests come to the offices of the Universal asking their price for certain states, that the matter was brought before the board of directors, to which the Pavlowa representative was invited, and after some discussion and consideration of the several applications already made for state rights, it was finally decided to sell out state rights to the highest bidders.

Many bids were received without solicitation, while a great many other live exchange men and state rights book-

Scene from "The Dumb Girl of Portici" (Universal).

ers wrote in asking the Universal's price for their respective territories, which prompted the officials of the Universal giving consideration to the releasing of the Pavlowa-Smalley's feature on the state rights basis.

Although Pavlowa is the leading light in this picture, in which she portrays the role of Fenella, the dumb girl, it is far from a single central figure picture. The story carries no less than a dozen characters, all very important to the careful development of the play, and each person was chosen for the respective part with the greatest of care by Lois Weber, who adapted the scenario of "The Dumb Girl of Portici" from Auber's opera, "Masaniello," a story of the strife in Italy during the seventeenth century when the land was under the rule of the Spanish viceroys. Such well-known and representative motion picture players as Rupert Julian, Wadsworth Harris, Douglas Gerrard, John Holt, Edna Maison, Lois Wilson, Laura Oakley and Hart Hoxie supported Mlle. Pavlowa.

As the Universal had originally intended to release this Pavlowa feature through its own exchanges, it was at a loss at first to account for the continuous flow of letters asking for territory privileges, but when these became so numerous as to demand the personal attention of President Carl Laemmle he carefully considered the possibilities of the picture. When those exhibitors who had purchased state rights on such big Universal productions as the Annette Kellermann feature, "Neptune's Daughter," and Williamson's Submarine pictures offered sums greatly in excess of those paid for other big features, Mr. Laemmle brought the matter to the attention of the board of directors, which decided to acquiesce to the many demands made and sell state rights to the highest bidders.

Three states have already been sold, before any announcement was made that the Universal would release the picture in this manner. These were specific offers of a certain amount for the territory desired, which were accompanied by a substantial deposit in each case, so that when the directors considered the advisability of disposing of state rights, it had three offers ready for consideration, and the three were accepted. These were for the states of Ohio, Michigan and California, Messrs. McMahan and Jackson, of Cincinnati, obtaining the rights for the state of Ohio; C. L. Hertzman, of Detroit, has the rights for Michigan, while N. A. Magner, of San Francisco, will look after the California rights.

Great as was Annette Kellermann in "Neptune's Daughter" it is said "The Dumb Girl of Portici" surpasses it in artistic, as well as in dramatic action and development. Anna Pavlowa, of course, is a big factor in the attraction as the creator of the title role, and not only emphasizes her charm as mistress of the dance, but reveals new and surprising powers as an emotional actress. Nothing has been neglected in the matter of detail to make this production as interesting as it is thrilling, colorful and convincing.

Funeral of "Daddy" Manley

Old Time Screen Actor's Remains Laid at Rest by Sorrowing Friends.

SIMPLE funeral services were held on Tuesday, February 29, over the remains of Charles Manley, well-known to the screen world as "Daddy," and the body was laid to final rest in Hollywood cemetery with ceremonies of the Catholic Church.

A large number of sorrowing friends of the old-time favorite attended from Universal City and real tears were shed by his former associates as the body was laid in the grave. "Daddy" Manley had been very popular with all at the big film city, and as many as could possibly get away attended the services. The funeral arrangements were made by H. O. Davis, vice president and general manager, and Marshall Stedman, director of production at Universal City.

The pall bearers from among the old-time actor's friends were Lewis Short, Mark Fenton, Wadsworth Harris, Frank McQuarrie, Dr. Harry S. Crane, Henry L. Massie and Orrin Jackson, all of Universal City.

The Robert Leonard Company sent an enormous Master Key Floral piece as "Daddy" Manley was a leading member of that company when it presented the "Master Key" serial, and was loved by all of its members. Other floral pieces were sent by the California Film Exchange, Myrtle Gonzalez, the Nestor Comedy Company, Laura Oakley and many others.

"MUSTY SUFFER" IN JERSEY.

Manager Walter M. Hoffman of Feibert & Shea's Bijou at Orange, N. J., does not permit precedent to stand in the way of asserting himself when it comes to advertising what

"Musty Suffer" in Jersey.

he thinks is the best feature at his theater. The picture accompanying this shows that he thought one reel of George Kleine's "The Mishaps of Musty Suffer" ought to get more prominence than a five-reel "feature," and he acted accordingly. A banner is no unusual advertisement for a moving picture theater, but a banner advertising a one-reel comedy with a five-reel feature on the program is just a wee bit out of the ordinary.

$15,000 THEATER FOR BALTIC, CONN.

Plans have been drawn for the construction of a $15,000 theater for Raymond J. Jodoin in Baltic, Conn. The theater will have a seating capacity of 600 people, 400 on the first floor and 200 in the balcony. It will be made of stucco material and the entrance will be of a most attractive appearance.

There will be a large stage, but motion pictures will be the principal part of all programs. The floor of the auditorium will be of concrete and the walls will be artistically decorated. The front will be handsomely illuminated.

Three Laskys for April

Wallace Reid, Cleo Ridgely, Victor Moore, Anita King and Marie Doro Will Be Featured.

FIVE stars in three big productions are what the Jesse L. Lasky Feature Play Company announces for release in April. They will be Wallace Reid and Cleo Ridgley in "The Love Mask," their second joint appearance; Victor Moore supported by Anita King in an automobile thriller entitled "The Race," and Marie Doro in her first appearance as a Lasky star in a photoplay entitled "The Heart of Nora Flynn."

"The Love Mask," April 6, will be the first of these releases. It is a photodrama of western life, giving Mr. Reid exceptional opportunities and exploiting Miss Ridgely in a manner best suited to her abilities. One of the scenes depicted in this play shows Miss Ridgely standing on top of a stage coach which is drawn by four frightened horses. The horses and coach dash down a hill and the camera reveals Miss Ridgely, reins in hand, bringing them into check. Wallace Reid, who made his debut with the Lasky Company as Don Jose in support of Geraldine Farrar in "Carmen," was seen recently at the Strand theater with Mae Murray in "To Have and to Hold." "The Love Mask" was written by Cecil B. De Mille and Jeanie MacPherson, and is the first De Mille play not produced by the author. Frank Reicher was the director.

"The Race," which will be released April 13, was founded in part upon Miss King's lonely transcontinental automobile tour of last autumn. This journey, which was an extraordinary test upon her endurance and courage, was made in the cause of clean pictures and clean plays. She spoke before several hundred thousand persons in the course of her trip, stopping at more than three hundred theaters. In the production is a thrilling incident which nearly resulted seriously for Miss King. One of the scenes depicts the driver in a big automobile leaping a brook at the speed of sixty-five miles an hour. Engineers had carefully constructed the bridge and the landing platform, and the leap of seventy-two feet is said to establish a new record in this sort of achievement.

"The Race" is by Hector Turnbull and Clinton H. Stagg and was directed by George Melford. Victor Moore as a comedian is well known to motion picture fans by reason of his three previous Lasky successes "Snobs," "Chimmie Fadden" and "Chimmie Fadden Out West."

Following a series of success in production of the Famous Players Film Company, among them "The Morals of Marcus," "The White Pearl" and "Diplomacy," and a production by the Fine Arts Studio "The Wood Nymph," Marie Doro on April 24 will make her debut as a Lasky star in a photoplay produced by Cecil B. De Mille, entitled "The Heart of Nora Flynn." As Miss Doro has signed a contract for a long term with the Lasky company, the former Frohman star's first production will be looked forward to with exceptional interest. She recently left New York to remain for some time at the Lasky Studio at Hollywood, Cal., and the production "The Heart of Nora Flynn," will be followed by a number of other big feature photoplays. Hector Turnbull is the author of the story and Jeanie MacPherson of the scenario. The cast includes Elliott Dexter as leading man, Ernest Joy and Mabel Van Buren. All of these are familiar to motion picture audiences.

The fact that Mr. De Mille is personally directing the production gives an added interest to it. Miss Doro for some time has expressed a desire to appear in one of Mr. De Mille's productions and in a reciprocal way he has been eager to produce a photoplay in which Miss Doro is the star. The story of "The Heart of Nora Flynn" is being kept a careful secret, as the principal role which Miss Doro will play is said to be a characterization unlike anything she heretofore has done, but one for which it is believed she is particularly equipped.

NORMA NICHOLLS WITH KALEM FORCES.

Norma Nicholls, a well known comedienne in Pacific Coast circles, has been secured by Kalem to play in the "Ham" subjects. Miss Nicholls is a brunette, and combines rare beauty with a bewitching personality that should make her a worthy successor to Ethel Teare, who has reached the heights of stardom at the head of her own Kalem company.

Miss Nicholls makes her Kalem debut in "For Sweet Charity," a "Ham" one-reel subject released Tuesday, March 21. "Ham and the Hermit's Daughter" and "From Altar to Halter" are other Kalem productions in which she will soon be seen.

Leon Gaumont Visits America

Head of Societe Des Etablissements Gaumont Here to Confer With President Freuler.

DESIRING to confer with John R. Freuler, president of the Mutual Film Corporation, and also to inspect his American properties, Leon Gaumont, head of the Societe des Etablissements Gaumont, Paris, France, arrived in New York March 15. Before the war it was Mr. Gaumont's custom to visit American annually. This is his first visit since the beginning of hostilities. As the Gaumont company has begun to release through the Mutual Film Corporation since Mr. Gaumont was last here, he wished to meet President Freuler and other officials of the company, with which he is now affiliated.

When importuned for an interview Mr. Gaumont replied that he preferred to make no statement until he had visited his winter studio at Jacksonville, Fla., and also had had the opportunity to acquaint himself with American conditions at first hand.

BEECROFT LEAVES HORSLEY.

Chester Beecroft, who has managed the business of David Horsley in New York for the past two years, announces his resignation to take effect at an early date. He is considering several offers, but is not ready to say just where he will land.

ADOLPH EISNER IN TOWN.

Adolph Eisner, manager of the film department of the Western Vaudeville Managers' Association, is in New York buying film for his concern. Productions will be used principally in the houses of the Western Vaudeville Circuit. His headquarters are in Chicago.

WHO'S IMPERSONATING MARGUERITE COURTOT?

Marguerite Courtot, Gaumont star, who is now playing in Jacksonville, Fla., writes to the Moving Picture World to the effect that some one in Los Angeles is using her name for the purpose of obtaining credit at various places in that city. Miss Courtot is an exemplary young woman and pays her bills, so she wishes to make the fact known as widely as possible that anyone asking credit in her name is an impostor and should be treated accordingly.

DONALD C. THOMPSON INJURED.

Arthur S. Kane is in receipt of information from Des Moines, Ia., to the effect that Donald C. Thompson, war cameraman and correspondent, while lecturing his five-part war feature, "Somewhere in France," which is being distributed by Mr. Kane, was the victim of a peculiar accident on March 9. Mr. Thompson was passing through Des Moines and while on his way to the station filled his pipe from his tobacco pouch which, when the match was applied, exploded and burned his face so severely that it is feared he will lose the sight of his left eye. Thompson was taken to the Des Moines Hospital and is receiving the best attention.

CLARA KIMBALL YOUNG DECLINES VAUDEVILLE OFFERS.

In order to clarify the situation as to the plans of the Clara Kimball Young Film Corporation a statement has been issued over the signatures of Miss Young and Lewis J. Selznick, president and general manager of the organization, which says among other things:

"Miss Young's contract with the World Film Corporation will terminate the 15th of July, 1916. Immediately upon the conclusion of her services with that organization Miss Young will begin work in her own studio on the first production in which she is to be presented by the Clara Kimball Young Film Corporation. This will be released in October.

"Miss Young desires further to make it clear that she has had no intention of accepting any of the numerous and flattering vaudeville or theatrical offers which she has received."

MRS. LONG, KALEM VICE PRESIDENT.

At the election of officers and directors of the Kalem Company, held at the office of the company, 235 West 23d street, New York City, Alice M. Long, widow of the late Samuel Long, former president of Kalem Company, was elected a director and vice-president of the company.

World-Equitable Roster

Imposing List of Well-Known Players on the Staff of the Reorganized Concern.

THE roster of permanent stars, male and female, as it now stands, has been definitely settled upon by the World Film Corporation and the Equitable Motion Pictures Corporation, of course allowing for future activities and the consummation of negotiations now pending.

The activities of the dual program which under the new policy of two distinct and widely different subjects a week requires a great array of talent, and the announcement of the permanent players of all classification has been deferred by the heads of the companies until now. The roster of the World-Equitable is as imposing as any ever assembled and demonstrates, perhaps better than anything else would, the earnestness of the reorganized concerns in their efforts to give diversity of types and supreme quality of players in the productions.

Robert Warwick.

Robert Warwick is a permanent World Film star, with four of the biggest successes the screen has known behind him. At present, Mr. Warwick is engaged in the visualization of "Sudden Riches."

Gail Kane, who appeared to such excellent advantage in "The Labyrinth," and who recently completed her second Equitable picture, "Her God," will be seen about five times a year on the program.

Alice Brady, daughter of William A. Brady, last seen in "The Woman in 47," will characterize the World program about every three months.

Mollie King is at work on "The Call of Love," and will feature the World Film program about every four months.

Carlyle Blackwell is permanently allied with Equitable and will feature the releasing program about five times a year.

Muriel Ostriche, who created a field for herself by her work in "Mortmain," "A Daughter of the Sea" and "A Circus Romance," is the Equitable ingenue piece-de-resistance. Miss Ostriche is now working with two other noted stars, Edna Wallace Hopper and Chas. J. Ross in "Who Killed Simon Baird."

Frances Nelson.

Ethel Clayton will probably appear from six to eight weeks apart on both World and Equitable.

Arthur Ashley is the "heavy man" of the Equitable concern and is now playing opposite Alice Brady in "The Grubstaker."

Clara Kimball Young, one of the World Film Corporation's principal stars for the past eighteen months, will be seen next in "The Feast of Life." Miss Young will be seen, following "The Feast of Life," in "Cloisette," and, according to arrangements now pending, four other elaborate stories are in preparation for her.

Edwin August is permanently associated with World and Equitable, both as star and director. His work at present is confined to playing the leading role and staging "The Social Highwayman." He will probably be seen six times yearly on one or the other of the two programs.

Clara Whipple, recently seen in "The Question" and "The Daughter of the Sea," is at present appearing opposite John Mason in "The Reapers."

Frances Nelson, who is featured in "Love's Crucible," and who is now playing opposite Robert Warwick in "Human Driftwood," and who will be featured with Mr. Warwick in that production, is a long term member of the World Film roster of noted players, and will be seen from time to time.

Holbrook Blinn continues with World Film and will be seen shortly in "The Unpardonable Sin," a virile dramatic document that suits Mr. Blinn's characteristics perfectly. Mr. Blinn will characterize the World program about every ten weeks.

Edwin August.

Among the permanent players who work opposite stars and who handle the difficult roles allotted only to players of known ability are Doris Kenyon, who recently enacted the leading role in "The Pawn of Fate" opposite George Beban, and who is now handling one of the most important parts in "The Feast of Life" with Miss Young. Mary Charleson, whose work in "Sealed Lips" and "Passers By" and other Equitable plays brought her into screen prominence; June Elvidge, at present appearing under the direction of Maurice Tourneur opposite House Peters; Chester Barnett, whose work in "Trilby" established him as a rare screen juvenile; Lillian Cook and Claire Nagel—all have become definitely associated with the dual alliance.

In addition to the regular players, John Mason, Kitty Gordon, William Courtenay, Henry Kolker, Jane Grey, Edna Wallace Hopper, Charles J. Ross, Bruce McRae, Frank Sheridan, Charles Cherry and Adele Blood are all to be seen in one or more feature productions.

Aitken Returns from Coast

President of Triangle Back from a Five Weeks' Visit With Glowing Report.

H. E. AITKEN, president of the Triangle Film Corporation, has just returned from an extended visit to the Pacific Coast studios of that organization. Mr. Aitken's tour extended over a period of five weeks, during which time he made a most careful investigation into the corporation's facilities for the production of its plays. In commenting upon his survey, Mr. Aitken said:

"I believe our capacities for the preparation of the highest class motion picture play to be unsurpassed, and I have found the situation in Los Angeles most satisfactory in every respect. The three directors, Messrs. Griffith, Ince and Sennett, are in frequent conference with a view to the improvement of plays. I found them most enthusiastic over the outlook and I feel certain that the established quality of the Triangle product will still further improve from this time on.

"At the present time I consider the whole production end of the Triangle Film Corporation is in a most satisfactory state. I do not believe that any organization is better prepared to furnish the highest class material and this I think is a conservative statement in the light of what I have witnessed in Los Angeles during my recent trip. The task of having had to supply nearly 1,500 separate and individual theaters with Triangle plays has been no small one, and when it is considered that the list is growing at a rate that makes it reasonably certain that we will be supplying 10,000 within the year, I feel that we have indeed reached a most satisfactory situation in the twenty weeks that we have been supplying Triangle films to exhibitors throughout the country."

Reviews of Current Productions

Exclusively by Our Own Staff

"The Devil, The Servant and The Man"

An Exceptionally Good Diamond Special by Selig, Featuring Kathlyn Williams and Guy Oliver—Story by Anthony McGuire.

Reviewed by James S. McQuade.

WILLIAM N. SELIG is to be commended for his constant loyalty to the General Film Company's programs. When the feature craze started and some producers of that organization showed indications of slighting the one, two and three-reel subjects, Mr. Selig never faltered in his policy of devoting important attention to this output. Nor did he content himself with this; he frequently advocated in print that the

Scene from "The Devil, the Servant and the Man" (Selig).

preservation of short photoplays meant the assured success of the business, because it not only kept the smaller theaters from passing out of existence, but it met the needs of a vast number of moving picture theater patrons who become tired of seeing long-drawn-out photoplays week in and week out.

"The Devil, the Servant and the Man" has a story that might well be done in five instead of three reels, but then it would have missed the compactness that now holds interest taut all the way through, and which, besides, relieves the spectator from seeing more of the dark side of Franklyn Foster's character. The denouement comes swiftly and very happily when "the man" severs the bonds that link him with "the servant" of Satan.

Franklyn Foster (Guy Oliver), a noted surgeon, is happily married. His wife Alice (Kathlyn Williams) and their sweet baby are the joy of his life. The calls of his profession undermine even his rugged constitution, and he seeks in stimulants a remedy for brain fag and physical fatigue. His wife sees this and is worried, because the habit is growing daily.

One day when utterly worn out by performing a difficult operation, a phone message calls him to Thelma Gordon (Lillian Hayward) for "compound fracture of the leg." Worn out, he drives to the address and finds to his bitter indignation that the fracture has been suffered by the woman's pet dog. Foster's attitude arouses her enmity and this becomes venomous later when she calls at his office to pay the bill.

A few days afterward Foster is advised by Dr. Thornton, a close friend of the family, that he must spend a month in the mountains to avoid a nervous collapse. He goes there and we see him hunting amid the heavy snows that have fallen. One day, soon after his arrival, a woman stops at his lonely mountain cabin and tells him that her mistress has been overcome by the heavy snow storm. Her mistress is Thelma Gordon, and Foster carries her to the cabin, where the party is snow-bound for several days. During that time Foster becomes infatuated with the woman and it becomes more pronounced when they get back to town. Then a horrible dream brings Foster back to his right mind and to his wife and baby.

As the patient but determined wife Miss Kathlyn Williams draws a delightful picture of happy married life and also the exceedingly sad one when the dark days come. The pretty and affecting home scenes, in which the mother and baby (little Jean Fraser) take part, are just as homelike as they could possibly be. When papa, the bad man, makes mamma cry, tiny Jean is ever a comforter with her winsome embrace and clinging kiss, and that night when mamma fails to come to her cot to hear her say her prayers, Baby cannot understand it and goes to sleep with her sobs. The scene of the reunion of the husband and wife, full of happiness as it is, would not have been complete without Baby. Oh, no! When she toddles from behind the Japanese screen and presses papa's knee by way of reminding him that the Queen of the Home must have her say in the happiness that has come back, she is lifted to her throne—her papa's shoulder—from which she rules her happy subjects with love and dimpling smiles.

Mr. Oliver's characterization of Franklyn Foster is strong and rugged, just as it should be. That strange type of woman, Thelma Gordon, is ably represented by Miss Lillian Hayward. This is no common woman, it must be remembered. Her passions are firmly held in hand and her web is woven by the brain, not by the heart. Revenge for a slight is sweeter to her than aught else, and to have the haughty, famous surgeon, Franklyn Foster (who has twice humiliated her) at her feet is recompense to her injured pride.

The release date will be April 3, through the General Film Company.

"When Things Go Wrong"

Another Contribution to the Sis Hopkins One-Reel Comedies Now Being Released by the Kalem Company.

Reviewed by Edward Weitzel.

FRANK HOWARD CLARK, the author of "When Things Go Wrong," and Robert Ellis, the producer of the comedy, have, evidently, both been of the same mind—not to overload the picture with an embarrassment of plot. However, the outline of a story which serves as a peg upon which to hang the real business of the play—to create laughter—fulfills its

Scene from "When Things Go Wrong" (Kalem).

mission, and the comic complications follow one another with sufficient rapidity to keep the attention fully occupied. Sis makes a terrible mess of her efforts to be of use in a family of Newlyweds, and determines to commit suicide, by falling down the dumbwaiter shaft. When she revives and hears the expressions of regret made over her, she concludes life is worth living after all and surprises the mourners by sitting up and treating them to one of her broadest smiles.

In this picture Miss Melville shows that she has profited by her experience in the preceding releases, and evinces a readiness to do her full share of the acrobatic comedy and reap the resultant laugh.

Henry Murdock, Arthur Albertson, Frank Minzey, Richard Purdon, Mary Kennedy and Olive West give Miss Melville admirable support.

Director Heffron has started the work on a Selig Red Seal Play, "Into The Primitive," which is a film dramatization of Robert Ames Bennett's novel of the same title. Kathlyn Williams, Guy Oliver and Harry Lonsdale are the principals.

"Two and Three-Reel Biographs"

"The Battle of Truth" Is Adaptation of Singular Story—"Alias Jimmie Barton," a Case of Mixed Identities.

Reviewed by Lynde Denig.

"The Battle of Truth."

ASSUMING that a man with money and influence may commit a crime and buy immunity, William Hamilton Osborne wrote a story called "The Murder at the Cafe Epicure," now made into an oddly interesting three-part picture under the title of "The Battle of Truth." The author gave his imagination liberal play, but behind the incidents of his own fashion-

Scene from "The Battle of Truth" (Biograph).

ing there is a semblance of fact and the production benefits in consequence.

It is a story within a story, inspired by the difficulties faced by a man who wishes to secure damages for his wife injured by defective railroad apparatus. The company fights the claim, and witnesses, being loath to testify, there appears to be small chance of legally establishing the facts. A friend of the perplexed man then relates one of his own experiences to bear out the contention that the individual has a slim chance when pitted against strong financial or political interests. In a cafe he witnessed a deliberate murder committed by the worthless son of one of the town's foremost citizens.

Step by step we follow his efforts to prove that the jealous youth entered the cafe and shot his faithless sweetheart and her new lover, and in every move he is opposed by the town officials in league with the ward boss and gang leader. They

Scene from "Alias Jimmie Barton" (Biograph).

stoutly deny that anyone was killed, devise ingenious methods for making the lawyer believe that he is suffering from an hallucination, and even find substitutes for the murdered pair. J. Farrell Macdonald is to be complimented on the smooth production given this unusual picture, acted by Charles Perley, Jack Drumeir, Charles Mailes, Vera Sisson and Ivan Chrystie.

"Alias Jimmie Barton."

A nicely arranged, carefully produced two-part drama is found in "Alias Jimmie Barton," the story of two young men who temporarily change names and profit by the experience. Jose Ruben plays the character of a youth, who is sent out into the world to win a place for himself before he will be considered an acceptable husband for the daughter of a wealthy business man. And it happens that just at this time another youth, much given to expensive pleasures, is placed on his own resources by a stern father. The pair drift to the same town and are employed in a factory after a strange coincidence has caused a shift in identities. Events work out to the advantage of both young men.

Jack Mulhall gives a capable performance in the role of the dissipated youth, and for the rest the picture is well cast with Vola Smith, Gretchen Hartman and Jack Drumeir interpreting the principal characters.

"Her Great Price"

Cleverly Conceived Story Is Given Capital Production by Rolfe Photoplays, Inc., for Metro Program.

Reviewed by Lynde Denig.

CLEVER is just the word to describe "Her Great Price," directed by Edwin Carewe with the winsome Mabel Taliaferro as his star. First of all this is a cleverly constructed story and after that it is an invigorating romance, admirably produced, clean, entertaining and delightfully acted. For a full reel, suspense is heightened to an unusual degree; sympathies are played upon as the nobly unselfish heroine prepares to pay, and finally does pay, "her great price," and then, after the audience has been fooled into taking her misfortunes in earnest, there comes the merriest of happy endings.

Tagging a happy ending on a tragedy is not necessarily a praiseworthy accomplishment. In fact, a forced termination of the kind is certain to be unconvincing, which is but another indication of the clever workmanship in this picture. An audience most certainly will be fooled and just as certainly it will respond joyfully to the unexpected solution. Then, in making a hasty resume of the story, one may concede that it all hangs together very neatly and the author will be exonerated on the charge of attempting to cover improbabilities under the cloak

Scene from "Her Great Price" (Rolfe-Metro).

of fiction. Something of the same idea has been used in the past, but more frequently it has been abused.

Agnes confides in her three Bohemian friends, "the Trinity," her troubles with publishers. There is a fatal weakness in the climax of her story. It must be rewritten. She needs more heart-interest, more sympathy and, try as she may, failure is the only reward for her efforts. At least so it seems, for one never guesses that the pretty young writer becomes her own heroine and a friendly sculptor the hero. The story is exceptional enough to sell. And more than that, one appreciates the finely, self-sacrificing spirit of the girl as acted by Miss Taliaferro, whose performance reveals a versatile talent. As a poor little girl in rags, as a normal young woman with literary ambitions, and in the severely emotional climax of the concluding reel, Miss Taliaferro scores emphatically. With a leading player of such pronounced ability, adequately supported in every situation of a uniformally well-staged picture, "Her Great Price" becomes one of the most enjoyable of recent productions.

"The Boob Weekly"

First of Goldberg Comic Cartoons to Be Released by the Pathe Exchange, Inc., Bears Out the Reputation of Clever Cartoonist.

Reviewed by Margaret I. MacDonald.

NO ONE having followed the cartoon career of R. L. Goldberg can have any doubt of his success as a screen cartoonist. And if there had been a doubt it would surely be dispelled after viewing the first instalment of the series of animated cartoons from his pen for release by the Pathe Exchange, Inc.

"The Boob Weekly" in its initial number measures some 700 feet of film. One of its opening items shows a parade of

messenger boys, the important occasion being the presentation of an ash can to the scrap heap. Other items are equally amusing, among which is a study in natural history in which a collar button on a hunt in a tropical haberdashery is trapped by a bogus shirt front, and made an unwilling prisoner.

These cartoon comedies will be issued by the Pathe Exchange, Inc. at intervals of two weeks apart.

"Gold and the Woman"

Fox Six-Reel Picture With Theda Bara—Much Very Heavy Villainy.

Reviewed by Hanford C. Judson.

THE peculiar work of Theda Bara dominates this six-reel offering by the Fox company, "Gold and the Woman." Exhibitors are primarily interested in the popularity of her work rather than in its quality. Her following is well known. Her ability to make hideous faces that are supposed to show a soul steeped in the deepest dyes of hell, and to show the loggy passion that stands for emotion carried to the final stress of absolute abandonment, do make a strong appeal to many, many spectators. While the picture was on at the Academy of Music I overheard one of two women near me say: "Yes, but she is good." The remark showed a prevalent opinion. This actress' work is considered "good." But there is none of Cleopatra's infinite variety in her.

The story is artificial, shows no real dramatic insight, gets nowhere; but does furnish situations full of horror and piteousness. It is interesting and not without moral value since it does certainly make sin hideous. The main part of the story shows the power of a villainess over the mind and soul of a man. Now it chances that he is the guardian of a young girl who is heir to a certain piece of property called "The Valley of the Shadow," a thousand acres with rich coal fields. It had been owned by an old Indian, and the girl's great grandfather, coveting it and unable to secure it by fair means, murdered the Indian and forged a deed to the land. The old squaw has time before she dies to curse him and his children unto the third and fourth generation. So the troubles that come to the girl are, if the story is not closely scrutinized, shown to come from the curse. In the end she marries the great grandson of the Indian after he has won a law suit and regained possession of the Valley.

"The Red Circle"

Chapter Thirteen, Entitled "Branded as a Thief," Betokens a Quickly Approaching Climax.

Reviewed by Margaret I. MacDonald.

"THE Red Circle," which has been one of the most attractive of the current serials, is almost at an end. Already June Travis has been arrested and released on bail; Max Lamar, in spite of the fact that June's double identity has been proven without a doubt, has poured out his love to her, and "Smiling Sam" has breathed his last, but not until he

Scene from "Branded as a Thief" (Pathe).

has done his worst by adding his mite to the evidence against June.

Throughout the various episodes that make up this serial there has been maintained an element of interest. Each chapter has had its own quota of suspense, and undoubtedly the most attractive quality about it has been the charming manner in which Ruth Roland has handled the role of June Travis. To be sure the author, and also the director, has done a great deal, but there is an individuality about the young woman who committed crime only to help others, as presented in the Balboa serial, which seems to belong alone to the wholesome candor of personality that is one of Miss Boland's chief attributes.

The fourteenth chapter, entitled "Judgment Day," will be the finale of a splendid serial.

Two World Film Offerings

"The Supreme Sacrifice" Is Produced by Premo With Robert Warwick in Lead—"Passers By," an Equitable Production.

Reviewed by Lynde Denig.

"The Supreme Sacrifice."

ROBERT WARWICK must be spending most of his weekends at Sing Sing. Ever since his characterization of a convict in "Alias Jimmy Valentine," he has made frequent use of his suit of prison stripes, almost to the extent of specializing in criminal interpretations. After the Premo Company's very able production of "The Devil's Toy," the picture in ques-

Scene from "The Supreme Sacrifice" (Premo-World).

tion, coming from the same source, is something of a disappointment, and this, despite Mr. Warwick's appearance in a role for which he has had ample training. No fault need be found with the acting of the leading player, or that of the secondary actors; but the story presented in "The Supreme Sacrifice" is far from fresh. It is, to be entirely frank, a rehash of much that has been deemed popular in previous melodramas of the same type.

And, further than that, it is unfortunately true that the incidents are strung together in a none too convincing sequence. One may reasonably question the circumstance at the very basis of the plot, without which there would be no story. We meet a young minister, a religious idealist devoted to the poor of his congregation. While at Harvard he indulged in a liaison and the woman concerned in the affair turns out to be a persistent blackmailer. Placed in this predicament it is not impossible that the Rev. Phllip Morton would prefer stealing church funds to having his past exposed; but as the story is presented his choice of the greater of two evils does not seem probable.

Conveniently removed by heart failure, his devoted friend accepts responsibility for the shortage, even to the length of passing a number of years in Sing Sing, and then more years in overcoming the stigma attached to a penitentiary term. All this, as may be gathered, makes quite conventional melodrama, best suited to the least analytical of audiences. Such realism as the picture possesses is confined to some authentic sketches of underworld life and accurate character portrayals. Mr. Warwick is a sincere actor as heretofore; Vernon Steele is appropriately cast as the minister, whereas Anna Q. Nilsson, Christine Mayo and Jessie Lewis give creditable performances. Harley Knoles and Lionel Belmore directed.

"Passers By."

"Passers By," it will be recalled, is a stage play by C. Haddon Chambers, who laid his story in England. This Equitable production, made by S. E. V. Taylor, with Charles Cherry in the character of Peter Waverton, purports to be an adaptation of the play. An exact following of the original model is not to be expected, or even desired when the needs of another medium are being met; but a preservation of the spirit and meaning of the parent work may be attained. Mr. Taylor has given us an ambitious production in regard to photographic effects—ambitious, perhaps, in other respects as well, though less successful.

In photoplay form, "Passers By" lacks point and decisive meaning. For the better part of two reels it moves slowly, and the purpose of the action is none too clear. Bereft of the interesting characterization which gave the play so much of its significance, there remains a plot of no great value—the vacillation of a man between two women, one the lost sweetheart of former years, the other a socially eligible young woman chosen to be his wife. We feel the absence of much that contributed to the play's worth in the portrayal of the quixotic nature of Peter, broadly hinted at, rather than explained, in scenes showing his strangely considerate treatment

45933A CANCELLED

of a cab-driver and a tramp. The psychology of the play is not easily detected.

Tested by the less exacting requirements of ordinary melodrama, "Passers By" may fare better. Especially in the last reel, with the disappearance of the child and its capture by a thief, who holds it as a shield when surrounded by a posse, moments of suspense and dramatic action are realized. Director Taylor's lighting effects are unusual and frequently artistic; but too often the picture is made to appear artificial by

Scene from "Passers By" (Equitable).

the use of studio sets in place of exteriors. Mr. Cherry, playing Peter Waverton with poise and expression is capably assisted by Marguerite Skirvin and Mary Charleston.

Two Lubin Offerings

"Dollars and the Woman," a Six-Reel Feature, Released on the V-L-S-E Program, and "The Gulf Between," a Three-Reel Photoplay, Released by the General Film Company.

Reviewed by Edward Weitzel.

"Dollars and the Woman."

"DOLLARS AND THE WOMAN," a six-reel Lubin Feature, was written by Albert Payson Terhune. The photoplay is a radical departure from most screen dramas of its class, and proves conclusively that the author's knowledge of life and the art of the analytical novelist is vastly superior to his familiarity with the rules of dramatic construction as applied to the photoplay. In many respects "Dollars and the Woman" resembles a story by W. D. Howells. There is the

Scene from "Dollars and the Woman" (Lubin).

same minute and skillful drawing of character, and the same absence of dramatic action. The clash is brought about by weakness and lack of logical thinking on the part of the characters, and not by the dastardly plotting of the deep-dyed villain. In fact, there is no villain in the story at all. Two men are in love with the same woman, but the loser accepts his defeat with manly fortitude and acts the part of a real friend to his rival and the rival's wife. The trouble in the married life of Dan Hilyer and Madge Boynton is caused by their neglecting to put their gray matter to its proper use. A little common sense—as it is erroneously called—brought to bear upon their difficulties, would have unraveled them in short order. But that is just the trouble with human beings; so few of us do employ our brains in solving the problems of existence, but allow ourselves to be swayed by foolish pride, senseless dislikes and a devotion to self that exacts a ruinous rate of interest before the account is squared.

It is the human element, the depicting of everyday life as it is, not as it is often thrown upon the screen in exaggerated and distorted outlines, that gives "Dollars and the Woman" its claim to serious consideration. From this viewpoint, Mr. Terhune's work commands high praise. Technically, it is often at fault. It is too long drawn out; at the big moment of the play the hero's conduct toward his wife makes one long to take him by the neck and throw him through the window; the characters are always making the most senseless and human mistakes—and, in short, no expert dramatist could ever have written it. In spite of all this, it is worth a dozen ordinary melodramas, and its success is assured with the men and women who think as well as feel.

To interpret properly such a drama requires the services of a carefully selected cast, actors whose physical and mental endowment is aided by thorough artistic training. Tom Moore, Ethel Clayton and Craufurd Kent fulfilled these demands. At no time during the action of the play are they found wanting in any quality necessary to the fullest expression of the author's intent. The minor characters are also excellently played. Then there is the baby. If ever an infant gladdened a director's heart and won for itself the right to be called an angel child it is the small bit of smiling bright-eyed humanity that impersonates the heir to the house of Hilyer. Wait until a theaterful of women see him on the screen!

While the members of the company are being called before the curtain and handed rhetorical bouquets, the producer of the picture should not be forgotten. Joseph Kaufman is the man to whom credit is due; also to the Lubin Company for the liberality displayed in mounting the sets.

"The Gulf Between."

If the class distinctions that are prevalent in England were applied to the photoplay, "The Gulf Between" would come under the head of "middle-class" drama. Tom Gibson, the au-

Scene from "The Gulf Between" (Lubin).

thor of the scenario, has taken a conventional plot and peopled his story with rather commonplace characters, but he has devised at least one strong situation and steadily increased the interest as he neared the crucial moment. This point once reached, he has been entirely too slow in reaching the finish, and weakened the character of his hero by allowing the young man to give way to doubts and indecision, before hurrying to the girl he professes to love, once he learns that he has misjudged her.

Fred Mason, a well-bred young chap with plenty of money, joins the U. S. Secret Service, and is ordered to run down a band of opium operators. The leader of the band has a young daughter who is ignorant of her father's criminal connection. Mason falls in love with the girl, and one of the band, who wants Helen for himself, contrives to implicate her, and Mason is forced to place her under arrest. Her father learns of this and attempts to square matters with Joe Bent, the jealous member of the band. Bent shoots him, but he does not die until he has cleared his daughter's name, although Helen tries to take all the blame upon herself. This is the big situation of the drama, and an excellent bit of melodrama it is; but the author is too long bringing the lovers together after the girl's innocence is established; and even at that, Mason has to be shown his duty by a third party.

Allan Forrest and Helen Walcott were the Mason and Helen. They were earnest and succeeded in giving satisfactory impersonations of their respective roles. Melvin Mayo, George Routh, Jim Morley, B. W. Hopkins, W. J. Spencer, Evelyn Littlepage and Adelaide Bronti completed the cast. The production was made by Edward Sloman and is entitled to commendation.

Triangle Program

"Little Meena's Romance," Five-Reel Fine Arts, and "The Waifs," Five-Reel Kay-Bee.

Reviewed by Louis Reeves Harrison.

"Little Meena's Romance."

"LITTLE MEENA'S ROMANCE" is one of those finished productions that delight the critic even more than the producer can believe, and it will delight many an audience in exactly the same way, the only difference being that the critic has an added satisfaction in saying so. How gladly such refined and well-perfected productions are welcomed! The story is fascinating from the outset, though the happy beginning is due almost entirely to characterization, characterization in which Owen Moore shines as never before, the biggest surprise in a production of many surprises. Without a blemish in construction, with delicate preparation at every step and adequate realization in setting, acting and subtitles, "Little Meena's Romance" moves softly and sweetly into our hearts, keeping us busy guessing as well as perpetually entertained.

Scene from "Little Meena's Romance" (Fine Arts).

At about this stage of a review the critic usually has to inject some iron in the marmalade, but "Little Meena" does not deserve any. This role could not have been assigned to Dorothy Gish—she IS "Little Meena." We feel that there could be no other. Dorothy of the soft eyes and tiny rebellion that is only spiced submission is in a part for which she was born and raised. She is, in the story, an exquisite little apostle of non-resistance, that which resists the most with big-hearted men. The very purity and trusting simplicity of her love wins a man who is compelled to sacrifice all material considerations to wed her when he might have wronged her. The best in him, like the best in all of us, gives right recognition where there is nothing but right in the offering of woman's love.

Scene from "The Waifs" (Ince).

"The Waifs."

"The Waifs" has a theme that will be popular to the end of our days, inasmuch as our days mean constant struggle with baser impulses and weaknesses of human nature for those of us whose blood runs red. And there is nothing more fascinating for an audience composed largely of people who know the sting of poverty to follow than the varying drama of two unfortunates who rise through mutual helpfulness, when either might falter and fail alone. The theme admits of a thousand variations, and "The Waifs" is in many respects one of the best of its kind yet shown. It is especially strong in types and characterization, with moments of intense psychology, but it is marred by some inconsistencies of location. Those inconsistencies are not beyond remedy even now, for no reason exists why the action should be placed at Mentone, a famous resort in the French Riviera. Better keep out of the Riviera unless the story calls for that setting.

"Rags."

Jane Grey as "Rags" is in many respects a change from the heroine usually shown—she has such a distinctive individuality of her own and she is a welcome change at times, but the roles to which she would be suited are comparatively few. She is a rare type in a part that exactly suits her, thanks to the Ince success in selecting the right interpreters for specific work. The story is interesting and artistically treated, the subtitles things of beauty in themselves.

"Tangled Hearts"

A Bluebird Photoplay in Which Husbands, Wives and Lovers Become Sadly Confused—Cast Is Well Balanced.

Reviewed by Lynde Denig.

THREE strikingly fine looking women, who happen to be capable actresses as well—Louise Lovely, Agnes Vernon and Marjorie Ellison—give "Tangled Hearts," a Bluebird photoplay, produced by Joseph De Grasse, its first claim to distinction. Stronger pictures with more interesting, if not more intricate plots have appeared on this program, but to compensate for any weaknesses in the story there is this most engaging triple alliance. Feminine beauty, radiantly attired, we have in abundance, and as one or another of the young women is on the screen most of the time, the picture maintains a certain attractiveness, enhanced by rich settings and superb exteriors.

The author of the scenario, Ida May Park, chose a difficult thesis, and a failure to give it an entirely convincing dramatic exposition is not surprising. Instead of extolling the virtues of friendship after the usual custom, the author aims to point out its possible dangers, as exemplified in the career of a sociable club man, who is always ready to be of service to any of his friends, even when his kindnesses mean neglect of the little attentions that might please his wife.

Enough of the relationship of this pair is shown to indicate the possibility of a break when the first cause for a serious misunderstanding arises. Provocation is offered in the very complicated mix-up caused by Seaton's effort to aid his friend, Mrs. Hammond, by consenting to adopt the unacknowledged child of whose existence her husband never dreams. Thinking to better matters, but in reality making them more involved, Seaton returns the little girl to the Hammond household, telling the husband that he (Seaton) is the father. Nearly everybody in the story, including a pretty widow and her bashful suitor, works at cross purposes, and there is no lack of domestic fireworks.

Considering the difficulties to be overcome in handling a really intricate plot, Director DeGrasse deserves credit for bringing out the purposes of the picture, for those who follow it with strict attention. Lack of attention will mean a quite hopeless confusion and a misunderstanding of the motives of the characters. While the three actresses dominate the production, as previously intimated, the performances of Lon Chaney and Haywood Mack are not wanting in force. Jay Belasco is scarcely the type for a bashful lover.

"The Supreme Temptation"

Five-Part Vitagraph Production Presented With a Large Cast Figures on the Program of the V-L-S-E.

Reviewed by Margaret I. MacDonald.

IN THIS production which savors strongly of melodrama, appear some of the best of Vitagraph talent. But in spite of this fact there is weakness and confusion of construction strongly evident throughout the play. The story is morbid, and deals primarily with a theme that has been used to excess, and in fact it has not one earmark of the Vitagraph product as we know it.

The story, which in the first reel is told in a fairly straightforward way, deals with the career of young Herbert Dubois, who has been studying medicine in Paris. He falls in love with a pretty grisette and marries her unknown to his parents. A misunderstanding causes the grizette to leave her husband, who later fights a duel with a man whom he believes has insulted his wife. After graduating in medicine he returns to his home and falls in love with another girl. In the meantime his father because of financial difficulties commits suicide. Considerable time is given over to the recital of love incidents between Herbert's sister and his chum, and also to minor business that is intended in many instances to add a touch of comedy. And it may be said, some of the comedy touches are good in themselves, but are superfluous in this production, and have the appearance of being needless departures from the main

thread of the story. The "Supreme Temptation" comes to Herbert when called to perform an autopsy on a young woman who is reported to have died suddenly. He discovers to his dismay that the woman is his former wife, and not dead, but merely in a cataleptic trance. He is about to end her life by a turn of his scalpel when his better nature conquers. On his

Scene from "The Supreme Temptation" (Vitagraph).

return to his own home he is greeted with the news that in his absence a baby boy has been born to him, and at the same time a telephone message tells him that the woman whom he has just left is dead.

"The Millionaire's Son"

L-KO Company Turns Out a Very Successful Comic in Three Reels, Featuring Ray Griffith and Alice Howell.

Reviewed by Robert C. McElravy.

SUCCESSFUL nonsense is one of the hardest things to achieve in moving pictures, and it is not often that a company gets the side-splitting effects that are found in this three-reel offering. In purely comic creations, such as this, there is usually a threat of vulgarity running counter to the humorous effort, and the two forces are found to conflict.

This particular number is full of clean merriment from start to finish. It is low comedy without any great offense, and resembles more than anything else an animated series of comic newspaper cartoons. The characters are really "carica-

Scene from "The Millionaire's Son" (L-Ko).

tures," subject to all sorts of exaggerated human impulses, burlesqueing life in every movement and yet close enough to it to bring the desired laugh. It is a clever variation of the ordinary slapstick and knockabout acting, and if anything more difficult to get over satisfactorily.

Ray Griffith appears as the son of a millionaire, whose father decides to make a man of him. He goes to work on the section and falls in love with a hashhouse lady, impersonated by Alice Howell. She is already beloved by the section foreman, a hardy individual with a black mustache and a bad disposition.

The rivalry is intense from the beginning and, seeing that fair play will not win for him, the foreman determines to have the lady's life. He and his accomplices tie her to the railroad tracks, immediately in front of a drawbridge. The hero leads a rescue party.

The closing reel is full of tense situations, in which laughter mingles with genuine thrills. The substitution of the miniature bridge and engine for the real thing is cleverly managed. The engine climbs up the bridge, just as the draw is swung open and plunges into the water below. The hero then, of course, saves the girl and the villain perishes in an appropriate manner.

The offering as a whole is one of the best of the type yet offered by this company. The photography is good throughout.

"My Partner"

A Five-Part Adaptation of the Well-Known Play by Bartley Campbell for the Mutual Program, Featuring Burr McIntosh.

Reviewed by Margaret I. MacDonald.

THE opening of a chestnut burr revealing as it does so the head of the celebrated actor, Burr McIntosh, is the pleasant novelty, and happy idea on the part of somebody, that has been used to open this number of the Mutual Masterpictures De Luxe. The old play, "My Partner," has that combination of romance and melodrama that will never cease to please as long as the maiden and the lover exist. The play, written originally by Bartley Campbell, seems to have suffered slightly, however, in adaptation. It will be remembered that Mary Brandon's relationship with Ned Singleton, the young partner of big Joe Saunders, required that he marry her, that he refused, and that Joe Saunders' sense of honor and love for the girl he had known since a child caused him to break his partnership with Singleton. It will be remembered also that the hypocrite Scraggs in an attempt to steal the gold which the partners had just divided, having seen Saunders ride away from the cabin, entered and killed Sin-

Scene from "My Partner" (Mutual).

gleton, and that Joe Saunders was arrested and tried for the murder of his partner before it was discovered that Scraggs was the murderer, and that in order to preserve Mary's good name Joe says that Mary was his wife. To the spectator who is unfamiliar with the play it is not clear why Singleton persistently refused to marry the girl he loved.

In the supporting cast are Mary Mantell, James Ryan, Marie Edith Ellis, Curtis Cooksy, Goldwin Paton and John Leech. The production contains many charming touches, and will be enjoyed as a play of the old school.

"The Brigadier Gerard"

Five-Reel Red Feather Production Features Lewis Waller in Spirited Role of Famous Braggart.

Reviewed by Robert C. McElravy.

SELDOM does a screen adaptation adhere so closely in general effect to the original atmosphere of the fiction story as happens in this fine production. Those familiar with A. Conan Doyle's dashing hero, whose capacity for boasting was only equalled by his ability to carry out his boasts, will see him faithfully shadowed on the screen in this release. Lewis Waller plays the part with rare distinction, and is surrounded by a supporting cast that does not disappoint; in fact, the work of A. E. George, Fernand Mailly and Madge Titheradge, as Napoleon, Talleyrand and the Countess, is quite on a par with that of the name part.

It is a brave, thrilling episode in the life of the hero that is here pictured. Napoleon, to whom Gerard is attached by past service and undying loyalty, is seen stationed somewhere outside of Paris. The city is in revolt and Talleyrand has turned traitor to the great leader.

Napoleon must have certain papers in possession of the Countess de Rocquelaure in Paris. He commissions Gerard to obtain them, a dangerous errand indeed. The latter, turning a deaf ear to the taunts of his fellow officers over his previous exploits, dons citizen's clothes and rides forth.

He is at the time known as Captain Gerard, and it is in this

story that he wins his promotion and becomes brigadier. His love for the Countess develops naturally as he seeks to recover the papers taken from her by Talleyrand. The Countess, as portrayed by Madge Titheradge, is a most alluring personage.

The clash with Talleyrand and the affair of the cabinet make strongly dramatic scenes. The production throughout is elaborate and beautifully staged, the production evidently being made in England. The suspense in the closing scenes is

Scene from "The Brigadier Gerard" (Universal).

excellently maintained. There is a gradual rise to a climax in the fourth reel, then a fall, as it looks as though Gerard had failed, and finally the discovery of the papers in Tallyrand's cloak and his restoration to favor in the emperor's eyes.

Raver Corporation Offerings

"Driftwood," from Play by Owen Davis; William J. Locke's "The Fortunate Youth"; Official Austrian War Pictures.

Reviewed by Lynde Denig.

"Driftwood."

IN BRINGING Owen Davis's drama, "Driftwood," to the screen, the author of the scenario, Anthony Kelly and Director Marshal Rarnum revealed a full comprehension of the emotional possibilities of the story. The picture, very capably produced by the Ocean Film Corporation, is conspicuous for the emphasis placed on the intense emotions of the characters in situations of strong theatrical effectiveness. That "Driftwood" will be a popular photoplay seems practically certain, for it contains just the elements that make for popularity—a strong sex interest, a heroine who is made to suffer the consequences of an indiscreet love and tense dramatic moments, such as Mr. Davis knows so well how to devise.

Scene from "Driftwood" (Raver).

Director Farnum adopted a method of construction much in vogue with the producers of sensational melodramas, and, it should be added, a method well suited to a story of this description. To startle an audience into attention, or to drive home the intense meaning of a situation, he used close-ups with the greatest freedom and he allowed his players plenty of liberty in expressing feeling. At times there is danger of the parts being over-acted and of the close-ups losing significance because of the dulling effect of repeated "punches"; but the danger does not become a reality to mar the impression of a stirring photoplay.

Exceptionally attractive in the m tters of lighting, tinting and locations, is the opening of the first reel, introducing Helen Warner and her lover on the evening of a clandestine meeting. Also, the development of the story in this reel is worthy of comment; for in a natural, logical manner we are given an idea of the characters and led to the automobile accident which separates Lawrence and his sweetheart. Subsequent reels, if less smooth in construction, offer plenty of dramatic conflict and striking climaxes, such as that in which Helen learns that her seducer is her sister's husband, and the final scene showing how the girl is forced to overcome morbid scruples and accept Lawrence as a husband.

Vera Michelena is least successful in suggesting injured innocence and at her best when the character of Helen requires an air of sophistication, or emotional outbursts. Harry Spingler does very well as her sweetheart, whereas Charles Graham is satisfactory as a lawyer who pays more attention to his stenographers than to business.

"The Fortunate Youth."

Stories by William J. Locke have come to signify a whimsical quality and when this is absent one feels that the author is not being presented at his best. Mr. Locke's "The Fortunate Youth," as revealed in pictures by the Ocean Film Corporation, is a case in point, for there is little of the charm that distinguished "The Morals of Marcus" and "The Beloved Vagabond"; little, in fact, that suggests the spirit of the gifter English novelist.

As prepared for the screen the story becomes American in settings and characterization, although Paul Kegsworthy, "The Fortunate Youth," is followed from boyhood to manhood on a career that leaves him married to a princess and a member of the House of Parliament. Perhaps the substitution of an American for an English atmosphere is in part responsible for the loss of the Locke spirit; but granting the absence of

Scene from "The Fortunate Youth" (Raver).

this, we still have a story of some interest that at its best is decidedly sympathetic.

An audience is most likely to respond to the trials and sorrows of Paul in the days of sensitive youth, when he is abused by his step-father and ignored by the boys of the neighborhood. Many of these scenes are attractively presented and played with feeling by a young actor whose name is not given in the cast. Grown to maturity, Wilmurth Merkyl steps into the part of Paul, whose rise in fortune from an artist's model, to an actor, to a Parliamentarian, is astonishingly rapid. The plot is clearly developed and altogether is not more improbable than one might expect in a frankly romantic tale. A few inconsistencies and slips in direction probably will not be noticed by the casual spectator. Chief in support of Mr. Merkyl, an excellent type for the character of Paul, are Lilie Leslie and William Cohill.

"Austria at War."

Announced as bearing the endorsement of the Austrian government, these two reels, photographed under the supervision of two of the Emperor's staff officers, are of interest in showing the activity of the Austrian army on the battlefront—the movements of large bodies of troops, the wonderful feats of engineering accomplished in an incredibly short time, and even more especially, in giving close vews of the artillery in action.

There are many views of places and military operations made famous in the headlines of newspapers—Lemburg, Lupkow Pass and Turka among them—and one receives a very fair notion of the type of men constituting the Austrian and Russian armies. The Russian prisoners appear numerous enough to form the nucleus of a new army. Intelligently edited and sub-titled, these scenes will be found instructive. Photography is clearer than that in the average war film.

"The Lost Bridegroom"

John Barrymore Scores Again in Famous Players Comedy-Drama Written by Willard Mack.

Reviewed by George Blaisdell.

THERE is a fine blending of comedy and dramatic elements in "The Lost Bridegroom," the Famous Players five-part subject, released on March 20. John Barrymore is the featured player. Mr. Barrymore is provided by Willard Mack with a story that gives the player many chances for injecting his inimitable "business"—and it is that personal note that raises the picture above the average. There is pathos, too, as

Scene from "The Lost Bridegroom" (Famous Players).

well as comedy—and at no point is it more marked than in the scenes having to do with the boy and the puppy.

The story touches high life and low life. Use is made of the frayed smash-on-the-head-lost-memory stuff, but it is convincingly handled. Bertie Joyce, going home from the prenuptial bachelors' dinner, is set upon by thugs and robbed of his money and about everything else, too, except his trousers, shoes and undershirt. He wanders into a saloon; the niece of the owner is interested in the "nut" and it is decided to care for him pending the offering of a reward. Thieves train Bertie to open safes. It is on the first "job," the home of his fiancee, by the way, that Bertie meets stirring adventures that result in a fight and receives the awaited blow that restores the mental balance and also Bertie to his friends.

There is excellent support. The types are selected with care. There are, for instance, Jack Dillon and Tammany Young as the light-fingered and strong-armed gentry; Edward Sturgis as Slim Denny, the "dope" whose skill on combinations is waning; Hardie Kirkland as the saloonkeeper and "fence," and June Dale as Madge Kirkland. Katherine Harris is the nancee and Ida Darling the prospective mother-in-law, and both are convincing.

"The Lost Bridegroom" will be liked. The interest is established at the beginning and is maintained throughout. Mr. Barrymore always makes entertainment that is different; and this subject is no exception to the rule. James Kirkwood is the producer.

"Paths That Crossed" (Biograph).

So much has been written and said concerning the "sex problem" on the screen that unusual interest attaches to the novel treatment of this theme in "Paths That Crossed," the Biograph feature in the regular service scheduled for release on April 5. This is a strong story of retributive justice, which is visited upon a man of loose morals after his self-indulgence has brought him to a desperate pass. At the moment when success seems within his grasp, his downfall is swiftly accomplished by the culmination of circumstances attending three women whom in the past he has wronged—his wife, his unknown daughter, and the actress for whose sake he nrst transgressed.

Charles H. Mailes plays with masterly sincerity the role of the social outlaw. The character is one which might easily have been portrayed unsympathetically; Mr. Mailes makes of him a scoundrel whose redemption is yet to be hoped for, until the final circumstance proves him lost to all sense of decency—a conception that grips the interest of the spectator and holds it between absolute detestation and faith in human nature. Effective work is done in difficult roles by Claire McDowell, Vola Smith and Jose Ruben.

On the same week's program is a particularly strong Biograph re-issue directed by D. W. Griffith, entitled "Three Friends." Blanche Sweet and Henry Walthall have the leading roles in this effective picture of life in a factory town.

Pallas Picture With Two Endings.

For the first time in the history of motion pictures, a photoplay with both a happy and tragic ending will be supplied to exhibitors on April 3, when Pallas Pictures will release on the Paramount Program, Lenore Ulrich in "The Heart of Paula."

In producing "The Heart of Paula," the novelty of putting out a photoplay with two endings to meet the requirements of the exhibitor according to the liking of his patrons is conceived purely by accident.

Upon completion of this picture with its two endings the decision was made all the more difficult because of the excellence of both. It was then decided to exploit the production with the original ending together with the additional film presenting the other. Thus each exhibitor may either have the opportunity of selecting the ending which he feels his patrons like the best according to the tastes of his locality, or he may exhibit both endings and leave it to his audiences to decide for themselves which they think the most appropriate.

The photoplay discloses a Mexican romance of timely interest and displays Lenore Ulrich in what is conceded to be one of the best characterizations yet undertaken. The success of this girl-star on both the screen and the speaking stage has gained her country-wide popularity, and her appearance in the forthcoming Pallas-Paramount release is being looked forward to with no little interest. Judging from advance reports "The Heart of Paula" will prove one of the greatest successes yet released under the Pallas Picture brand, its various merits offering on the whole a stirring romance effectively produced by directors and players alike. Supporting Miss Ulrich in her latest film are Forrest Stanley, Howard Davies, Herbert Standing, Jack Livingstone and Velma Lefler.

Pioneer Feature Film Busy.

The booking department of the Pioneer Feature Film Corporation, 126 West 46th street, is kept exceedingly busy these days, booking their latest acquisition, "The Mother Who Paid." This is a five-reel production featuring the famous tragedienne, Regina Wethergran, whose histrionic art is on the same high plane as Sarah Bernhardt. Nathan Hirsh, the president of the Pioneer, informs us that his staff of bookers is just as busy taking advanced dates on a future release entitled "The Folly of Sin." This is a five-reel production enacted by charming screen favorites, Miss Joan Peterson, Charles Wieth and George Tolway. The story is strong and fascinating and dealing with the price demanded from the devotees.

Babe Gorman, the famous child star of "The Little Orphan," is making a tremendous hit and has been booked together with the feature as the Star attraction throughout Proctor's Circuit. She has also appeared at the York theater for four consecutive days, this week. She was so well liked that she received several bunches of flowers from admirers.

"Forbidden Fruit" Passes Chicago Censors.

The Ivan Film Production "Forbidden Fruit" has been passed by the Chicago Board of Censors. The General Feature Film Company of Chicago, who distribute Ivan productions through Illinois, have been anxiously awaiting the license to exhibit this picture in Chicago, as the demand from exhibitors in the Windy City for this subject was big. In Cincinnati Safety Director Friedlander announced there would be no interference with "Forbidden Fruit," against which a complaint had been made by Rev. John Herget. Mr. Friedlander announced that the eliminations made by the State Board of Moving Picture Censors had been made.

The Portoscope Portable Projector Finds New Fields.

The Motion Picture-Scope Co. of Chicago has arranged with the San Juan (Porto Rico) Film Exchange to handle the Portoscope Projector in Porto Rico and San Domingo. Traveling exhibitors are finding the natives interested in moving pictures, and it is believed there is a good field for small projectors in that country. The Motion Picture-Scope Co. also recently completed negotiations with the Northern Pine Manufacturers' Association of Minneapolis to use the Portoscope portable projector for exhibiting film they have made, illustrating the source of supply of pine lumber in the northwestern regions, in order to overcome a prevailing impression that none of this timber is obtainable. Lecturers employed by that association will cover a large part of the country, showing the film and lecturing on the advantages of pine lumber.

Ludwig Hommel & Co. in New Home.

Hommel's—The - Everything - for-Your-Playhouse-People, 422 First avenue, Pittsburgh, Pa., moved their showrooms and warehouse on March 24 to 947 Penn avenue, Pittsburgh. Hommel's popularity and patronage among the exhibitors has grown to such an enormous extent that in order to carry enough stock and a large enough variety of stock to meet the demands of his trade, he must move, else he would soon have to roof over his fire escapes and place some of his stock underneath these roofs.

Hommel's is to be congratulated on the enormous growth of his business. This increased growth is due to Hommel's square dealing and prompt service, which have built up a trade for him that is remarkable to contemplate.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

THE BUTLER (Lubin), March 13.—Edwin McKim, the writer and director of this one-reel farce, has arranged matters so that D. L. Don, who plays the butler, is a very busy man all through the picture. Mr. Don's efforts and those of the supporting company result in considerable laughter. Florence Williams, Patsy DeForest, George Egan and Charles Leonard are in the cast.

THE SELIG-TRIBUNE, NO. 21, 1916 (Selig), March 13—Torpedo boat Sampson launched at Quincy, Mass.; Cambridge crew at indoor practice; Grand Trunk Railway station fire, Montreal; French soldiers at Doiran, Greece; Atlantic Fleet in Guantanoma Bay; "Cubs" enroute to Tampa, Fla.; students building road, Berkeley, Cal.; 73d Battalion reviewed, Montreal, Can.; war scenes, Kraguyevatz, Serbia. This last news item is very interesting.

PUTTING THE PEP IN SLOWTOWN (Vitagraph), March 13.—This one-reel comedy was written and produced by Wally Van, who plays the star part. The complications are full of humor and the production full of the same quickening influence that Wally injected into Slowtown. A rattling good one-reeler. Zena Keefe and William Shea help in the good work.

HAM AGREES WITH SHERMAN (Kalem), March 14.—Ham and Bud are the proud fathers of a one-reel photoplay on a timely subject. They have entirely original ideas as to how war should be carried on, but their strategy will never find a place in the text books. It is an amusing bit of burlesque, except when Ham turns his attention to the slaying of minute but persistent enemies of all mankind. Porter Strong and Norma Nichols have important and well-played characters.

THE EVELESS EDEN CLUB (Kalem), March 15.—A review of this picture was printed in the issue of March 18, page 1851. It has a very good plot and is capitally played by Ether Teare, Jack MacDermott and Gus Leonard.

NERVE AND GASOLINE (Vim), March 16.—Plump and Runt and a brokendown "fliver" suffering from auto-intoxication supply most of the hilarity in this one-reel farce. Those who love to laugh at the antics of clever knockabout comedians will give this picture a hearty greeting.

THE GIRL WHO DARED (No. 71 of the "Hazards of Helen" Railroad Series) (Kalem), March 18.—The familiar story of the man who followed the lion tamer from town to town in the hopes that something would happen to him, would be more than satisfied with the stunt performed by Helen Gibson in this picture. She swings from a bridge to the tender of a moving engine, and just escapes with her life. The realism in this photoplay will make the spectators hold their breath. Miss Gibson also rides standing astride of two horses. Franklin Hall, Percy Pembroke, Clarence Burton and Robyn Adair complete the cast.

VERNON HOWE BAILEY'S SKETCH BOOK OF PHILADELPHIA (Essanay), March 15.—The first five hundred feet of the reel is taken up with Mr. Bailey's artistic and interesting drawings of the principal buildings and parks of Philadelphia. The remainder of the reel shows scenes among the Navajo Indians in New Mexico. An excellent educational film.

DARE-DEVIL BILL (Lubin), March 18.—As Billie Reeves plays the title role in this one-reel comedy, it is safe to assume that his heroic conduct has no foundation in fact—and such is the case. Billie pretends that the name Dare-Devil Bill is his by right of valor, in order to frighten off his rival. The picture has many points of merit. Written by Clay M. Greene and produced by Earl Metcalfe.

A FLOCK OF SKELETONS (Kalem), March 17.—The scheme of this one-reel farce is cleverly conceived. It gives the actors the utmost freedom in introducing funny business, but keeps the plot always in sight. Rose Melville has caught the tricks of her new trade with surprising ease, and bids fair to become a female Charlie Chaplin. Richard Purdon, Olive West, Mary Kennedy, Henry Murdock, Frank Munzey and Robert Ellis are members of the cast.

FREDDY AIDS MATRIMONY (Vitagraph), March 17.—Lively action has been supplied with a liberal hand in this one-reel comedy. The story reveals Freddy as a quick-witted young gentleman who is always ready to take advantage of a situation. William Langman, Daisy De Vere, Jack O'Donnell, William Lytell, Jr., and Tod Talford constitute a competent cast. Produced by Frank Currier.

THE TOLL OF THE JUNGLE (Selig), March 18.—C. J. Buckley is the author of this one-reel Jungle-Zoo drama. It introduces the animals into the plot cleverly, has a fairly good story, and is well played by Wheeler, Oakman, Edith Johnson, Harry Lonsdale and Walter Beckwith.

General Film Company Specials.

THE REGENERATION OF JIM HALSEY (Selig), March 13—The material used by Colin Campbell in writing this three-reel photoplay does not lack in strength, but several of the situations seem rather strained. Mr. Campbell's direction also is not always up to his usual standard—notably the scene where Meg escapes from the sailors and dives overboard after the captain. The story is after the Jack London school of fiction, a sea captain who is nearly ruined by drink and a female dope fiend who effects his regeneration, being the two leading parts. They are skillfully played by Thomas Santschi and Bessie Eyton.

THE STRANGE CASE OF MARY PAGE (No. 8, "The Perjury"—Essanay), March 13.—The testimony of Amy Lerue, which is continued in this number, tells more of Mary's theatrical experience and explains how Pollock came to back the company. Dan Page is then put on the stand and asked to describe the way in which he killed Pollock. His testimony is broke down by the prosecuting attorney and he confesses that he lied to save his daughter.

A GRIP OF GOLD (Biograph), March 14.—A nicely-developed two-part drama in which sympathy is aroused for a young woman, who becomes the unwilling accomplice of a crook. Claire McDowell plays with considerable feeling and other parts are intelligently presented by Charles Mailes, Ivan Christy and Jos Ruben. Walter V. Coyle directed.

JOYCE'S STRATEGY (Essanay), March 14.—The leading role in this two-reel drama is played by Joyce Fair. The father and mother of Joyce have separated and the little girl hits upon a plan to bring them together again. She is successful. The picture will appeal to the women and children in an audience and is an excellent specimen of what was once known as a domestic drama. Darwin Karr, Lillian Drew and Jack Paul assist in the playing.

THE REJUVENATION OF AUNT MARY (Biograph), March 15.—A three-part adaptation of the farce-comedy in which May Robson appeared on the stage for a number of years. The producers of the picture were not always successful in transferring the humor of the original production to the screen. The cast included Kate Toncray, Dell Henderson, Jack Mulhall, Gertrude Bambrick and Florence Lee.

THE GULF BETWEEN (Lubin), March 16.—A review of this three-reel photoplay is printed on another page of this issue.

UNKNOWN (Essanay), March 18.—Owen Davis at the time when he wrote a melodrama a week never conceived a more stagy villain than the "heavy" of this three-reel photoplay. There is plenty of excitement in the drama, and the director sacrificed established rule to pictorial effect by having a widow married in church, with bridal vail, orange blossoms and bridesmaids. The picture is well acted, with Marguerite Clayton, Ernest Maupain and Richard C. Travers in the cast.

MISS WARREN'S BROTHER (Vitagraph), March 18.—Mrs. Owen Bronson, the author of this three-reel drama, has evolved an interesting plot, and the acting has been intrusted to an excellent cast, which includes Joseph Kilgour, Ailene Pretty, Robert Whitworth, Charles Kent, Hentley H. Gordon and Arthur Cozine. The scenes are laid in this country and England. The production was directed by Theodore Marston.

Bluebird Photoplay.

THE FLIRT, March 26.—Five reels. A picture of Booth Tarkington's story of modern American life, directed by the Smileys and from a scenario by Lois Weber. It is an offering of unusual merit and will make a big hit. The acting and direction are first class. A longer review will be found in Moving Picture World, issue of March 25.

Fox Film Corporation.

GOLD AND THE WOMAN (March 12).—A six reel offering with Theda Bara as a double-dyed villainess. The picture has a fair value and has several excellent situations. For a longer review see elsewhere in this issue.

Metro Pictures Corporation.

HER GREAT PRICE (Rolfe), March 27.—Unusual in plot, extremely clever in development and admirably acted, is this five-part picture starring Mabel Taliaferro, supported by Harry Mortimer, Richard Barbee, George Faunceford and William Cahill. A review may be found on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 63, March 16.—Interesting items of this issue are dogs being trained to catch rats in the French trenches; California girls dancing with bare feet in the snow drifts of Central Park, New York City; the mid-winter boat regatta at Miami, Fla.; Uncle Sam rushing preparedness work at the Charleston, N. C., Navy Yard, and the N. Y. "Giants" at their southern training grounds.

BUNGLING BILL'S PEEPING WAYS (Vogue), March 16.—A slapstick comedy in which the comedy consists chiefly in knocking people down. In an effort to capture "Peeping Bill," the detective and the young lady's papa get the worst of the bargain, and in a chase by the police some rather amusing incidents happen. The comedy is not of a high class, or is it particularly rich in the comedy element.

THE TWIN TRUNK MYSTERY (Cub), March 17.—Billy Armstrong is featured in this farce-comedy, which has some very amusing touches but is vulgar in spots. The plot of the story is built around a theft of diamonds and the thieves discover all too late that they have taken the wrong trunk. The funniest thing in the comedy is the carrying of the trunks upstairs by the comedian.

SEE AMERICA FIRST, NO. 27 (Gaumont), March 19.—San Francisco is the subject of this issue. The views of the beautiful western city presented therein are exceptionally attractive and well photographed. It finishes with a sunset view of the Golden Gate. On the same reel with a cartoon of Charlie Chaplin and President Freuler signing the contract which binds Chaplin to the Mutual Film Corporation.

PANSY POST, PROTEAN PLAYER (Falstaff), March 21.—A clever idea is pictured in this comedy number. An actress, out of a job, conspires with the manager of an employment agency, and appears in various costumes before women who call for help. She hires out as a colored girl, Swedish girl and Irish girl before the trick is discovered. An amusing number of its kind.

CUPID AT COHEN'S (Beauty), March 23. A pleasing comedy number, telling the story of how a Yiddish restaurant keeper manages to marry off his two daughters, by employing a marriage broker. The types are good, Carol Holloway, John Sheehan, Dixie Stuart and others appearing. The Jewish marriage has been done in pictures before, but is here handled in a fresh enjoyable way. It makes a good release.

PEDRO THE PUNK POET (Falstaff), March 23.—A burlesque number, featuring a long-haired poet who goes about reading his doggerel rhymes. He is run out of an editorial office, gets in trouble with the landlady and has a hard time generally. This hasn't much plot, but is quite pleasing in some respects.

THE BUBBLES AND THE BARBER (Beauty), March 26. An eccentric comedy number featuring Orral Humphrey as a barber with temperament. He poses as a count, after swiping a dress suit from a clothesline. This contains a fair amount of humor, but has no great novelty in plot or situations.

PAUL'S POLITICAL PULL (Falstaff), March 28.—A comedy number in which two brothers impose upon their fat younger brother. The latter endures their cruel treatment, but when the uncle says he will leave his money to the one who does the most work he contrives to win the prize. The humor is of a quiet sort and proves quite entertaining.

A TRUNK AN' TROUBLE (Beauty), March 29. John Sheehan, Carol Holloway, Jack and Quercie Rossen appear in this eccentric comedy. The henpecked husband leaves home and meets with numerous adventures of a tar-real sort before his wife discovers him. The humor is just fair.

Mutual Film Corporation Specials.

CURLEW CORLISS (Mustang), March 17.—This three-reel Western number is based on a story by E. M. Power, a favorite fiction writer. The types are well drawn. Art Accord playing the cowboy hero. Nita Davis, the pretty young school teacher, and John Gough, the crooked brother of the latter. There is a good deal of quiet humor running through this. The most dramatic episode is the stage coach robbery, which is well pictured. The number tells a natural, entertaining story and the various incidents are convincing throughout. The hero saves the girl's brother at the close. A pleasing number of the quiet, natural type.

OVERALLS (Mutual Masterpicture de Luxe), March 18.—William Stowell, Rhea Mitchell, Estelle Allen and other talented members of the American Film Co. carry this play to a fairly successful climax. The plot of the story is ordinary, and treats of the love of two young women for the same man. The villains score heavily in the interest of the play. There is considerable padding noticeable throughout the picture, but at the same time a fair amount of interest is aroused in the spectator. It is a story of out-of-doors and is of a wholesome type.

THE FIFTH ACE (Thanhouser), March 22. A two-reel number, by Clinton H. Stagg, featuring Alice Lake, Wayne Arey and others. This pictures the way a card sharp breaks into a house party and throws suspicion on the hero. The card game is well put on. Later the crook tries to get away with a valuable necklace and the hero turns tables on him. This is well-constructed and holds the interest closely throughout.

IN THE SHUFFLE (American), March 28.—This three-reel number, written by Edward Kaufman, is a particularly strong study of the seamy side of life. It is almost a model of its kind, as it dips into the underworld without resorting to sordid methods and yet carries desirable dramatic strength. The shooting scene in the last reel is excellently handled. The best pictures the regeneration of a young gambler, who also pulls the girl's brother up with him into a better life. Edward Coxen, Winifred Greenwood, George Field, John Gough and others appear. A strong offering.

Paramount Pictures Corporation.

FOR THE DEFENSE (Lasky), March 13.—Fannie Ward and Jack Dean are featured in this production which is not quite as good as it might be. The story ends with a strong climax which helps toward redeeming it. There is a capable cast in support. This film was reviewed in last week's issue.

THE LOST BRIDEGROOM (Famous Players), March 20.—This subject, featuring John Barrymore, will make fine entertainment. There is a strong vein of light comedy running through it. So, too, there is pathos. An excellent cast aids Mr. Barrymore. The picture is reviewed at length in another column.

Pathe Exchange, Inc.

PATHE NEWS, NO. 19, 1916 (Pathe), March 4.—In this issue we see the Boston society folk enjoying themselves on the roof, despite the weather. Some interesting photographs of Frank Moran, the prize fighter, are also shown, and General Gloom being consigned to the depths of the Pacific Ocean by the citizens of Los Angeles.

PATHE NEWS, NO. 20, 1916 (Pathe), March 8.—In this issue are shown some interesting items, among which is the funeral of the victims of the last Zeppelin raid in Paris, a demonstration of the proper care of infants held by the State Department of Health at Albany for the benefit of mothers, the burning of an abandoned contagious disease hospital at Albany, and other equally important events.

LUKE PIPES THE PIPPINS (Phunphilms), March 15.—With the exception of a much-abbreviated costume worn by one of the young ladies in the play there will be found much that is pleasing in this comedy. There seems no excuse, however, for the young lady's failing to cover her lower extremities from the middle of her thighs down to her ankles. The story of the film treats of a bunco booking agency kept by Luke. The types that frequent the place are interesting, and much of the comedy is exceedingly good.

IN SOFT IN A STUDIO (Starlight), March 22.—A production in which Heine is kidnapped by a sculptress, taken to her studio as a model, and eventually made violent love to, while Louie looks through the skylight with an expression of envy and chagrin. There are spots in this farce-comedy that are exceedingly raw, bordering on the absolutely vulgar, in spite of the fact that the ordinary audience might find it exceedingly amusing.

Pathe Exchange, Inc., Specials.

THE RED CIRCLE, NO. 13 (Balboa), March 11.—The last but one of this excellent serial is entitled "Branded As a Thief" and savors of an approaching climax. June Travis has been arrested as the "Red Circle" thief and has been released on bail. Max Lamar has told her of his love for her, and has been obliged at the same time to admit her guilt. "Smiling Sam" has breathed his last, after placing the police on the trail of June. An interesting episode.

Signal Film Corporation.

THE GIRL AND THE GAME, NO. 13 (Signal), March 20.—"A Fight for a Fortune" is the title of this chapter of the serial. Helen this time again boards a train and fights a couple of men who have stolen a valise containing valuable papers. She succeeds in getting the valise, jumps from the moving train and is followed by the men, who overtake her and are about to take possession of the valise again, when Rhinelander appears on the scene. This is one of the most thrilling episodes of the serial.

Triangle Film Corp.

THE BRIGHT LIGHTS (Keystone), Feb. 20.—Fatty and Mabel in new adventures, some very stormy ones of terrific action, including the collapse of a building in which the rescue of Mabel is undertaken by Fatty and a party of Jack Tars.

WIFE AND AUTOMOBILE TROUBLE (Keystone), March 5.—Exactly what its title describes: the adventures of a married man who bought a Flivver for his typist pursued by a jealous wife. Willie Collier amusing in the lead.

THE VILLAGE VAMPIRE (Keystone), March 12. A melodramatic travesty made interesting by well-known Keystone methods and the personality of Billie Bre-kwell in the title role.

THE MORAL FABRIC (Kay-Bee), March 19.—A story built around an important social problem and interesting in itself, but made to drag by lack of variety and contrast in the action.

THE RAIDERS (Kay-Bee), March 26.—A stock exchange story on familiar lines, that of the plotted ruin of a capitalist and his rescue by an obscure clerk and his spirited daughter, a mild revival of what has already been shown in smaller releases.

Universal Film Mfg. Co.

THE MISSING LOCKET (Rex), Feb. 11.—A nice child's story, featuring Baby Early as a poor little girl. She is suspected of stealing a locket at a party, but it turns out to be only some food she wanted to take home to her crippled brother. The close has a good pathetic touch. Very pleasing.

THE DESPERADO (Lacmmle), March 22. A western number, by Calder Johnstone, featuring Rupert Julian as a bandit who saves the life of a child at the cost of his own. This is graphically presented and makes a number of strong interest.

A FRIEND, BUT A STAR BOARDER (L-KO), March 26.—A very funny low comedy number, featuring Billy Ritchie, Peggy Pearce and Gene Rogers. The star boarder stirs up trouble between Billy and his wife. Not much in plot, but full of amusing antics and ends up with a wild ride in the rain. A good number of the type.

THE JANITOR'S BUSY DAY (Nestor), March 27.—An Al E. Christie number, in which most of the Nestor company appear. The scenes are taken in a theatrical boarding, or rooming, house and contain numerous amusing incidents. A characteristic number.

THE GASOLINE HABIT (Imp), March 28.—This comedy, by Roy Clements, will bring joy to lovers of Ford jokes. Victor Potel buys a Flivver and a funeral director immediately hands him his card. The Ford slips out of his hands while he is cranking it, and flys up in a tree. Well pictured and amusing.

THERE'S NO PLACE LIKE HOME (Rex), March 28.—A pleasing little number, by Lois Weber, picturing the experiences of a small boy who runs away from home and returns later in a penitent frame of mind. This has a sympathetic note and should appeal to old and young.

HE ALMOST ELOPED (Nestor), March 31.—A pleasing comedy number by Edwin Roy Coffin, featuring Billie Rhodes, Betty Compson, Ray Gallagher and Harry Rottenbury. Ray invades a girl's school and escapes on the toe of a policeman's boot. A typical number of the sort, with swift, amusing action and strong in feminine beauty.

A SERPENT IN THE HOUSE (Powers), April 1.—A comedy number, featuring Fritzi Brunette, Val Paul and others. A married couple take the young wife to the beach and her husband, full of jealous suspicions, follows. The maid and her lover also furnish part of the fun. This is fairly strong.

Universal Film Mfg. Company Specials.

PIRATES OF FINANCE (Universal Special), March 27.—No. 16 of the "Graft" series. In this instalment Robert Harding has a clash with political grafters and financial magnates. The campaign scenes, in which he is elected mayor, are elaborately staged and fairly dramatic. Later he saves Dorothy from an attack by gangsters. Stone, the last of the "Fifteen," escapes his clutches temporarily. A number of average strength.

AUTUMN (Red Feather), March 27.—A five-reel story of the Northwest, written and produced by O. A. C. Lund. This features Violet Mersereau, Wm. Welsh, Paul Panzer, Clara Beyers and Lieut. Percy Richards, the latter making his initial appearance in films, and a very creditable one. The story is complicated and excellently handled throughout. A Chinaman tells of incidents happening eighteen years previously, which are connected up with the present in a convincing way. The settings are picturesque and there is strength in the plot and action. The averted hanging makes a dramatic feature. A strong number.

A MODEL HUSBAND (Victor), March 29.—A two-reel number, by Sam Greiner. This starts out in an amusing way, but the quality of the comedy is marred by certain vulgarities. The plot is strong enough, picturing the exposure of a hypocritical reformer, but the handling is not of the best and toward the middle of the story the interest weakens. More sincerity and less burlesque would have made this stronger.

SCORCHED WINGS (Imp), March 31.—A three-reel number, by Raymond L. Schrock, featuring Betty Gray as an impressionable girl, just learning her power over the masculine sex. She comes near to taking the fatal step before commonsense awakens her to the meaning of true love. This is consistently, if quietly, worked out and makes quite an interesting study of blossoming womanhood. Not powerful, but entertaining and convincing. Curtis Benton, Harry Spingler, John Clark and others are in the cast.

V-L-S-E, Inc.

THE HUNTED WOMAN (Vitagraph), March 6.—This five-part adaptation of the novel of the same name by James Oliver Curwood, has been directed by S. Rankin Drew, with singularly fine results. Virginia Pearson plays the title role in an impressive manner. An excellent supporting cast includes Ned Finley, George Cooper, Frank Currier, Denton Vane, Chas. Wellesley, Harold Foshay, Mae Greene, Billie Billings, and S. Rankin Drew himself. The production presents a human drama that will please wherever it is shown.

THE HERO OF SUMBARINE D-2 (Vitagraph—V-L-S-E), March 13.—A stirring picture featuring Charles Richman. It is a patriotic drama, but first of all it is a drama. In the cast are Eleanor Woodruff, Anders Randolph, J. Rogers Lytton, James Morrison, Charles Wellesley, Thomas Mills and Zene Keefe. In the making of the picture the United States Government co-operated. The subject was reviewed at length in the last issue, on page 2023.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 21, 1916 (Vitagraph), March 14.—Greek army evacuating Salonika; Mardi Gras at New Orleans; trial trip of destroyer Porter, Rockland, Maine; fashions; San Diego gunners with trophy; Cleveland Boy Scouts hunt lost comrade; Secretary MacAdoo sails for South America; S. S. battleship Tennessee leaves Old Point Comfort; Chicago "Cubs" at Tampa, Fla.; U. S. Troopers invade Mexico; Brigadier General Pershing; Mexican soldiers on the March; Major General Funston; Krazy Kat, Bugologist, cartoon.

THE SUPREME TEMPTATION (Vitagraph), March 20.—A five-part picture scarcely as meritorious as the general run of Vitagraph productions. The cast is a large one, including Antonio Moreno, Chas. Kent, Dorothy Kelly, Mary Maurice, and a number of other Vitagraph players. Poor construction is one of the glaring faults of the production, while the theme is a much-hackneyed one, treating, as it does, of the youth who goes from home to study, becomes enamored of a pretty grizette, and marries her. The first reel is devoted to telling the story of the financial crash of the father of young Dubois. The rest of it tries to follow two love stories, and inserts a long chapter in the Paris career of young Dubois. The manner in which the story is presented is confusing.

THE HEARST-VITAGRAPH NEWS PICTORIAL, NO. 22, 1916 (Vitagraph), March 17.—Scenes of the Villa raid at Columbus; Trinity Church burns, Cincinnati, Ohio; "The Human Fly," Oakland, Cal.; Better Babies Exposition, Chicago; Phillies at St. Petersburg, Fla.; building tabernacle, Chicago; Pullen wins auto race, Los Angeles; British troops at Salonika; Fashions; Krazy Kat and Ignatz Mouse cartoon, "At the Circus."

World-Equitable.

PASSERS-BY (Equitable), March 20.—S. E. V. Taylor made this rather disappointing adaptation of the play of the same name by C. Haddon Chambers. As pointed out in a review on another page, the spirit of the original work is lacking. Charles Cherry, Marguerite Skirwin and Mary Charleson are in the cast.

Miscellaneous.

BRITAIN PREPARED (Chas. Urban), March.—Several thousand feet of film comprise this splendid collection of scenes illustrative of Britain's accomplishments in the organization of a new army, and the manufacture of munitions during the heavy siege of the present war. Views of the Grand Fleet in the North Sea, the submarine service, and the destroyers are also a part of the collection.

AMERICANISM (Will S Rising), March.—A one-reel patriotic film showing some excellent views of the naval parade at New York, close-ups of "The Mayflower," and some scenes of the jackies parading on Fifth avenue. Some of these scenes were taken from the deck of the Mandalay. The Birth of Old Glory and some impersonations of Presidents, past and present, are also a part of the film.

LESSER GIVES REASONS.

Tells Why V-L-S-E Markets "The Ne'er-Do-Well"—Will Maintain Permanent Offices in New York.

DISCUSSING his reasons for releasing "The Ne'er-Do-Well" through the V-L-S-E, Inc., Sol L. Lesser, who two months ago purchased this picture from Colonel W. N. Selig for $150,000, said: "After six weeks' campaign the offers for bookings on "The Ne'er-Do-Well" came in so fast that I was compelled to seek the assistance of a national organization for distribution. While my plan of marketing direct to the exhibitor would have been a success and brought big results, I was here afforded a quick opportunity for quick returns on my investment through the V-L-S-E, as I feel that their policies are right policies and the lasting ones.

"Then, besides, the deal takes a great deal of work from my shoulders, and releases me for other activities I now have in progress. Had I handled "The Ne'er-Do-Well" by direct booking, it would have been months before I could have turned to my other propositions.

"From the inquiries received, and the enthusiasm shown in 'The Ne'er-Do-Well' in the past two months I can unselfishly say that the productions will make a record wherever it plays, and I do not consider it second to any picture on the market to-day.

"I had opportunities to market 'The Ne'er-Do-Well' through the various programs, but during my two weeks negotiations with Mr. Irwin, general manager of the V-L-S-E, I became thoroughly conversant wtih their practical policies, and fair manner of treatment of the exhibitor, and decided with their open market policy, with their eighty live wire representatives in the field, and fifty prints in immediate action, that the exhibitor would have the opportunity of getting 'The Ne'er-Do-Well' for his theater more quickly. Then, besides, with their open booking policy every exhibitor, regardless of his connections, will have an equal opportunity of securing the attraction.

"I still have my interests in the film business, including my exchanges in California, and interests in other pictures that are playing in various territories. Besides, I have just acquired foreign rights on some big productions, which together with other propositions which I now have pending will take up most of my time."

"THE HAUNTED MANOR" ON SCREEN APRIL 3.

The Gaumont company will offer a style of photodrama that has a universal appeal for motion picture patrons when it releases "The Haunted Manor" April 3. This five-reel feature has been written especially for Gaumont by O. A. Nelson to exploit the talent of Miss Iva Shepard. She has a large following because of her success with adventuress roles, and in "The Haunted Manor" the author has given her a role which not only allows her great scope for her recognized talent but also develops for the screen a softer side of her nature.

"The Haunted Manor" is the story of an American adventuress who has infatuated an East Indian Rajah to such an extent that she is invited to live at his court.

The Gaumont company has provided an exceptional cast in support of Miss Shepard. Mr. Schenck makes a handsome leading man, and Henry W. Pemberton is fitted with a role that gives him the chance to show the oriental cunning and revengeful cruelty of the Rajah's nature in a powerful manner. Miss Gertrude Robinson takes the part of the undeserving society girl. Miss Olive Trevor, well known in New York studios as a model, does not have to act all the time for the camera, for her part is one that is familiar to her. She merely goes through the same routine as a model that marks her appearance in any studio. However, there are important parts of the story to which she contributes in a fashion demanding real acting ability.

"The Haunted Manor" will be released by Mutuaul as a Mutual Masterpiece.

Carlyle Blackwell is now permanently with the Equitable Motion Picture Corporation, having signed a three-year contract with that concern.

Manufacturers' Advance Notes

"THE DIXIE WINNER" (Essanay).

This is an unusually pretty story, one that touches the heart strings and brings tears to the eyes, though it has a joyous ending. The story is written especially for Essanay's new eleven year old star, Joyce Fair, "the littlest leading lady." Ernest Maupain, as the girl's grandfather in the play, brings to the picture all his characteristic skill and finished acting. The story deals with Joyce, who is living with her mother, a young widow who is estranged from her father because she married into a family with which her own family had carried on a feud. The little girl is a lover of animals, her special pet being Satan, a thorough-bred colt. Reverses compel the

Scene from "The Dixie Winner" (Essanay).

young widow to sacrifice her estate and Satan goes with the rest of the property. However, the grandfather, knowing of the child's love for the animal, secretly purchased it. Later he himself meets reverses and is close to bankruptcy. He decides to stake everything on Satan in a great race. Rivals kidnap his jockey and the old judge thinks that everything is lost. When the start comes, however, Satan is on the track with a strange rider. Moreover the horse wins the race. The old grandfather rushes to the stable to find out who the rider is and discovers that it is his own grandchild. This unites him to his daughter. Among the strong features in the play is an actual race which takes place at the Hawthorne tracks just outside of Chicago. Little Joyce Fair is an expert horsewoman and raced around the track against several others, making a speed of a mile far under the two minute mark.

"MIDNIGHT FROLICS" OUTDONE BY FILM.

The magnificent scenic displays on the stage of Ziegfield's "Midnight Frolics," New York City, are fairly outdone by the sumptuous spectacle to be witnessed on the stage of the music hall that figures in "Thrown to the Lions," featuring Mary Fuller.

It is well known that Producer Ziegfield spends so much money on rich and novel stage settings that he can make no money out of his show even when playing to a capacity house. But Producer Henderson, for the Universal, has dared to go the lavish Ziegfield one better.

First, the Universal Heights' stage crew erected a music hall of the first order. On the stage of this they built an immense "hill of snow." Sleds of quaint design were next constructed; and when you view this music hall scene in the films, you will find a spectacle that outrivals those of the inventive Ziegfield. It shows wonderfully gowned beauties performing on the stage, when suddenly down the "hill of snow" come other show girls on sleds of odd design. It is an idea that any producer of stage spectacles could copy with profit.

MISS CLARK IN "MOLLY MAKE-BELIEVE."

"Molly Make-Believe," by Eleanor Hallowel Abbott, one of the most popular stories ever written, which first appeared in one of the big magazines and later became a popular gift book, is being adapted to the motion picture screen by the Famous Players Film Company with Marguerite Clark in the stellar role. It will be released on the Paramount Program in April. To those who are familiar with the story, this announcement will undoubtedly suggest two thoughts—the fact that the character of Molly is ideally suited to Miss Clark's exquisite charms and the difficulties which the conversion into motion pictures of a story which has as its basis a series of letters, must present to the producer.

In support of the star there will appear J. W. Johnston, Clarence Handysides, Mahlon Hamilton, Helen Dahl, Gertrude Norman, Master Dick Gray, and several others who are well-known on the stage. Then there is Merry, the dog "whose first name is the same as Molly's last name." Merry is admirably portrayed by Mike, who in private life, as they say of his biped contemporaries, is the boon companion of J. W. Johnston. J. Searle Dawley, who has directed Miss Clark's more recent appearances, is in charge of the production.

"FOR THE LOVE OF MIKE AND ROSIE" (L-Ko).

Wurra, wurra, and oi yo! It was a great fight—that two-round bout between A. Cross Leech, the Jewish Lion, and Mike McGinnis, the Irish Terror! It all came off toward the end of the L-KO howler, "For the Love of Mike and Rosie," and the ring in which it was staged by Pathe Lehrman, Esq., resembled Madison Square Garden in its infancy.

The fight scenes are said to be the most ludicrous ever pulled off without the use of Marquis of Queensbury rules. The fighters maul billyhell out of each other and in one closeup Mike McGinnis illustrates his famous whiffenpoof punch which, as every ringside veteran knows, is even more deadly than the wampus corkscrew, a slaughterhouse swing which, when landed on the fifth dorsal vertebra, is a sure sleep producer.

There's no use retailing the plot, for the scenario writer has made it so complicated and full of press-agent "punches" that it would take all the reading and advertising pages of The

Scene from "For the Love of Mike and Rosie" (L-Ko).

Moving Picture World to detail it. This is the gist of the matter:

The Jewish Lion tries to oust Dr. O'Briensky from the affections of Rose Goldfinger. Mike McGinnis, the stockyards bruiser, is called in to double cross A. Cross Leech, said Jewish Lion, and Mike succeeds in doing so although he has some exciting adventures while trying to live up to his contract.

After re-issuing "The Heart Punch" with Jess Willard in the principal role and "For the Love of Mike and Rosie," the Universal feels that it can lie back and rest on its laurels, content in the assumption that it did all within its power to depict certain phases of the modern prize ring in their worst possible aspect. "For the Love of Mike and Rosie" is a highly moral drama.

Coming "Sis" Comedies

Plenty of Variety in Subjects Announced by Kalem for Coming Weeks.

"WHEN Things Go Wrong," "Almost a Heroine" and "Her Inspiration," are three Kalem Sis Hopkins comedies announced for early release on the General Film program. Kalem has followed its usual systematic method in these subjects with the result that productions are now lined up many weeks in advance removing the necessity of haste in the work of production.

A pleasing point in connection with the forthcoming releases just announced is the variety that has been secured in the stories while at the same time meeting the demands of exhibitors that Rose Melville be kept in the character that has made her famous.

In speaking of the strong reception accorded the Sis Hopkins subjects, William Wright, of the Kalem Company, last week declared to a Moving Picture World representative, "We are particularly pleased with the wonderful increase in bookings following the release of the early subjects. While the record number of advance bookings caused even experienced exchange men to marvel, that could be attributed to the drawing power of the famous star. The fact that the bookings have gone even higher in leaps and bounds shows that we have backed the fame with the real goods in productions."

Sis finds herself in the midst of a family quarrel in "When Things Go Wrong," released on March 24. The following subject, "Her Inspiration," finds Sis causing a whirlwind of excitement through a mix-up of her "Tootsie," a three months' old pig, with the youngster of the house. There is a supposed kidnapping which keeps Sis on a hop, skip and jump throughout the single reel.

"Her Inspiration" is the first release for the following month, scheduled for April 7. The plot is built around Sis' fondness for music, which she displays herself by a humorous playing of the harmonica and an occasional lapse into an old-fashioned stage jig.

"THERE'S NO PLACE LIKE HOME" (Universal).

When Lois Weber and Philips Smalley produce a photoplay, whether it be a one-reel drama or a Bluebird feature, it goes without saying that it will be a masterpiece. This pair of master directors recently produced in "There's No Place Like Home" a little gem of a play which depicts in most appealing fashion the adventures of a lad who is attacked by that insidious malady, the wanderlust.

The central theme is a slender one but the Smalleys have embellished it with wonderful night photography and a sympathy of delineation which arouses one's admiration. The play admirably illustrates what can be done with a slight story.

The boy dreams of gypsy life. He sees himself seated in a forest glade before a camp fire over which a steaming kettle sizzles and sputters cheerfully. The mystery of the night envelops him. Then, to the soft strains of a guitar, a gypsy maid dances with charming abandon before him while other members of the roving band join in the wild chorus of the song she sings.

His prosaic home life and school become distasteful and

Scene from "There's No Place Like Home" (Universal).

finally he runs away. His adventures as a wanderer are dramatic in the extreme although tempered by high spots of comedy. The directors put one so thoroughly in sympathy with the lad that his experiences seem like a transcript from one's boyhood dream-deeds. "There's No Place Like Home" features the Antrim family. It will be released under the Rex brand on March 28.

GAUMONT ANNOUNCES FIVE-REEL RELEASE DATES.

The Gaumont Company has announced that its first April release of a Mutual Masterpicture will be April 3. On this date "The Haunted Manor" will be given to the screen. Miss Iva Shepard is starring in this production. Prominent parts are taken by Earl O. Schenck and Henry W. Pemberton. It is a

Scene from "The Haunted Manor" (Gaumont).

story of an American adventuress who fascinates an East Indian Rajah. Miss Shepard, who appeared to advantage in a similar role in Gaumont's "The Drifter," will have the part of the adventuress.

The second Mutual Masterpicture of the month which Gaumont will release is "The Quality of Faith." The co-stars in this are Miss Gertrude Robinson and Alexander Gaden. "The Quality of Faith" will be released by Mutual April 17.

PICTURES TO TELL STORY OF FIRE PREVENTION.

Motion pictures are now to be utilized in the fight against fire. The E. I. S. Morton Picture Corporation has the new one-reel drama under way and it is promised that it will be something original in the way of an industrial picture.

The scenario, which has been written by Roy McCardell, author of "The Diamond from the Sky" and a score of other successes, tells the need of fire protection and emphasizes the frightful cost of lack of preparedness, which is annually taking a toll of 3,000 lives and $200,000,000 in property in this country.

While the subject is frankly an advertisement for the Pyrene Manufacturing Company, being called "A Pyrene Romance," it is reported to open a new field in industrial filmdom, in that it combines a plot with all the elements of human interest of the intensest sort. Were it not admittedly an advertisement, it is said that the fact might not be apparent at first sight, so skilfully has Mr. McCardell introduced the fire extinguisher. There have been many films in which fire scenes occur, and in many others these extinguishers are used just as an axe or fire-hook might be used, but in this the need for fire protection is the axle on which the romance turns.

The players, who include Frank Whitson and Ned Ray, sailed for Jacksonville, Fla., Friday, Feb. 25. The outdoor scenes will all be made in the south, the studio scenes being staged in this city later.

"THE GREAT EXPERIMENT" (Bluebird).

Violet Mersereau becomes a Bluebird star with the April 17 release of "The Great Experiment," a comedy drama based upon the psychology of crime. Rex Ingram wrote the scenario and has produced the feature with Dan Hanlon, Kittens Reicherts, Wm. J. Dyer, Lionel Arams, Howard Crampton and Mrs. J. J. Brundage supporting Miss Mersereau in the five-act play.

The intent of the story is to indicate whether or not surroundings and environment have an unalterable effect upon the criminally inclined. In the Bluebird demonstration of psychology, a little girl, raised a pickpocket, is taken into the atmosphere of a good home and careful training, for the expressed purpose of carrying out the ideas of a noted criminologist.

Half the picture is devoted to the comedy results attendant upon the girl's transition from the slums to luxury, the hoydenish pranks of the wild little street gamin providing natural humor enough to make the feature class almost as a comedy release. The "slum" side carries many pathetic incidents and there is altogether a feature that well matches the long line of previously excellent releases under the Bluebird standard.

"SUNSHINE DAD."

"Sunshine Dad" is the fitting title given to the new Griffith feature in which De Wolf Hopper will return to the Triangle screen in a few weeks. Chester Withey, who made the film version of "Don Quixote" for Hopper's motion picture debut, has collaborated with Tod Browning on what is announced as an original American comedy. Withey again plays the heavy part with the huge star and Fay Tincher and Max Davidson, principals in the Cervantes spectacle, have prominent roles. Edward Dillon directs Hopper for the second time. William De Wolf Hopper, Jr., who has just passed his first milestone, makes his debut in "Sunshine Dad." He is on the payroll and his proud parent announces that his salary will start a life-sized bank account for the infant.

Scene from "Sunshine Dad" (Fine Arts).

In "Sunshine Dad" Hopper will be seen as Adonis Evergreen. He is the principal sufferer from the complications arising from the theft of a diamond band from a Hindoo shrine. Before the situations are straightened out Evergreen's son and his sweetheart have been separated through misunderstandings for which the old bean is responsible. Leo, the Fine Arts lion, gives the principal players plenty of exercise before he is cornered by Adonis and the stolen band restored to the revenge-seeking Hindoos.

Jewel Carmen has been rewarded for patient effort by being cast for an important part in "Sunshine Dad." Eugene Pallette and Raymond Wells complete the company. The production is in line with the present demand for more comedies. The future of Douglas Fairbanks in screen comedy is apparently assured since the success of Billie Burke in "Peggy" Ince has completed a five-reeler with William Collier and has signed the star for another, and Mack Sennett has increased his companies at Keystone to fifteen. Hopper's third Fine Arts picture is to be another original American comedy.

RAVER TO HANDLE "AUSTRIA AT WAR."

While most of the warring nations have had their side of the conflict presented in motion pictures, the Austrians alone have been unrepresented in this information to the public. "Austria At War," the official pictures of the Austrian government approved by Emperor Franz Josef, are the very first to be launched on the American market showing this nation's side of the controversy.

The Raver Film Corporation is marketing this Austria war picture for the Austrian government.

Every foot of the picture was cinematographed under the personal supervision of one of his majesty's staff officers and contains many intimate views of the warfare which could not be secured otherwise.

Some of the higher officers who are mentioned every day in the war dispatches are seen in action. Views of the territory where recent big battles were fought and many other places and deeds of interest were caught by the camera.

The two reels which comprise this production are the selection of the first ten thousand feet which reached this country. This release will be followed by another subject gleaned from twenty-five thousand feet of negative which is now nearing completion in the war zone.

"THE HIDDEN LAW" (Horsley).

"The Hidden Law" is the title of the David Horsley production, in which Margaret Gibson and William Clifford make their second appearance as co-stars. It is a drama picturized in five reels and is scheduled for release March 25 as a Mutual Masterpicture, De Luxe Edition.

The story centers around John Carlton, a writer and genius, and a "princess of the mountains," which parts are played respectively by Mr. Clifford and Miss Gibson.

"THE UNWRITTEN LAW" CAMPAIGN ON.

After a number of weeks of painstaking preliminary work, contracts have been entered into between the California Motion Picture Corporation and a group of approximately a dozen representative States Rights buyers whereby the right to exhibit "The Unwritten Law," with Beatriz Michelena, throughout the United States have been given.

During his present sojourn in New York City, General Manager Beyfuss of the California Company has had with him Archibald M. Johnson, Esq., son of the Hon. Hiram Johnson, governor of the state of California, who occupies the position of general counsel for the California Motion Picture Corporation. Mr. Johnson is connected with the San Francisco law firm of Sullivan, Sullivan & Roche. It was he who drafted the States Rights contract on which "The Unwritten Law" is being parceled out for exhibition purposes and he personally represented the California company in the signing of the contracts.

COMING VIM COMEDIES.

"Burns and Stull" in their famous "Pokes and Jabbs" series are to be seen in some startlingly original comedies. March 10, "Their Wedding Day." March 17, "A Pair of Skins." March 24, "Behind the Footlights." March 31, "Anvils and Actors." These two men are creators of limitless original situations which come out in each release. Bobby Burns began his career as an acrobatic comedian, having made a great hit in Europe and America. He is best remembered in his legitimate stage careers in "Babes in Toyland," "The Wizard of Oz" and "Ziegfeld's Follies." Walter Stull has had a long stage career from stock in Phialdelphia to management of his own company. The growing popularity of the "Pokes and Jabbs" comedies and the increasing demands for the same from exhibitors prove that Burns and Stull are in the lead as laugh-provokers of the screen.

"THE FOLLY OF SIN" (Great Northern).

The next release of the Great Northern Film Company, 110 West 40th St., New York, is a five-part production entitled "The Folly of Sin." It is magnificently staged and wondrously enacted, the leading roles being interpreted by Miss Joan Peterson, the charming and versatile screen artiste, and Messrs Wieth and Tolway, well known actors of quality. The story is strong and sustaining and deals with the price demanded from the devotees of forbidden pleasures.

KEENAN IN "THE STEPPING STONE."

Frank Keenan's long absence from the Triangle screen is soon to come to an end. A Keenan feature is scheduled for release in April on the Triangle service and the well known actor, after a vacation of six weeks, is now hard at work on a new picture at the Ince studios. He has a long contract and "The Stepping Stone" is the first of a series of frequent releases of the Ince-supervised variety.

"The Stepping Stone" presents as Keenan's leading woman Mary Boland, who served John Drew in the same capacity for so many years. Miss Boland has the part of a wife who is used by a weak but ambitious husband as a stepping stone to wealth and position.

Scene from "The Stepping Stone" (Ince).

Robert McKim plays the part of the husband. Reginald Barker directed the picture from a scenario by C. Gardner Sullivan. It is reported that Sullivan's work is so strong that a stage adaption of the picture may be shown on Broadway next season.

"THE UNWRITTEN LAW" SHOWN IN CHICAGO.

A trade showing of "The Unwritten Law," with Beatriz Michelena, for the benefit of prospective States Rights buyers in Chicago and the Middle West, was held in the Ziegfeld theater, Chicago, Thursday, March 9. Alexander Beyfuss, general manager of the California Motion Picture Corporation, made a quick trip from New York to the Windy City for the purpose of personally supervising the affair; he left New York Wednesday afternoon and returned Friday evening.

The show at the Ziegfeld was attended by a company of about eighty professionally interested individuals, including F. O. Neilson, Joseph Friedman, W. H. Bell, H. A. Spanuth, Alfred E. Hamburger and other well-known States Rights buyers living in Chicago, representatives of all of the Chicago daily newspapers, and prospective buyers from St. Louis, Kansas City, and other points even farther west. The picture was enthusiastically received.

"DEFENSE OR TRIBUTE?" GETS OVATION.

This is probably the first time in the history of motion pictures that a town goes out of its way to accord it a public reception. Last week the Public Service Film Company's historic drama "Defense or Tribute?" started out on the road. When the picture was shown at Poli's theater, Meriden, Conn., the mayor and several other local dignitaries spoke about preparedness. The thousands of children who wanted to see the picture had to be kept in order while entering the theater by local police.

This was not by any means all that Meriden did for the picture. The leading people of the town decorated the fronts of their stores with Gala flags and other emblems, so that a stranger entering Meriden would suppose that President Wilson at least had come to talk to the people, or that the Fourth of July celebration was on.

"TRILBY'S LOVE DISASTER" (Selig).

"Trilby's Love Disaster" is a Selig western comedy, written and produced by Tom Mix, and released through General Film Service on March 25th.

How Trilby, a ranch hand, in love with Matilda, discovers

Scene from "Trilby's Love Disaster" (Selig).

that the course of true love never does run smoothly, offers many a laugh. There is action in every inch of this film, beautiful photography and scenic effects.

STREAMER ON ROAD FOR GREENE.

Charlie Streamer, the effervescent and ultra-capable representative of Greene's Feature Photo Plays, Inc., has left New York for the wilds of upper New York State and New England, on an expedition of offering to his loyal exchange men the E. & R. Jungle Comedies, "Life Without Soul," and the new five part drama in which Gertrude Bondhill, the star of "Sweet Clover," is featured, "The Awakening of Bess Morton."

The last named feature was purchased from Jos. W. Farnham, who is handling the distribution of the Bondhill films, and is the first of a series of one a month to be handled by Greene's company, and in each of which Gertrude Bondhill will be starred. The Greene's Feature Photo Plays have also contracted for Bondhill films for the territory of Northern New Jersey.

MINUSA SCREEN IN PRIVATE THEATER.

Clarence V. Howard, president of the Commonwealth Steel Company, recently placed an order with the Minusa Cine Products Company for a Minusa Gold Fibre screen for his private theater on his beautiful country estate, near Clayton, Mo.

"JERRY AND THE SMUGGLERS" (Cub).

George Ovey, whose comedy antics have earned him wide popularity among motion picture fans, is the featured player in "Jerry and the Smugglers," the Cub Comedy release on the Mutual program for March 31.

In "Jerry and the Smugglers" Ovey assumes his own character of Jerry, though for the most part of the picture he plays it in a costume foreign to him, as far as previous ap-

Scene from "Jerry and the Smugglers" (Cub).

pearances are concerned. Ovey takes his character a very funny one, and is aided ably in carrying out the possibilities of the story by George George, Gordon McGregor and a big cast of other players.

The picture was staged under the direction of Milton Fahrney.

Frank Powell with his acting company headed by Bruce McRae and Gerda Homes of the Equitable Corporation, received permission to use the entire Cuban navy while staging "The Chain Invisible" at Havana recently. Mr. Powell says the Cuban Government has one more warship than the Swiss navy.

"THE BATTLE ROYAL" (Vim).

The Vim Comedy release for April 13 is the funniest burlesque on the Southern Mountaineer feuds that has ever been shown on the screen. "Babe" Hardy and Billie Ruge as Plump and Runt, are bitter enemies, while their families join in the fight. Young Plump is in love with Runt's sister, and Runt is having a rapid romance with the sister of Plump. Love has its difficulties, and does not heal the wounds of the distressed families. Battles are on, a trench is dug by the Runts, in which Grandma Runt is caught. In the head of

Scene from "The Battle Royal" (Vim).

the battle revenue officers arrive, making a mad search for a whiskey still being run by the Runts. A battle follows in which the Plumps and Runts turn their guns from each other to their common enemy, and slowly come together, winning a victory over the officers, and in their joy, forgetting their own difficulties; all of which makes the young lovers winners all around. Vim Comedies are released twice a week, on Thursdays and Fridays, in the General Film Service.

"THE CITY OF ILLUSION" (Ivan).

The Ivan Film Production to be released in April, "The City of Illusion," is said to be the most propitious offering as yet made by this company. An all star cast was assembled by Director Ivan Abramson to portray the various roles required by this screen drama.

"The City of Illusion" will bring back to the screen the dainty darling of the films, Mignon Anderson, who created

Scene from "The City of Illusion" (Ivan).

leading female roles with Thanhouser for several years. Bradley Barker, formerly Olga Petrova's leading man, has a splendid opportunity to display the versatility of his histrionic art.

Paula Shay, "The Mary Garden of the screen," who has already established her personality with the Ivan fans has an important part as has also Carleton Macy, a graduate of the Belasco school of the legitimate drama, who has achieved an enviable reputation in the few roles he has so far enacted before the camera.

Joseph Burke, Willard Case, former juvenile lead with Essanay, Maxine Brown, ingenue of the Edison Company and Guido Colucci, formerly the principal character lead with that company are some of the others who are cast for especially strong parts in the new production.

"The City of Illusion" is expected to be ready for release about the middle of April and will be released as the regular monthly feature for that month through the Ivan exchanges.

"THE LEOPARD'S BRIDE" (Horsley).

The next five reel David Horsley production to be offered exhibitors is "The Leopard's Bride." It is scheduled for release April 15 as a Mutual Masterpicture, de luxe edition.

Scene from "The Leopard's Bride" (Horsley).

"The Leopard's Bride" is a romantic drama of India enacted by an especially fine cast headed by Margaret Gibson and William Clifford and including Brooklyn Keller, Nan Christy, Frederick Montague, Fred Goodwins, Edward Gordon and Paul Machette. The leopard contingent of the Bostock animal collection also figures prominently in the play.

The story is by Theodosia Harris.

NURSE CAVELL FILM IN CANADA.

That sensational success "Nurse and Martyr," a film dealing with the glorious passing of "Nurse Cavell," is now being shown in the Dominion of Canada. The story is based upon the stirring chain of incidents which ultimately culminated in the death of this noble Englishwoman, and was produced by the Phoenix Film Company of London, England, from a scenario by Edgar Wallace, the well known writer of "Town Topics," who was honored by the personal friendship in life of Miss Edith Cavell. This film subject has had a tremendous run in all parts of the British Empire, and is coming to Canada with a big reputation. It is not too much to say that everyone will want to see this picture and to understand the great sacrifice this noble lady made for her country. The exhibiting rights for the entire Dominion of Canada for this feature is owned and controlled by the Dominion Exclusives, Limited, of Vancouver, B. C.

"HAUNTED AND HOUNDED" (Knickerbocker).

The Knickerbocker Star Features offers for April 14 a strong and thoroughly interesting drama in three acts, "Haunted and Hounded," in which Madeline Pardee is to be starred. Miss Pardee is a woman of great popularity, usually playing the heavy leads. In this drama Miss Pardee is given a great opportunity to display her remarkable range of dramatic ability and as a woman, driven to desperation by a renegade husband, whom she supposes she has killed, she begins life over again. In her new environment opportunity is given her to live the life for which her heart has long sought; but her onward course of happiness is haunted by the ghost of a past. She battles against this memory and the cunning deeds of a jealous woman, until the husband puts in an appearance as he hunts for his wife. In the home of wealth, surrounded by her children and her happier environment, this woman of

Scene from "Haunted and Hounded" (Knickerbocker).

sorrow is confronted by the husband who has long hunted for her; a struggle follows, the woman wins, the man is killed, while the husband of the jealous woman shoulders the responsibility for the fight, claiming the intruder was a burglar. A strong plot, a supporting cast of capable artists. Released on General Film Service, April 14.

"THE CYCLE OF FATE" (Selig).

"The Cycle of Fate," a five-part drama carrying the tang of the sea and the voice of the city, will be released as a Selig Red Seal Play through V. L. S. E., on Monday, April 3. This extraordinary drama presents two episodes with two different casts of characters, but each cast having strong influence in the development of the drama and in its final and sensational development. "The Cycle of Fate" was written and produced by Marshal Neilan, who also plays an important role in the unfolding of the plot.

Miss Bessie Eyton, known as one of the world's most winsome actresses, takes the leading role, that of Maybelle Styrone, and she is most talentedly supported by Edith Johnson, Wheeler Oakman, Frank Clark, Al W. Filson and others.

"UNDER THE MASK" (Lasky).

Cleo Ridgely and Wallace Reid, who are to appear in the Jesse L. Lasky production of "Under the Mask," have gone to the Mojave desert with Paul Dickey, Director, to film some scenes. "Under the Mask" is the first scenario written by Cecil B. DeMille and Jeannie MacPherson, which Mr. DeMille has not directed personally.

NOTES OF THE TRADE

ALICE BRADY, daughter of William A. Brady and a permanent star on the World Film Corporation's program, will appear in "The Quick and the Dead," in films, after her appearance on Broadway in a legitimate production which opens within the new few weeks.

* * *

Frank Beal, of the Selig Company, is staging a single reel light comedy entitled "Cupid's Touchdown."

* * *

George Cochrane is making ready to produce another of his one-reel dramas, this time a story of Calder Johnstone entitled "A Child of a Crook." Thus far no cast has been announced.

* * *

Carlyle Blackwell, under the directorial supervision of Ray Physioc, is working on a sensational production entitled "The Shadow of a Doubt," which, from reports, is to be even more thrilling than his former Equitable picture, "The Clarion."

* * *

Lloyd Carleton is in San Diego making exterior and boat scenes in his production of F. McGrew Willis' film version of Clyde Fitch's drama of the speaking stage, "The Way of the World." Hobart Bosworth is featured in the stellar role of this production with a supporting cast including Dorothy Davenport, Gretchen Lederer, Emory Johnson and others chosen from the best of the Universal stock players.

* * *

Miss Gladys Hanson doesn't believe that woman's only place is the home, but she proves that she is quite familiar with the duties of a housewife in "The Havoc," new Essanay multiple-reel feature. Several of the scenes are in a kitchen and the cooking is real. Miss Hanson did it herself, too, as producing the material was the property man's limit.

* * *

W. J. Bowman, who recently joined the Universal forces at their Pacific Coast studios, is at work on his first production a five reel comedy subject featuring Carter De Haven. The scenario was written by Elliott J. Clawson and will be released under the title, "Broadway to a Throne."

* * *

Jane Grey and a special cast of well-known screen players is concluding her work in Triumph's production of "The Surrender." This is an Equitable production and will be released early in June.

* * *

Craig Hutchinson soon is to begin the production of his second Universal subject, a one-reel story written by himself under the title, "Between Twelve and One." Ernie Shield is to appear in the leading role. The remainder of the cast has not been announced thus far.

* * *

Two hundred school children who took part in "Joyce's Strategy," a two-reel Essanay featuring Joyce Fair, the 11-year old star, gazed in adoration and envy at the little girl who was a really and truly performer. For her debut in pictures, a delightful little topic was prepared.

* * *

Guy Hedlund has completed his first Universal one-reel animal comedy entitled "H. Oboe Rhodes, Animal King." Paul Bourgeois appears in the title role. The remainder of the cast is made up largely from the company's Universal City zoo.

* * *

Harry Mestayer, the Selig star, has been seriously ill from an acute attack of laryngitis.

* * *

Bruce McRae and Gerda Holmes will appear on the World-Equitable program in Richard Le Gallienne's "The Chain Invisible" on April 10th. This is Mr. McRae's first screen work and that it is most creditable is attested by the fact that he just closed a contract for a long term in filmdom.

* * *

"Billie's Double," new one-reel comedy written for Billie Reeves, by Clay M. Greene and directed by Earl Metcalfe. Billie Riddle and William Riddle are alike as two peas, but have never met. They register at a hotel. Mrs. Biddle appears and——.

* * *

"The Madcap" is the title of a five-reel drama which William C. Dowlan is staging at Universal City. The story was written by George Gibbs and in its production Flora Parker De Haven is featured. The remaining two leading roles are filled by Vera Doria and Richard Sterling.

* * *

The interior of one of Chicago's most beautiful churches has been duplicated in Essanay's new studio for "Unknown," a three-act drama with Richard C. Travers, Marguerite Clayton and Ernest Maupain. When the exterior scenes had been taken scenic artists and carpenters visited the edifice and later copied it in detail on the studio floor. In the scene more than 300 persons appear.

Francis Ford and his company of Universalites are at work on the production of the first installment of their ten episode serial, "Circus Sal." The scenarios for this are written by Miss Cunard, who also appears in the title role of the productions. Francis Ford plays in the male lead role.

PICTURE THEATERS PROJECTED

JUNEAU, ALASKA.—Hellenthal & Hellenthal plan to erect a three-story moving picture theater, store and office building, 53 by 120 feet, to cost $25,000.

SAVANNAH, GA.—A commodious moving picture theater of brick and steel construction is being erected at 400-404 North Howard street for John J. Moyland. The building covers an area 37 by 12 feet; has seating capacity of 500. Among the features will be a handsome big pipe organ. It has been named the Strand and represents an investment of $20,000.

CARTER OAK, IA.—The Royal theater is the name of a new moving picture house opened by F. S. Probasco.

IOWA CITY, IA.—A new moving picture theater, 110 by 40 feet, with seating capacity of 800, has been opened by Thomas A. Brown.

NEWTONVILLE, MASS.—Claflin Estate has plans by Samuel J. Brown, 164 Federal street, Boston, Mass, for a one-story moving picture theater, 120 by 65 feet.

ESCANABA, MICH.—C. C. Bowers, who recently leased the Grand theater, is operating the house as a moving picture and vaudeville theater.

GRAND HAVEN, MICH.—Nathaniel Robinson will shortly commence work on a new moving picture theater, 35 by 107 feet, with seating capacity of 500.

PONTIAC, MICH.—It is reported that A. & J. Kleist & Son will build an addition to the Howland theater and make other improvements.

ANACONDA, MONT.—J. J. Skinner of Spokane, Wash., has the contract to erect a fireproof moving picture theater at the corner of Park and Oak streets, for the Anaconda Amusement Co. The structure will cost $40,000.

MANCHESTER, N. H.—The Eagle is the name of a new moving picture theater opened by Pariseau Bros. It has seating capacity of 900.

ANAMOOSE, N. D.—The first floor of the Walker building, leased by L. L. Mitchell, has been equipped and opened as a first-class moving picture theater. The seating capacity is 300.

GRAFTON, N. D.—O. N. Vesta of Princeton, Minn., has taken over the Empress theater.

CINCINNATI, O.—New Liberty Amusement Co., G. W. Hill, president and manager, 832 Liberty street, plan to build a rear addition, 50 by 100 feet and make other improvements, costing about $25,000.

HUBBARD, O.—William Wolfe plans to build a one-story moving picture theater, 20 by 100 feet, to cost $6,000.

NOWATA, OKLA.—George Skilkett has leased a building which he will remodel for a moving picture theater.

BENTLEYVILLE, PA.—A modern moving picture theater, costing $10,000, and having seating capacity of 400, has been opened by Louis Farro.

CHARLESTON, S. C.—Pastime Amusement Company has let the contract to the Charleston Engineering & Contracting Company, to erect a fireproof moving picture theater on King street, to cost, including site and furnishings, $100,000.

FORT STOCKTON, TEXAS.—Edwin and Arthur Haefs, of Pecos, Texas, are promoting the erection of an opera house.

GALVESTON, TEXAS.—A. Martini is reported to have plans by J. A. Walker and Don C. Orlopp for a moving picture theater at 2114 Market street, 22 by 120 feet, to cost $12,000.

NEW CUMBERLAND, W. VA.—H. B. Young will erect a one-story brick moving picture theater, 40 by 90 feet. Lessee, Dowden & Mackson.

WILLIAMSON, W. VA.—M. R. Callihan is having plans prepared by Edward B. Franzheim, for a moving picture theater, 60 by 120 feet; composite construction, composition roof, steam heat; cost $25,000.

MEMOMINEE, WIS.—The Majestic theater, at the corner of 5th and Main streets, has been taken over by H. C. Inenfeldt.

WATERTOWN, WIS.—The Majestic theater, formerly conducted by Mullen & Hallenbeck, is now being operated by John W. Seager.

MILWAUKEE, WIS.—George Zagel, Jr., 627 Walnut street, is preparing plans for a one-story moving picture and vaudeville theater, 47 by 100 feet.

WEST ALLIS, WIS.—C. H. Loebel, 5507 Greenfield avenue, plans to erect a one-story moving picture theater, 50 by 80 feet, to cost $8,000.

Trade News of the Week

Gathered by Our Own Correspondents

New Boston Fire Rules

Requirements Covering Storage in Film Exchanges and the Transportation of Films Have Been Formulated by City's Fire Prevention Commissioner—Telescope Metal Boxes—Carrying Cases—Examining Rooms.

By William Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Several changes have been made in the new rules and regulations made by Fire Prevention Commissioner John A. O'Keefe concerning the storage, keeping and handling of inflammable motion picture films and the construction and maintenance of moving picture theaters and exchanges in the Metropolitan District, some of which are said to be causing the local exhibitors and exchange men a great deal of trouble.

Most of these changes are in the orders which went into effect on February 1, and which cover licenses and permits, construction of buildings, heating and lighting, fire protection and certain restrictions and these changes were scheduled to become operative on March 15.

Designates Kind of Metal Box.

The most objectionable of all the new orders from the standpoint of those in the moving picture business, the provision which says that "each reel and part of reel of film shall be kept at all times in a separate metal box with tightly fitting cover when not being examined or repaired or used on a motion picture machine for the exhibition of motion pictures." Fire Prevention Commissioner O'Keefe has ruled that he will accept nothing but a "telescopic" metal box as a receptacle for films in transit and the difficulty in securing these boxes is causing the trouble.

The sheet metal boxes in which most of the films have previously been transported have been barred by the Commissioner. According to Secretary Lake, Commissioner O'Keefe decided this was the best way to cope with the situation rather than forbid the transportation of films in subways and on ferry boats. The Fire Prevention Commissioner says that the use of the ordinary metal film boxes are liable at any time to expose the film to fire hazard while in transit as the covers of these boxes do not fit tight enough.

Exchange Men Protest.

Mr. Fred E. Murphy, proprietor of the United Film Service, Harry F. Campbell, of the Fox Film Corporation, and others connected with the moving picture industry in this territory raised the point that it would be next to impossible to meet this requirement owing to the scarcity of these boxes. They pointed out that the war in Europe had placed an embargo on tin available for the sort of boxes demanded by the Fire Prevention Commissioner and it was stated at the office of the Commissioner that this particular order would not be pressed at present.

The Kind of Carrying Case Demanded.

There is another section of the new orders that goes a step farther than the Interstate Commerce Commission's rules governing the transportation of films. This order says that inflammable motion picturue films while in transit shall be enclosed in fibre, leather, or other suitable incombustible cases properly reinforced at the joints and on the corners with metal, and constructed and fastened in a manner satisfactory to the Fire Prevention Commissioner. The order further says that these cases shall not be constructed to contain more than eight reels of such film unless authorized by the Commissioner and they shall be deemed to be in transit when they are not in a room for the storage, use, examining or repairing of such films.

This order is coupled with another regulation which says, "no person shall deliver for transportation one or more films unless each film is enclosed in a separate metal box as required by Section 19 (Telescope) and in a shipping case as required by Section 20 (above), nor shall any person have in his possession one or more films unless the film or films are enclosed in cases as specified in the two preceding sections."

Secretary Lake, who has received a letter from Col. E. W. Dunn, Chief of the Federal Bureau of Explosives, is authority for the statement that the Interstate Commerce Commission also intends to issue an order that every reel of film in transit shall be enclosed in a separate container, which, if it goes into effect, will hit the moving picture industry throughout the country.

Examining Room Requirements.

Another of the new orders issued by Commissioner O'Keefe is the direct result of the disastrous fire in the film plant at Atlanta, Ga., and deals entirely with examination rooms. This order provides that the examining or repairing of films shall be carried on in a room separated from the rest of the building by fireproof partitions fitted with self-closing fire doors and stipulates that such room shall be used solely for the examination and repairing of films. The order further provides that this room shall contain 80 square feet in floor area for two operators and 60 square feet in addition for each one or two additional operators.

In addition the Commissioner has ruled that each room other than the storage room in which inflammable films are kept or handled shall be separated from the rest of the building by fireproof walls, partitions, floor and ceiling. He has also ordered that each room shall be provided with at least two self-closing doors as far apart as may be, located so that they shall serve in the best way the purpose of exits in case of fire. Commissioner O'Keefe has also demanded that each room shall be suitably ventilated to the outside air in such a manner as not to expose other property.

The Commissioner says he hopes these rules will prevent the crowding of examination rooms and minimize the danger of a repetition of the Atlanta fire in the Metropolitan District of Massachusetts. In a great many quarters, however, this regulation is believed to be unnecessary as the exchange managers and exhibitors in Boston and other parts of Massachusetts have always exercised and demanded of their employes the utmost care in the handling of films and to some minds the Commissioner's ruling on this point is a bit too strict.

Vent Pipes in Vaults.

The Commissioner has also made some changes in his rules governing the vent pipes in vaults used for the storage of films and also in regard to the installation of automatic sprinklers. The vent pipe regulation is of a minor character but the new rule concerning sprinklers reads as follows:

"Any room in such a building that is used for the storage of posters, packing boxes, or other combustile material located adjacent to or on the next floor below a storage room shall be equipped with an approved system of automatic sprinklers with alarm, provided, however, that no sprinkler system shall be required in a room used for the storage of posters or other combustile material located on the next floor below a storage room in a first class building, if such room is separated from the space below the storage room by a fire wall located so that the heat from the burning of the combustile material, should a fire occur, would not allow the temperature in a storage room to reach a temperature of 200 degrees F.

"All rooms which are not of first class construction and which are used for the storage of combustile material, if they are located in a building in which inflammable motion picture films are stored, kept or handled, shall be equipped with an approved system of automatic sprinklers with alarm."

NEWARK NEWS LETTER.

By Jacob Kalter, 510 Century Building, Newark Correspondent of Moving Picture World.

General Film Reports Prosperity.

NEWARK, N. J.—The Newark branch of the General Film, under the management of Mr. W. W. Anderson, reports big strides in business during the last month or so. Mr. Anderson has made several changes of late, and with his two star solicitors working on of the Newark branch, he expects large returns on Kalem's new series, "The Social Pirates." The solicitors from the Newark branch are William Osborne, who ranks first in the standing of the entire General organization, and Edwin A. Rambonnet, who has just returned from a trip on "The Strange Case of Mary Page."

A private showing of the first two installments of "The Social Pirates" was given Sunday, March 12th, at the Goodwin theater, 863 Broad street, Newark. The large crowd of exhibitors present pronounced it a thorough success.

Clintonia Changes Hands.

Newark, N. J.—Philip Knobloch, manager of the Clintonia, has purchased the New Lincoln theater, 402 Belleville avenue, from Dr. Sixx. Several changes in the program of pictures have been made by the new owner.

Passaic Relics Unearthed.

Passaic, N. J.—Historical relics and antiques were unearthed by John J. Hobin, owner of the building where was located the old Passaic Opera House, recently burned in the big conflagration which visited Passaic. The cornerstone contained coins, newspapers and other interesting relics.

L. F. Levison Recovered.

Newark, N. J.—Leo F. Levison, manager of the local branch of the World Film, is back at his office, after having absented himself for almost two weeks due to illness. In reference to the proposed Newark Screen Club, Mr. Levison reports that many interested film men have made inquiries to him about the nature of the association. Everything, Mr. Levison says, points to the success of the new organization.

Films Help Church.

Jersey City, N. J.—That moving pictures are an aid to church work has been proved true in this city. St. Paul's M. E. Church has been showing films in the Sunday school connected with the church for several months with decided success. Since the pictures have been shown in the Sunday school every Sunday, hundreds of children come to see the show and stay for Sunday school at the same time. The Sabbath school is growing, says the Rev. G. G. Hollingshead, pastor of the church.

IN THE DAKOTAS.

By Midwest News Service.

Theater Changes.

MAYVILLE, N. D.—E. D. Lum and associates have purchased the Bijou theater.

Milnor, N. D.—Manager Clark sold his moving picture show at M. C. C. hall to Dick White and C. W. Nordstrom.

Mitchell, S. D.—George W. Ryckman, who has operated photoplay houses at Woonsocket, Lake Andes, Scotland and Worthington, has purchased the Maynard theater from J. A. Dundas.

Bismarck, N. D.—Harry Byerstadt of Winona, Minn., and Frank Wolf of Los Angeles, Cal., have leased the Grand theater from A. C. Hinckley.

Beresford, S. D.—O. J. Dyvig of Harrisburg has purchased the Empress theater from Julius Johannsen.

Grand Forks, N. D.—Ed. Brown and J. J. Isaacs of Grand Forks purchased the Lyceum theater at Moorhead, Minn., from Harry A. Leek.

Penn., N. D.—Construction of the new opera house here is rapid.

Seward, Neb.—C. O. Hesselberth has been making arrangements to open a moving picture theater here.

Columbus, Neb.—Oscar Baker sold the North theater to Robert Kent.

Minden, Neb.—The Princess will be the name of the moving picture theater to be operated in the old location of Dreamland theater by Mr. and Mrs. K. Wright of Davenport, Ia.

Iowa Changes.

Sheffield, Ia.—A. C. Finch of Northwood, Ia., is now proprietor of the Star theater. His son Roy will be manager.

Atlantic, Ia.—The New Garden theater opened with the Vitagraph feature "On Her Wedding Day."

Cedar Rapids, Ia.—The Strand theater has ended a season of stock and March 18 began a run of feature moving pictures. J. R. Grainger is manager.

Onawa, Ia.—E. J. Keiffer has opened a moving picture theater here.

Independence, Ia.—H. A. Brooks has sold the Isis theater.

Aredale, Ia.—George Devore sold the moving picture theater here to John Peters of Dumont.

Clarinda, Ia.—C. R. Burnham sold the Orpheum theater to W. A. Parker, then leased the house for the remainder of the year and will operate it.

Des Moines, Ia.—A. F. Rathburn took over the Alamo theater at Sixth street and College avenue and will give an all-feature show.

Charles City, Ia.—L. R. Stacy and W. L. Youngman of Mobridge, S. D., purchased the Royal theater here from William Wolf.

Sloan Ia.—Frank Hunting has opened a moving picture theater in the Johnson building.

Poster Case in Ontario

Magistrate Kingsford Refuses to Hold Exhibitor Holdstein for Showing Uncensored Poster—Finds By-Law Covering Poster Inspection Faulty—Work of Supervising Posters Not Attractive to Police.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONTARIO.—Moving picture exhibitors won and lost one day recently when the authorities of Toronto took up two different questions affecting the presentation of films in Toronto.

Poster Case Dismissed.

W. J. Holstein, a local exhibitor, came out the victor in a police court case when Magistrate Kingsford admitted that he could not make a conviction against the theater man for showing a poster in front of his house which had not been submitted to the police officials. The judge confessed that the by-law which provided for the censoring of posters was very faulty and no charge could be pressed under the present code. "The by-law requires posters to be submitted for inspection," declared the magistrate, "but it does not say to whom, where or when. The by-law will have to be amended."

It is whispered in police circles that the police department is not anxious to take upon itself the censoring of all posters, heralds or photograph frames because they are not anxious for so much work and it is possible that the advertising matter for a photoplay may be inspected by the Ontario Board of Censors at the same time that the reels are passed upon, if the necessary legislative arrangements can be made for this plan.

The moving picture men of Toronto are in favor of having the posters viewed at the same time as the picture. The present system is impracticable, they say, because one police official, who does not know anything about the film-play in question, inspects the posters while the censor looks after the films and does not know what advertising sheets are being approved. Thus, a post r may be the reproduction of scene in film which has been ordered cut, or the film may contain a scene, the poster for which has been banned.

Gem Theater Loses Case.

The other case of interest to the local moving picture interests consisted of the reconsideration of the application of Mrs. Ellen Woolson for permission to enlarge the seating capacity of the Gem theater by the Civic Property Committee. City Architect Pearse had refused to issue a permit for the change because the increase in size would bring the house into the fireproof class. The theater is on a corner and has more than the necessary number of exits while the enlargement of the theater would mean the removal of a fire risk in the shape of a wooden partition. A sub-committee of the Property Committee brought in a recommendation that the by-law be changed to permit the erection of non-fireproof theaters with seating capacity of over 500, the present limit, providing the theaters to be erected or remodelled are situated on the corner of a block. The Property Committee refused to take action, however, with the result that all moving picture houses with over 500 seats must continue to be fireproof in every detail of construction. This decision means that the Gem theater cannot be enlarged unless the house is rebuilt to conform with the fireproof restriction.

SUNDAY SHOW PERMITS.

Ontario Exhibitors Must Comply With Certain Restrictions.

Toronto, Ont.—Although his intentions were of the best when he put on a Sunday performance to help local recruiting, Mr. Ralph Gribble, manager of the Grand theater, New Hamburg, Ont., ran foul of the Lord's Day Act because he misinterpreted the published report of the Ontario Government's decision to allow the holding of Sunday shows under the auspices of the military authorities or of a recognized patriotic associaton.

Mr. Gribble conducted the performance himself and turned over the proceeds to the local patriotic association when he should have simply permitted the authorities to make use of his house for the show. Because he did not simply loan his theater for the occasion, but carried out the arrangements himself, Rev. W. M. Rochester of Toronto, secretary of the Lord's Day Alliance, sent him a warning that he had offended the law and that he, his employes and the patrons of the show were all liable for punishment. The energetic preacher also pointed out to him that he should have secured a permit for the Sunday performance from the Provincial Government.

It is understood that the ministerial body will take no action against the New Hamburg theater manager because the alleged offense was plainly the result of a misunderstanding. It was the same ministerial association, however, which attempted to put an end to Sunday performances of any kind in Ontario until the military authorities reminded the association that the country is at war.

Pathe Loses Nine Reels.

Toronto, Ont.—Notice has been received at the Toronto headquarters of the Specialty Film Import Company, Limited, distributors in Canada for Pathe releases, that nine Pathe reels were destroyed by fire when the Bonaventure Station, Montreal, was burned to the ground recently. The burned pictures included the five-reel colored feature, "The Shrine of Happiness," a Pathe picture which had not yet been exhibited in any Canadian theater; the sixth episode of "The Red Circle," and two British Gazettes. The company has been notified that the railway is liable to the extent of only $50 for the entire shipment of films.

PRAIRIE STATES NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

IN IOWA.

Sunday Exhibitor Arrested.

CHARLES CITY, IA.—Despite the fact that the city council and county supervisors affirm ninety per cent. of the people want Sunday moving picture shows, the Charles City Ministerial Association keeps up its fight on the Sunday shows. It caused the second arrest of W. E. Waterhouse, manager of the Hildreth theater, on a charge of operating a moving picture show on Sunday in violation of city ordinance. The trial of this second case was unwelcome to local justices and it was transferred to Rockford, where for the second time Waterhouse was acquitted. The sheriff who was forced to make the arrest was hooted.

Strenuous objection is made by the board of supervisors to the crusade. The county is forced to pay the costs of the suit. The council has gone on record as favoring Sunday shows.

Serial for Children.

Fort Dodge, Ia.—The decision of the Woman's Club of Fort Dodge to run a serial at the special Saturday morning show for children at the Majestic theater is believed to be without precedent. "Neal of the Navy" will be run in fourteen installments.

Subscription Tickets

In Philadelphia, the Fifty-second Street Theaters Company Has Begun Offering Yearly Theater Tickets at Ten Dollars the Ticket—Belmont, Locust and Fifty-second Street Theaters Involved.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—M. Eugene Felt and F. Dooner Felt, managing directors of the Fifty-Second Street Theaters Company, proprietors of the Belmont, the Locust and the Fifty-second Street theaters, have instituted an innovation in the moving picture industry in this vicinity. They are offering to the patrons of their establishments yearly subscription tickets at an economical price, proving to lovers of good pictures their sincerity in offering the use of their theaters at a greatly reduced admission fee.

Many regular patrons of the above-mentioned houses living in the vicinity recently received through the mails a subscription blank to be filled out and returned to the management of the theaters. This blank was accompanied by an explanatory letter describing the advantages to be obtained through the use of the novel and business-like offer. For the sum of ten dollars, a ticket may be obtained which entitles the head of the family and four additional members to admittance to any of the theaters during a period of one year.

That this is an actual saving may be proven by a little mathematical reasoning, as the Locust and Belmont theaters are fifteen-cent houses and the Fifty-second street theater a ten cent house.

GREATER THAN PRINTING.

Alfred W. Abrams Considers Pictures of More Importance.

Reading, Pa.—"The motion picture is the greatest mechanical invention of the age," declared Alfred W. Abrams, chief of visual instruction of the State of New York, in an illustrated lecture, which opened the fourth session of the City Teachers' Institute in the High School for Boys, Reading, Pa. Mr Abrams spoke on the educational value of the moving picture, declaring that the invention of the animated picture was a greater event than that of printing, the telegraph or the telephone. He spoke of the great value of the picture in challenging the thought of pupils and giving them a broader knowledge of the things they see. He deplored the fact that there are many pictures in the text books and no reference made about them in the reading matter. He spoke earnestly in behalf of the installation of projecting machines in all public institutions and declared that the day is fast approaching when practically every subject of study will be accompanied by instructing moving pictures.

A New House Organ.

Allentown, Pa.—The Regent and Lyceum theaters of Allentown, Pa., have inaugurated a new feature sure to win the favor of their patrons. In the future they will distribute to patrons of their establishments, a magazine containing comments upon future releases and intimate articles upon many of the leading favorites.

New Camden Theater Company.

Camden, N. J.—The Broadway Theater Company, of Camden, N. J., have filed articles of incorporation in Camden to operate, manage and lease theaters and other places of amusement. The new concern has a capital stock of $2,000, N. W. Taylor, Norman Jefferies and T. W. Taylor being the principal incorporators.

H. M. Lentz Promoted.

Allentown, Pa.—Many friends of H. M. Lentz, formerly of Allentown, are pleased to hear of his promotion to the capacity as salesman in the Los Angeles office of the Big Four Picture Company. Mr. Lentz has a host of admirers in this section of the country and the news of his advancement comes as a welcome bit of information. Starting at the bottom of the ladder, in the position of film inspector, he has steadily worked his way to the top and has been rewarded at consistent intervals for his untiring efforts.

Grand Theater at Trenton Sold.

Trenton, N. J.—News comes from Trenton that the Holding Realty Company, of which James T. Tattersall, vice president of the Trenton Theater Building Company, is president, assumed possession of the famous Grand theater, formerly the possession of Messrs. Haveson and Gilinsky. No plans for a change in the policy of the theater can be announced at the present time as the firm of Spiegle Brothers, of New York City, hold a lease upon the property and are presenting American burlesque there at the present time. It is commonly rumored in local theatrical circles, however, that when their lease expires, Spiegle Brothers will retire from the field and that the new owners will use the property for the exhibition of first class moving pictures.

A PITTSBURGH FILM BUILDING.

Seltzer Automatic Music Co. to Build a Fireproof Building.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—A modern fireproof film building is to be erected soon at Twelfth and Liberty streets, Pittsburgh, by the Seltzer Automatic Music Co. This concern is the agency in Pennsylvania, West Virginia, eastern Ohio and Western New York for the J. P. Seeburg Co., and since its establishment here three years ago has supplied 80 per cent. of the Pittsburgh moving picture theaters with pipe organs and orchestrions. The new building will be 25x100 feet, seven stories high and will cost $60,000. The first three floors will be occupied by the music concern, while the fourth, fifth and sixth will be occupied by exchanges. The latter will include several concerns now located in old "film row" on Ferry street and that vicinity. The seventh floor of the building will be used as an exhibition room. It will be equipped in an up-to-date manner with machines and screen, and will have a large seating capacity. The structure is to be adaptable in every way to the film business, and film vaults are to be built on every floor. It is hoped to have the building ready for occupancy by July 1.

MONSTER MASS MEETING.

Call Has Been Issued by Screen Club in Campaign Against Censorship.

Plans are being rapidly completed for the monster mass meeting against censorship, to be held in this city Sunday afternoon, April 2, under the auspices of the Pittsburgh Screen Club. A call has been issued to all exhibitors, exchangemen and others connected with the industry in this part of the state, and to the public through every possible medium, to attend. The gathering will be the first important stroke in the Screen Clubs's campaign against the intolerable conditions of censorship as they exist in the State of Pennsylvania, and against the proposed new amendments to the censorship laws of the state. Some of the most prominent men in the industry have consented to come here for the meeting. Negotiations are now under way for one of the largest theaters in the city to accommodate what is expected to be the biggest crowd ever brought together in the interests of the moving picture in this section. While the list of speakers is not complete at this writing, the following will deliver the principal addresses: Mr. Joseph W. Binder, secretary of the Motion Picture Board of Trade; Mr. Walter W. Irwin, general manager of the V-L-S-E; Mr. W. Stephen Bush, of the Moving Picture World, and Mr. William A. Johnson, editor of the Motion Picture News.

OIL CITY'S LYRIC OPENS.

Manager Max Stahl Reopens a Beautiful Theater.

Oil City, Pa.—The new Lyric theater, Oil City, Pa., was formally opened to the public on Thursday evening, March 16, amid most favorable surroundings. One could not have been but impressed by the wonderful changes made in the theater. Entirely renovated throughout and equipped with the most modern appliances obtainable, the theater presented a wonderful sight. Both the exterior and interior decorations are such as to create the most favorable comment and the excellent lighting system which has been installed can compare with some of the largest houses in the State of Pennsylvania. A novel feature of the theater is the rest room which has been provided for the ladies. It is up-to-date in every respect and is certain to become popular.

Manager Max Stahl is certainly to be complimented upon the manner in which the opening exercises were conducted. A show, the like of which was never before exhibited in Oil City, was presented for the patrons and many new friends were made for the theater. He announces having contracted for releases from the World Film, Mutual and Equitable. Mr. Stahl is certainly a live wire and should experience considerable success with his latest undertaking.

Rowland & Clark Move.

Pittsburgh, Pa.—Rowland & Clark, who operate the largest chain of modern moving picture theaters in the Pittsburgh district including the Regent, the Strand, the Arsenal, the Bellevue, the Belmar and the Oakland, are moving their headquarters from the Empire building to the third floor of the Westinghouse building, Penn avenue and Ninth street, on April 1. The new quarters consist of a handsome suite of five rooms, giving the firm more adequate space for its rapidly growing office force.

Robert Carson Buys the Elite.

Pittsburgh, Pa.—The Elite theater, Federal street, Pittsburgh, one of the busiest theaters on the Northside, has been purchased by Robert Carson, Jr., owner of the building, from John Tress, who has retired from the moving picture business. Among other improvements made by Mr. Carson is the installation of an electric mandolin piano. This house runs Universal service and Red Feather feature pictures.

New Hudson Feature Road Men.

Pittsburgh, Pa.—The Hudson Feature Film Company, 212 Fourth avenue, Pittsburgh, has increased its road force by the addition of two highly experienced men. They are George Chanet, formerly on the road for Gus Hill's "Bringing Up Father" company, and H. W. Durmeyer, formerly manager of the Orpheum theater, Cleveland, O., and recently of the Interstate Film Co., of that city.

Tommy Thompson Back on Job.

Pittsburgh, Pa. — Tommy Thompson, manager of the Columbia theater, Fifth

avenue, Pittsburgh, resumed his duties several days ago after being confined in the hospital for the past four months, as the result of an automobile accident last fall. His many friends in the trade tendered him a hearty welcome.

Features at Imp Theater.

Irwin, Pa.—The Imp theater, Irwin, Pa., was taken over recently by the Parkdale Company, comprised of Messrs. McMillan, Elder and Parker. It will be conducted hereafter as the house of features. The new owners have installed an organ, in addition to other improvements.

Sleigh Ride for Roshon Employes.

Johnstown, Pa.—The Roshon Photoplay Service, Johnstown, Pa., recently tendered to its employes and their friends in the trade a very delightful sleighing party. The merrymakers journeyed several miles into the country and partook of a delicious country dinner at Somerset County farm house. The affair proved one of the most enjoyable events of the year in Johnstown moving picture circles.

A. J. Burgum to Manage Lyric.

Duquesne, Pa.—A. J. Burgum, formerly in the film business in Pittsburgh, has assumed the managership of the Lyric theater, Duquesne, Pa. The house is owned by Albert Maloy, who is engaged in another line of business and is unable to give it his attention. The Lyric runs Universal service and charges 10 cents admission.

New Strand to Open in April.

Altoona, Pa.—Work is progressing rapidly on the new Strand theater, at Altoona, Pa. Ike Silverman, the owner, has issued an announcement that the house will be opened about the middle of April.

Arthur Meyer with Picture Playhouse.

Pittsburgh, Pa.—Arthur Meyer, until recently connected with the Picture Playhouse Film Co., Pittsburgh, has accepted a position as road man for the Liberty Film Renting Co.

Anti-Censorship Slides.

Pittsburgh, Pa.—Exhibitors throughout western Pennsylvania are running anti-censorship slides prepared and issued by the campaign committee of the Pittsburgh Screen Club. The slides serve a double purpose—to exonerate the exhibitor in the matter of breaks in the continuity of the story in a film and to place the blame where it belongs. They can be secured at the Club headquarters, 406 Cameraphone building, up to April 1, and after that date at the new headquarters, Lyceum building, Pittsburgh.

IN WASHINGTON.

Manager Bunn's Men Stand Second.

C. W. Bunn, manager of the local World Film office, is extremely gratified at the standing of his office in the "office prize contest" now being operated by the company. The World Film Corporation is now conducting a big sales campaign and to each office acquiring a contract for its service a certain number of points is accredited. Last week the local office stood second on the list. This is very creditable in that this territory is very small when compared with some of the others, and it means a lot of real hard work, and there are in all twenty-six offices. But Mr. Bunn is not the only one who is "charmed" with the results, for his office has also the honor of having a salesman, Henry E. Friedman, who stands second on the list of sixty salesmen, all having an eye on the capital prize. Botn of these men are extremely popular in this section and they are receiving the co-operation of the exhibitors, who sincerely hope that before the contest terminates their names will head the list.

Growth in Washington

Savoy Theater to Be Enlarged—Interesting Financial Report of Theater's Past Year—Business Is Speculative, Though at Present Prosperous—Harry Crandall Interested in New House.

By Clarence L. Linz, 635 Tenth St., N.E., Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—Coupled with the report that a new company has been formed to erect a $100,000 motion picture theater on the site of the present Lyric theater, on Fourteenth street, Northwest, comes the announcement of improvements to be made to the Savoy theater, at Fourteenth street and Columbia road, for the management of that house states that plans have been approved by the District authorities for its enlargement "during the coming summer in order to provide additional and better accommodations for its patrons, and to make it possible to show the highest class photoplays at all times under the best possible conditions and at the lowest possible prices.

Add 540 Seats in Savoy Theater.

"We intend to add 240 more seats on the main floor of the theater and 300 mezzanine seats. These mezzanine seats will be something unique and unusual in a motion picture theater, and will add largely to the beauty of the house as well as the comfort of our patrons. The rear end of the theater will be extended and a large stage with beautiful decorations will be added. These additional improvements will not be made out of the profits of the company, but by adding additional capital, and will be in keeping with the present appearance of our theater, and as economical as possible. The lobby will be widened so as to give us a frontage of seventy-five feet on Fourteenth street.

"The enlargement of our theater is not to be made on account of our inability to accommodate all of our patrons, but is desirable in order to make our patrons more comfortable, and to accommodate all of them, even if they should all come at the same hour. The additional seats will give us a capacity of about 1,400, which is the same as the capacity of our open air park.

Report on Savoy's Business.

Accompanying this announcement is a statement of the business of the theater for the year 1915. This shows that the gross income of the house was $46,588.91. The operating expenses were $32,509.58; salaries, $3,700; rent, $1,500; interest on investment, $2,400; interest on loan, $345, and taxes, $1,029.84. In explanation of this showing, it is said in the announcement, "A great popular misapprehension exists on the part of the public as to the money made out of exhibiting motion pictures. When the unstable character of the investment is considered, it is seen to be largely speculative. A fire or an accident, or the opening of an opposition house, may in a night wipe out the investment and cause large loss. The business depends upon the good will and support of the public, and the management of this theater desires to do all in its power to deserve this good will and support."

Referring to the statement, they say, "From this you can readily see that the competition of another house would not only destroy our business, but is doomed to failure itself, because a daily loss of only 145 ten-cent admissions to this theater would wipe out entirely all profit made last year.

May Increase Admission Prices.

"It may become necessary to establish a fixed price of 15 cents for admission to most of our high-price shows in order to enable us to give our patrons the best, not only in photoplays, but in music as well. With an enlarged theater, good music and showing selected films only, the patrons of this house will, it is believed, support the price of admisssion necessary to furnish them with high-class entertainment."

The plans prepared by B. Stanley Simmons, architect, show an addition on either side of the present building of fifteen feet. The new front will have an attractive marquise over the entrance. The base is to be of stone and the upper walls of rough texture brick with terra cotta pilasters. The work will be started in May.

Crandall Also to Invade Section.

The third surprise is the announcement made to the correspondent of the MOVING PICTURE WORLD by Harry M. Crandall that a company, of which he is the head, are pushing through to completion plans for the establishment of a theater in this same section of upper Fourteenth street. The necessary property has been or is being secured, floor plans have been prepared for a house that will have a seating capacity of about 1,500, and the required capital is available. This is in line with Mr. Crandall's determination to operate a motion picture theater in each section of the city. The house will be something of a novelty in motion picture theater construction, for it will be so built that it may be thrown open during the summer and obtain the same results as are possible with an airdome. The roof will be so constructed that it may be raised or lowered by electricity. Mr. Crandall promises a further announcement of his plans at an early date.

"Nation" Film in Washington.

There seems to be a considerable division of opinion among the people of Washington with respect to allowing the exhibition in local theaters of the "Birth of a Nation." It is not known that any of the exhibitors in the District of Columbia contemplate booking this production, but while some of the citizens' associations are busy passing resolutions urging the District Commissioners to refuse to allow this photoplay to be shown, others, including patriotic societies, have passed resolutions favoring its exhibition.

J. P. Anderson in Australia.

Letters are being received not infrequently from Lieut. Jim P. Anderson, who formerly presided over the destinies of the Washington office of the Fox corporation, who now resides in far-off Australia. "Conditions here seem very good for tremendous business. Personally, we find the place most delightful. The climate is similar to that of Washington in the month of May, although the natives complain bitterly of the heat. This is the hottest part of their summer but, pretty good for a fat man, I have not felt the effects of the temperature as yet." Mr. Anderson tells of the fine motion picture theaters of the British colonies, and says he finds the exhibitors there fine fellows to do business with.

C. L. Worthington Visits.

Local exhibitors were glad of the opportunity last week of greeting C. L. Worthington while on a visit here as manager of the Eastern district for the Fox Film Corporation. Mr. Worthington spent considerable time in this city as the local manager of what was then known as the Eclectic Film Rental Company. Upon joining the Fox forces he was made manager of the Philadelphia office and later he was appointed district manager for the Middle West territory. He now looks after this city, Syracuse, N. Y., Pittsburgh and Philadelphia, having his headquarters in the latter place.

Tennessee Sunday Laws

Supreme Court of State Sustains Decision of Lower Court in Test Case of Exhibitor Howard Graham, Convicted of Opening a Moving Picture Show on Sabbath—Sunday Opening Killed for the Time.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

NASHVILLE, TENN.—It is illegal to operate moving picture shows in Tennessee on Sunday and persons operating such shows on Sunday are subject to conviction in the criminal courts and fine. Such was the holding of the Supreme Court, at Nashville, in a recent ruling in the case of Howell Graham, of Chattanooga, against the state, appealed from the criminal court of Hamilton county. Graham operated picture shows in Chattanooga and was convicted in the criminal court of operating his shows on Sunday, the conviction being secured last fall. He appealed his case to the Supreme Court, sitting at Knoxville, at the close of the term, and the case was transferred by the court to Nashville.

Counted Open Show a Public Nuisance.

In affirming the lower court the Supreme Court held that the conviction was sustained by the common law in force in the state, both on the ground that the operation of the show and the assembling of crowds therein on Sunday constituted a public nuisance, and that they tended to corrupt the public morals; that the provisions of the common law which recognize the sanctity of the Lord's day are a part of the law of the State. Justice Green concurred in the result reached in this case, but dissented from that part of the opinion which reaffirmed the definition of a public nuisance, which is on file in the case of Parker against the State, 84 Tenn. 476.

Made a Test Case.

This decision is one of the most far-reaching of any that have been made in connection with the operation of picture shows in the state. The Chattanooga exhibitors have been fighting the city authorities and other officials for years over the Sunday-closing issue, and hoped to obtain a favorable decision by carrying a test case through to the higher courts.

For the past two years the exhibitors have been practically closed on Sunday, except when showing pictures for some kind of public benefit. Last summer the shows were allowed to run for a few Sundays for the benefit of a fund with which to build a public club house for firemen and policemen. At the expiration of this run a few of the houses continued open on Sunday, but warrants were issued for the arrest of the managers, and convictions obtained under the old blue laws.

It appears as though the exhibitors are about to the end of their rope under this decision, which may effect exhibitors in some of the other cities where the officials have paid little if any attention to the matter.

The Dixie to Have Children's Shows.

Paris, Tenn.—Manager H. L. Lawrence, of the Dixie theater, Paris, Tenn., has entered into an agreement with a committee representing the Mothers' Club, whereby one day each week will be set aside for special shows for children. The Dixie is one of the first theaters in the section to arrange for special children's performances.

S. P. Long Buys the Bijou.

Chattanooga, Tenn.—The Bijou theater, of Chattanooga, Tenn., has been sold by John C. Twinam to S. P. Long, who is said to be associated with A. S. Rosenzweig in the deal. It is understood that the purchase price was in the neighborhood of $30,000, and the deal was handled through W. B. Wright. It has not been stated what will be done with the property, with the exception of a statement by Mr. Long who said that it would not be operated as an opera house. The theater has been closed for the time being.

Paul R. Albert.

Paul R. Albert, seventy-four years old, one of the oldest theatrical men of the South, died recently at his home in Chattanooga, after gradual decline. Mr. Albert was born in Paris, Tenn., later going to Cincinnati, and about fifty years ago to Chattanooga. For thirty years he was interested in Chattanooga theaters, being manager of the old Opera House, and owner of the Albert theater. The deceased was the first exalted ruler of Chattanooga lodge, No. 91, B. P. O. E. He was a thirty-second degree Mason, a member of the Damon Lodge Knights of Pythias, and of several fraternal organizations.

Tennessee Business Notes.

Clarksville, Tenn.—The Elite theater, of Clarksville, Tenn., is using a five-piece orchestra to play to the film attractions which are shown at the popular little playhouse.

Knoxville, Tenn.—The Gay theater, of Knoxville, recently advertised a special for Bargain Day. On this occasion the manager sold coupon books of fifteen adult tickets, or thirty children's admission tickets, for $1.

Nashville, Tenn.—The Elite theater, of Nashville, has arranged to exhibit the big serial "The Iron Claw," the story of which is now appearing in the Nashville Banner, Saturday editions. This serial is also being shown at the Bijou theater, of Knoxville.

Nashville, Tenn.—The Parthenon theater, of Nashville, is stimulating interest in its Sunday performances by arranging special organ recitals which have been bringing out good crowds. "Cruel and Unusual," the first reel of the ten of "Mishaps of Musty Suffer," was recently shown and brought down the house.

BUFFALO NEWS LETTER.

By James McGuire, 611 Erie County Bank Bldg., Buffalo Correspondent of Moving Picture World.

Buffalo Times Film Service.

BUFFALO, N. Y.—The Buffalo Times Film Service has been formed by Norman E. Mack, proprietor of the Buffalo Times. Through M. D. Condon, business manager of that paper, Mr. Mack has bought the Marian Leonard Studio at 265 Classon avenue, Brooklyn, and has appointed George W. Terwilliger, manager of the service.

Want Cheaper Operators.

Buffalo exhibitors are watching with interest the fate of the bill recently produced at Albany by Senator George E. Spring at the request of the Westminster Club of Buffalo. The measure exempts churches, charitable institutions, clubs and private homes from the law requiring licensed operators for moving picture machines. The expense of a licensed operator has been found too burdensome by the Westminster club in giving moving picture exhibitions in its settlement work. Yet the licensing of operators is not generally considered a tax; but a means of safeguarding patrons. If skilled men are not needed in churches, they are not needed in theaters especially built to be safe.

J. H. Wall With Lyric Theater.

J. H. Wall has been made assistant manager of the Lyric and Family theaters, Buffalo, by Harold B. Franklin, manager. Mr. Franklin recently used a calliope in the streets of Buffalo to advertise his shows.

Screen Club Drafts By-Laws.

Buffalo, N. Y.—The Buffalo Screen Club met at the offices of the Becker Feature Film Co. Sunday and drafted by-laws for the organization. The club is looking for suitable quarters, which the members hope to open April 1.

Geo. Stockton Heads the Elmwood.

George Stockton has succeeded J. Leon Brick as manager of the Elmwood, one of Buffalo's finest moving picture theaters in the residential district. Mr. Stockton formerly handled "Damaged Goods" out of the Buffalo office of the Mutual Film Corporation.

Otto Shroeppel a V-L-S-E Road Man.

Otto Shroeppel, former assistant manager of the Family theater, Buffalo, has been made a road man for the V. L. S. E. service. At one time he was booker for the General Film Co. in this city.

Three Buffalo Road Men.

Buffalo, N. Y., March 16.—The accompanying picture is that of three Buffalo road men, well known in the moving picture business throughout New York State.

J. M. Sitterly, H. Brink, F. Leonard.

Reading from left to right they are: J. M. Sitterly, Popular Film Exchange; Howard Brink, Paramount Service; Frank Leonard, Mary Page Serial of the General Film Co. Of course all are live business getters.

Looking for Likely Site.

Lockport, N. Y.—According to printed reports, Buffalo parties are again looking for a site for a proposed ground-floor theater in Lockport. Last spring two different companies had been formed there to erect a new theater, but neither side pushed the matter to a conclusion.

New Management at Happy Hour.

Harry Marsey has become managing director of the Happy Hour moving picture theater, Buffalo. He has appointed Joseph Hopkins house manager. Improvements in the lobby and throughout the theater are being made.

"We are using an open-market service," said Mr. Marsey.

Manager Hickey Prosperous.

George C. Hickey, manager of the Buffalo branch of the Triangle, recently

booked Billie Burke in "Peggy" at the Victoria theater, Rochester. In regard to the success of this production Mr. Farron, manager of the Victoria, wired the following to Mr. Hickey: "Theater crowded. We are hanging them on the wall."

Mr. Hickey has just bought a new automobile, a high-class 1916 model of a well-known make.

"Nation" Film at Star.

"The Birth of a Nation" had a record run at the Star theater, Buffalo, managed by Dr. P. C. Cornell. The Star is not a moving picture house and throughout the year plays Klaw & Erlanger and other theatrical productions.

Arthur Davis Dies.

Rochester, N. Y.—Arthur Davis, former proprietor of the Borden avenue moving picture theater, Perry, N. Y., is dead in Rochester. After he sold his house in Perry he moved to Rochester, where he obtained employment as a moving picture machine operator.

IN LOUISVILLE.

Will Enlarge the Alhambra.

Richmond, Ky.—Owner Ward, of the Alhambra theater, has let contracts for enlarging of the popular playhouse. The building will be lengthened by fifty feet and a balcony is to be added. The work will be rushed and only a few days time will be lost in operations.

New Midway House.

Midway, Ky.—The Midway Realty Company is preparing to build a combined opera house and moving picture theater on Railroad street, the work to be started at an early date. It is understood that the theater will be one of the prettiest small houses in the district.

May Build a New House.

Paris, Ky.—If plans of Lexington capitalists do not miscarry a new moving picture theater to cost $20,000 to $30,000 will be built at Paris, Ky., shortly. It is understood that a site on Main street has been secured. Paris is one of the oldest cities in the Bluegrass district, and has a population of between 6,000 and 7,000 people.

Combination Theater and Flat.

Ashland, Ky.—It is reported that Huntington, W. Va., capitalists are preparing to erect a combination theater and flat building here in a short time. It is understood that the theater will be equipped for moving pictures.

Vaudeville House Cuts.

Louisville theater magnates who heretofore have not given much attention to the B. F. Keith vaudeville house as a competitor, are now looking at the proposition from another viewpoint since the announcement to the effect that night prices at the theater would be cut to fifty and thirty-five cents on the lower floor, and matinees to twenty-five and ten, including Saturdays. The new schedule went into effect on March 5. Heretofore night prices were fifty and seventy-five cents, and many people who would not pay seventy-five cents for front row seats, nor sit behind the sixteen row line for fifty, may now be seen at the box office. Manager James L. Weed, of the vaudeville house, in a statement to the correspondent of the Moving Picture World, said that the reduction was made to stimulate business during the early spring season when things were generally quiet. The house has a seating capacity of 3,000 and more money can be made in loading the house at lower prices than playing to a few at high prices. All downstair seats were fifty cents in the old theater on Fourth street, but when the shows were moved to the new theater two seasons ago prices were advanced.

Kentucky Bills Die

Exhibitors Throughout the State Are Congratulating Themselves on Legislature's Adjournment—Some Drastic Measures Failed of Enactment—Fire Marshal's Bill and Bill to Regulate Theaters Killed.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY.—Kentucky exhibitors are feeling somewhat relieved over adjournment of the 1916 legislature without the passage of any laws which might have a harmful bearing on the moving picture industry. The State Fire Marshal's bill, proposing a number of drastic requirements in the operation of motion picture theaters, died with hardly a gasp, a bill to regulate theaters also went by the board in much the same way as the fire regulation bill, and many minor bills were also dropped into the discard. Much of the entire session was devoted to wrangling over the liquor question and many bills of importance never got a hearing. The principal among these was one relative to the tax laws of the state which are badly in need of adjustment. This bill was generally endorsed by moving picture men and business men, but will not be acted upon until 1918.

A CHANGE AT THE STRAND.

Stanley Spoehr at Helm of Big Lexington Theater—An Able Exhibitor.

Lexington, Ky. — Announcement has been made of a change in the management of the Strand theater, of Lexington, whereby Stanley Spoehr, formerly of Henderson, Ky., becomes manager of the Lexington house, succeeding Louis Zahler, formerly of Chicago, who has sold his interest in the company to M. Switow, the president, and has returned to Chicago.

Mr. Spoehr, not only knows pictures; but is an excellent business man. For several years he was connected with the Planters' State Bank at Henderson, but upon hearing the moving picture call became manager of the old Nickelodeon. Later he was made manager of the Princess theater when that house was purchased by George Bleich, of Owensboro, from Judge W. Allen Kinney, of Louisville. Mr. Spoehr was actively in charge at Henderson until the Princess burned a few weeks ago, and built the business up from a losing to a well-paying one. Mr. Spoehr now has charge of one of the finest and largest theaters in the Middle West. The Strand has a seating capacity of 1,400, cost nearly $100,000 to build, and has a $20,000 pipe organ.

FILM BOARD NOMINATIONS.

Louisville's Censorship Board of Children's Shows to Elect Officers.

Louisville, Ky.—The tri-monthly meeting of the Louisville Censorship Board of Children's Moving Picture Shows, resulted in the nomination for re-election of Mrs. Frederick Levy as president of the organization which was the first of its kind in the country. Other officers nominated were Mrs. Helm Bruce, vice-president; Mrs. Emil Tachau, corresponding secretary; Miss Annie S. Waters, recording secretary, and Mrs. J. B. Arbegust, treasurer. These officers will be installed at the annual meeting.

Letters were read from fourteen well known producing companies. These were in answer to communications sent to producers that the latter give more attention to producing educational and fairy story pictures for small children. The replies were all favorable in general stating that the producer would be glad to co-operate in this important movement.

The Parkland Closes.

Parkland, Ky.—The Parkland theater, in Parkland, one of the large suburbs of Louisville, has been closed. During the past two years the handsome little theater has been operated by several concerns, but has failed to prove a big success. T. H. Johnson, formerly with the clothing house of Johnson-Striegel Co., was the last operator of the theater.

Roy Maurer in Kentucky for Pathe.

Louisville, Ky.—Roy Maurer, formerly in the West Virginia-Ohio district for the Cincinnati Pathe office, is now covering Kentucky under the new management of Walter Wessling, who recently came to the Queen City from the coast. Mr. Wessling was at one time active in Louisville.

Switow Leases New Theater.

Louisville, Ky.—Michael Switow, head of the Switow Amusement Co., of Louisville, has personally leased the new theater located in the building erected by the Suburban Lodge of Masons at Third and Central avenues. Arrangements have been made to call the new theater "The Cozy," and it will be opened about April 1. The house will seat 500 people and will fill a long felt want in the southern section of the city.

Opening Wallace Park.

Louisville, Ky.—The Paducah Traction Company is preparing to open Wallace Park on May 14 or 21, and is arranging to have the Jarside Stock Company play at the Casino theater during the week, and have pictures on Sunday. The traction company has arranged with the Mechanicsburg, Ill., I .O. O. F. band for a series of band concerts every Sunday during the summer. The band concerts and pictures are expected to make a decided hit.

Change in Strand Prices.

Louisville, Ky.—The management of the Strand theater, of Louisville, has announced a change in its prices. Hereafter the first floor and balcony will be held at ten cents, the mezzanine floor at fifteen cents, and the gallery, reserved for negroes, at five cents. Heretofore, all seats on the first floor and balcony were fifteen cents.

Will Build Colored House.

Louisville, Ky.—The Citizens Amusement Company, recently incorporated, has asked for a permit for the construction of a brick theater building at 1102 West Walnut street for negroes. The building will be 38x152 feet and will seat 800. S. P. Ostrander is the architect, and the officers of the corporation are all colored.

James Taylor Reopens the Gem.

Frankfort, Ky.—The Gem theater here has re-opened under the management of James Taylor, who operated it several years ago. The house has been placed in excellent condition, especial care being shown for the patrons' comfort. Mr. Taylor has arranged for a four-reel program daily and a special feature of five or six reels on Friday A four piece orchestra is furnishing the music.

Endless Films for Advertising.

Morehead, Ky.—E. E. Maggard, head of the Maggard-Bradley Company, manufacturers of the Cosmograph moving picture machine, has completed a device for taking care of an "endless film." It is claimed that this device will wind and unwind 1,000 feet of film at the same time and that the machine will be largely used for advertising purposes in show windows, etc., and that the company has orders for a number of the machines.

Trying Ohio Sunday Laws

Exhibitor Clarence Myers, of Chillicothe, Has Appealed to the Supreme Court to Decide His Sabbath Opening Case—Lawyers Are Afraid That the Highest Court Will Have to Reaffirm the Old Blue Law.

By Kenneth Crain, Cincinnati Correspondent of Moving Picture World.

CHILLICOTHE, O.—In order to determine whether the old statute prohibiting Sunday theatrical exhibitions applies to moving pictures, as the courts at Chillicothe, O., have held it does, Clarence Myers, of that city, has appealed to the Supreme Court asking a reversal of the judgment of the court of appeals and the common pleas court.

The case is being watched with some trepidation by exhibitors all over the State now that has reached Supreme Court dignity, as many lawyers are of the opinion that the high tribunal will have no alternative other than to hold that the statute applies to picture theaters. It is undoubtedly in force, but has for years been a dead letter, as theaters of all kinds have been permitted to remain open on Sunday as on any other day; but now that the matter has been brought squarely before the courts, it is feared that the authorities, even in the larger cities, may be compelled to enforce an obnoxious "blue law."

SANDUSKY LICENSE FEES.

New Rates Based on Seating Capacity —$30, $35, $50, $100.

Sandusky, O.—The city commissioners of Sandusky, O., have decided to gather in some revenue from the moving picture theaters, and have arranged a schedule of license fees for that purpose, based upon seating capacity and location. Those outside the fire limits will pay $30 a year. Others, seating less than 300 persons, will be charged $35, and those seating over 350, $100 a year, while all theaters between these two classes are to be taxed $50 annually. There are two houses in Sandusky, the Star and the Alhambra, in the $100 class, on this basis. Representatives of a number of the houses have appeared before the commission to urge that they are already pretty heavily taxed in various ways, and that the new charge will be rather burdensome, but indications are that the authorities will put the program through.

"NATION" FILM FORGETS OHIO.

Epoch Producing Company to Quit Trying to Persuade State to See Film.

Cincinnati, O.—It has been definitely decided by the Epoch Producing Company, controlling the great Griffith production, "The Birth of a Nation," to give up for the time being all efforts to secure legal authority to show the picture in Ohio. It was for a time believed that the interposition of the courts could be secured, and tentative arrangements were made for dates at the Grand for the picture, but these plans fell through when the United States District Court at Columbus refused to interfere with the mandate of the Ohio censors.

That public sentiment in Cincinnati, as far as any reliable indication of it could be obtained, is overwhelmingly in favor of the picture, was shown by the production at the hearing in Columbus of seventy-six affidavits of leading citizens who had seen the picture, and all of whom declared that it was one of the finest they had ever seen, and entirely unobjectionable. The present postmaster of Cincinnati and his predecessor, who resigned recently, were among those whose affidavits were produced to this effect.

BIG SOAP PLANT PICTURE.

Offered Free to Exhibitors Who Want It.

One of the biggest and most gratifying pieces of work which the Cincinnati Motion Picture Co. has handled in a long time was completed recently, being a complete review of the big Proctor & Gamble plant at Ivorydale. All departments of the plant are shown, with the various processes involved in the manufacture of the several famous products made there. The first showing of the picture was made recently at the Emery Auditorium, on the occasion of the annual distribution of the employes' share of the company's profits. Nearly a thousand persons were present to enjoy this feature of the evening's entertainment. The film will be widely distributed, the company offering to permit its use free of charge by any organization desiring its use for educational purposes. Clarence Runey, of the Cincinnati Motion Picture Co., is particularly proud of this film, as the company pronounces it much the best of the several they have had made of the plant and its operations. Commercial work is now claiming the activities of five crews with the Runey concern, being held up only by impossible weather conditions from time to time, and Mr. Runey looks for a big year.

Alhambraisms.

The management of the Alhambra theater, of Canton, O., has adopted an unusual and very effective method of filling its newspaper advertising space. Instead of the stereotyped block-letter announcement of coming attractions, it uses a straight half-column or so of gossipy matter, under the head of "Alhambraisms—Edited by Tub." Short, snappy paragraphs, referring to past and coming attractions in every-day sort of language, make a very readable column, and the unusual nature of the advertising has created much interest. The Alhambra is devoting a good deal of its space, incidentally, to "boosting" for its special Saturday morning program for children. This is to be run every Saturday, from 9:30 to 12 o'clock noon, and as there has been a persistent demand for pictures of this sort, the management anticipates a considerable degree of success for the new departure.

CLEVELAND NEWS LETTER.

By Hubert Persons, Cleveland Correspondent of Moving Picture World.

Ball Park Theater Opens.

CLEVELAND, Ohio—The Ball Park theater, one of the prettiest motion picture houses ever built in Cleveland, opened March 11, with the Pathe photoplay, "Little Mary Sunshine," as the feature.

William Rankin is manager of the new house, which is located at 6822 Lexington avenue, opposite the American League ball park. The theater seats 450 persons, has leather upholstered chairs and a $4,000 ventilating system which will give a flow of filtered cold air in the summer. The decorative scheme is gold and green and a number of costly oil paintings adorn the walls.

Manager Rankin announces that the new theater will run selected programs on an open booking system, with special educational features for school children on Saturdays.

The mechanical equipment of the house includes two 1917 Simplex projectors and a four-arc Martin converter.

Censors Will Listen for Outcry.

Columbus, Ohio—Motion picture exhibitors all over Ohio are waiting to see whether the Ohio Board of Censors will act on the right they announce they have reserved, to revoke the certificate of approval recently issued to the Lubin film, "Race Suicide." The censors announced that their approval of the picture was qualified and that they might later decide to revoke it, in the event any public outcry was made against it.

The film, state rights to which are owned by Cleveland men, has attracted crowds while shown here and has apparently been highly approved of by the public.

Music Hath Powers.

Cleveland, Ohio.—Manager Jack Greenbaum of the Alhambra theater has just announced that no patrons will be seated while the orchestra is playing during a performance. He believes good music will help to quell those persons who persist in loud talking during motion picture performances and has engaged an orchestra with Frank H. Ruby as director.

Standard's New Signs.

Cleveland, Ohio.—Joseph Grossman of the Standard theater, has just been given city permits to erect two mammoth electric signs at a cost of $3,000, in front of his theater at E. 8th street and Prospect avenue.

"CHILDREN NOT ADMITTED."

Penny Wise Pound Foolish Ways of Exhibiting That Make Trouble.

Special to Moving Picture World from Midwest News Service.

PONTIAC, MICH.—Films which are advertised by "Children Not Admitted," and suggestive poster advertising were two things emphsized by Rev. Father T. J. Ryan, pastor of St. Vincent de Paul Catholic Church in a pre-Lenten sermon incidental to having his childish parishioners sign pledges to abstain from "being present at any place of amusement, particularly moving picture theaters, during the forty days of Lent."

"I say that for a Catholic to come to the communion railing and receive ashes on his forehead on Ash Wednesday and then go on permitting his children to frequent these shows during the Lenten season or perhaps to frequent them himself, is hypocritical," he said.

Father Ryan was aroused because children were admitted, he said to shows which were advertised for adults only. A 13-year-old boy who saw one of these shows informed him they were no worse than others that were not advertised as barring children. Father Ryan, calling upon city commissioners about the matter, was told a new ordinance would be necessary. The churchman suggested stationing a policeman at theater doors to see that children were not admitted to shows classed as not of value to them.

That he does not want moving picture theaters abolished is made plain. He believes they might give way to something worse, but he does want them regulated.

E. J. STANTON DIES.

Flint, Mich.—E. J. Stanton, 48 years old, manager of the Royal and Lyric theaters, is dead. Prior to taking these houses he operated the Idle Hour and Vaudette theaters in Michigan City, Ind. For ten years he was manager of the Detroit Journal office at Lansing. His wife and mother survive.

Gee! He Was Gone!

Paw Paw, Mich.—When Deputy Sheriff Lang reached Alabama to bring back "Paul Morton Pickford" charged with defrauding Michigan motion picture men by posing as a relative of the famous, Mary, Lottie and Jack Pickford, and cashing worthless checks, he was informed the prisoner had sawed the bars of his cell and escaped.

Want Education by Films.

Muskegon, Mich.—Education by moving pictures were urged by delegates to the convention of the Michigan Arts and Science Association here and a committee

headed by Professor Waite, of Kalamazoo, will work along that line.

Michigan Changes.

Battle Creek, Mich.—Harry G. Saylor will open a moving picture theater at 229 West Main street.

Owosso, Mich.—B. L. Converse has had plans drawn for a moving picture theater seating 700.

St. Joseph, Mich.—E. R. Saether, manager of the Caldwell theater here, who took over the management of the Bijou theater at Benton Harbor, will manage both houses from St. Joseph, his enterprises being located in twin cities. He has booked the Paramount service for the Caldwell.

Union City, Mich.—John Harpstrite will be in charge of the Majestic theater, which is the new name of the Tower theater purchased by Harpstrite & Conners.

Grand Haven, Mich.— "Robin Hood" was the name suggested by two little girls in the contest conducted by N. Robbins & Son to decide an appropriate and distinctive title for their new photoplay house to be opened about May 1.

Michigan Notes of Interest.

Kalamazoo, Mich.—M. L. Fisher, the operator member of the new Motion Picture Machine Operators' Examining Board, has been elected secretary.

Ishpeming, Mich.—The Butler theater will be operated only on Wednesday and Saturday afternoons and evenings when Paramount pictures will be shown. It also will be used for pictures when road shows play the Ishpeming theater.

Kalamazoo, Mich.—Twenty-one Kalamazoo merchants have combined to give Monday matinees at the Fuller theater which will be free to patrons of the stores.

IN DETROIT.

Harry Irons at New Empire Helm.

Harry Irons, formerly manager of the Liberty theater, and who left two months ago for New Orleans on account of his health, has returned to Detroit and is in charge of the New Empire theater, Woodward avenue, succeeding Jack Mowat, who resigned. For construction—modern ideas—and money spent—the photoplay theaters up north are far ahead of the theaters in the south. In fact, it is his contention that there is a big field for improvement in e south.

Colonial to Run Pictures.

"You can say in the Moving Picture World that our present intention is to run pictures in the new Colonial theater at Woodward and Sibley streets," said Clare A. Hoffman, president of the company, full mention of which was made in last week's issue.

Detroit Notes.

The Pathe Exchange on East Larned street now has a modern projection room where it is in a position to make screenings for exhibitors who want to "see" first.

In "Feature Facts," the monthly house organ of the New Family theater, Adrian, copy of which was received this week at the Moving Picture World's Detroit office, E. M. Simons has the following to say on "Why 15 Cent Shows." "The question has been asked why we have so many 15 cent shows. There is considerable difference between a movie and a photoplay. The New Family charges less for the same pictures that appear in other cities." The New Family will shortly redecorate its rest room, install new flowers in the auditorium—new curtain and new carpets—and redecorate its lobby. The Question Box at the New Family is getting to be a popular feature. Patrons who want to know anything about the moving picture industry, stars, plays, coming attractions, etc., just write their question on a slip, put it in the Question Box and by mail the information is forthcoming.

Co-operative Advertising

Detroit's Three Leading Picture Theaters, the Washington, the Majestic and the Broadway-Strand, Agree Not to Compete With Each Other in Display Advertising—Use Six-Inch Space on Sundays and One-Inch Week Days.

By Jacob Smith, 503 Free Press Bldg., Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—An agreement has just been effected between the Washington, Majestic and Broadway-Strand theaters, whereby for a period of at least three months they will all use the same amount of space in the daily newspapers—no one to use more or less than the other. The agreement started the week of March 12th. On Sunday each theater ran a six inch advertisement, while on week days one inch is used. As the result of this agreement, each theater is saving from $150 to $200 on newspaper advertising.

"I believe it one of the best things we ever did," said John H. Kunsky, lessee of the Washington. "We believe absolutely in newspaper advertising, but there is such a thing as spending too much money with the newspapers, because over and above a certain amount of space it is a waste of money. In other words, if people look on the amusement page and the three leading theaters have a six inch advertisement each, people are going to see them—and it doesn't need a fourteen or twelve inch advertisement to say the same thing. As far as we are concerned, we would just as soon have a six inch as a ten or fourteen inch advertisement—all you can do in any advertisement is to announce your show and the star with a brief line or two descriptive of the attraction—the thing that makes your business big or little is what the people say to one another. On Sunday the Washington always does an enormous business irrespective of the attraction—if they like it that means you have five or six thousand people boosting for you—if they dislike it—well, they just don't boost."

Harry Garson, of the Broadway-Strand theater, had to say: "We saved $250 on our advertising the first week, and we have done a big business. If the three leading houses will stick together and cooperate, we can just as well get the public educated to small advertisements as large ones—it's all in how you educate them. Then again its a lot better for the theater to use the same sized space week in and week out, because it creates greater confidence—to say nothing of the money saved. We heartily favor the new plan—in the course of a year it will mean an economy of approximately $8,000 to $10,000."

Manager McGee, of the Majestic, says his company will save even more than $200 per week, because the Majestic has been running, on the average, the largest advertisements of any theater in the city. "There isn't any question that the newspapers have been getting a lot of money for advertising that were not justified by the results," he said. "No house can afford to eliminate advertising especially if it is catering to transient business, but there is such a thing as using twice the space to tell the public something that one-half the space would do."

There is a lesson to be learned by this method. Advertising costs a lot of money in the course of a year and exhibitors know they must have advertising—but they can do the same as Detroit has done—get together and agree on a certain amount of space—no one to run over a certain amount—then they can all cut down at least three or four inches each week. This may not amount to anything big one week, but for fifty-two weeks it will run into thousands of dollars.

Triangle Popular in Detroit.

Detroit, Mich.—The Duplex Theater is proving more popular every week, business showing a healthy increase since the opening a few months ago. During the week of Feb. 28-March 4th "Peggy" with Billie Burke (Triangle production) was the attraction and every performance attracted crowded houses. Numerous requests have come to the management asking that the feature be shown again.

STRATFORD THEATER OPENS.

Hundreds Turned Away on Premiere Night at New House.

The Stratford theater, Dix and Ferdinand avenues, Detroit, was formally opened for the first time on Saturday evening, March 11, to two crowded houses. In fact, hundreds were turned away and several policemen were called to handle the crowds. "My Lady's Slipper" (V-L-S-E), was presented the opening night.

The Stratford is under the management of E. V. McGrath, formerly manager of the Maxine, and is controlled by a stock company, with the following officers: President, F. A. Schneider; William H. Steffes, secretary, and Joseph Schneider, treasurer. The Stratford policy is one daily matinee, and two evening performances, with continuous performances on Sundays and holidays. General admission is ten cents; reserved seats fifteen cents, and mezzanine box seats twenty cents. There are drinking fountains in the rear, and retiring rooms for ladies and gentlemen.

Manager McGrath.

The theater has a very able manager in E. V. McGrath, as manager of the Stratford. He gained considerable theatrical experience through his affiliation with Vernon C. Seaver's Chicago enterprises, and later through his successful direction of eastern photoplay houses. He came to Detroit from Cincinnati, and was associated for a year with the Maxine theater. He is rated as one of the most progressive photoplay men in the state.

The Theater.

The Stratford fronts on Dix avenue, and is of fireproof construction, with steel frame and reinforced concrete floors and roof. The exterior is faced with cream terra cotta and brick, with finely worked detail in ornamental terra cotta. A steel marquise projects well over the sidewalk, covering the entire entrance. Mahogany finished entrance doors and panel poster frames add to the rich appearance.

Interior decorations conform to the Adams period, ivory gold and old rose being the basis of color scheme. Rose shades predominate; the wall panels are executed in light shades, articulated by free hand work. The beauty of design is especially striking in the ceiling and boxes. Draperies are in old rose and gold trimming, ornamented with the letter "S" in gold cloth, the lambrequin on the stage opening being embellished with applique work and fringe.

The projection booth is in charge of Frank L. Shannon. The equipment includes two Power's 6-B projection machines, special stereopticon dissolvers, spotlights and Wagner converter. Lighting through the auditorium is semi-direct self-suffusing.

The Stratford seating capacity is approximately 1,200. Seats are roomy and comfortable, with scroll arm rest and spring edge. Private boxes are in the mezzanine, and each contains six seats. No effort has been spared in making the Stratford as attractive as possible and every means have been provided for the comfort and accommodation of patrons. (In a later issue we shall have photos and a more detailed story.)

One More in New Orleans

Ernst Boehringer Takes a Fifteen-Year Lease on Lot Near Victoria Hotel—October 1st Will See Beginning of Another Magnificent Moving Picture Theater—Some Details of the New House.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, La.—This city is assured another magnificient moving picture theater with the signing by Ernst Boehringer last week of a fifteen year lease on the property now occupied at 422 St. Charles Street, by the Victoria Hotel. The present lease expires on October 1, 1916, at which time Mr. Boehringer will start building what he declares will be the most unique moving picture house in the south.

The theater, with the cost of the lease and all improvements, will represent an investment of about $210,000. Plans for th picture show are now being made by Fromherz and Drennan, local architects. It will seat about 1,700 people, and will be one of the most substantial structures in St. Charles street.

Burt King Promoted.

Burt King, the extremely popular assistant manager of the New Orleans branch of the General Film, has been named manager of the branch at Memphis, Tenn., and left this week to assume his new duties. F. E. Garner has succeeded Mr. King as assistant to Manager F. G. Morrow. The Memphis branch has been made a sub-branch of the New Orleans section of General's activities and is expected to show marked gains under the direction of Manager King, and his chief, Mr. Morrow.

Triangle Exchange Coming.

Arthur Lucas, manager of the Triangle Film Corporation of New York, will be in New Orleans within a few days to complete arrangements for the opening of a Triangle exchange in the Crescent City. This exchange will be independent of the Triangle exchange now being operated by Ernst Boehringer in the Triangle theater building, and which serves only a certain number of exhibitors in New Orleans.

Smiles at the General Office.

Employees of the General Film New Orleans office certainly do not believe in race suicide. Only two weeks ago F. E. Garner, then manager of the feature department, announced the arrival of a little girl stranger at his household. Now it's Tracy Beckham who is all smiles, and hurries home from work every evening to play with the bright little baby boy who came to his home last Thursday. In Mr. Garner's case, that gentleman was appointed to assistant manager of the General exchange a week after the interesting advent in his family, so following this proven assertion that babies are lucky, it's time for Mr. Beckham to rise a rung in the ladder.

Broncho Billy May Locate Here.

It is definitely understood, but not verified, at the time this letter goes forward that G. M. Anderson, he of Broncho Billy fame, has purchased a tract of land in the lower section of New Orleans on which he will erect a studio for a company which he will bring to New Orleans.

Two Who Are Hustlers.

Two well known local film men are handling two feature films with marked success. E. L. Rife, with the Mutual office, who made quite a record with "The Diamond from the Sky" is now handling "The Girl and the Game," and is keeping up his former meteoric pace. F. Goodrow, who until last week was with the local office of Mutual, has taken "Guarding Old Glory" through the states of Louisiana, Arkansas and Oklahoma, and reports that the picture is booked for a solid three weeks in this territory.

Rex Photoplay Service Dissolves.

The Rex Photoplay Service, Inc., with offices in the Nola building, has dissolved. C. Henriques, president of the company, and W. Henriques, manager, have gone to New York City. The company made a business of importing and exporting films, but it is understood that their field here was narrow.

Writing Advertising Scenarios.

Local moving picture enthusiasts are at present engaged in the highly lucrative business of writing advertising scenarios for a local company which is achieving quite a success in putting on advertising moving picture films in New Orleans theaters. Several recent films showed that there is a great deal of local talent. There have been some extremely clever and unique ideas noted in a number of the films, which are advertising many of New Orleans industries and merchants in a decidedly attention-getting manner.

New Orleans Exchange Notes.

Sol M. Sugarman, of the Princess theater, Meridian, Miss., was on the Row this week.

"The Birth of a Nation" is to be shown for the first time in New Orleans at the Tulane theater for one week commencing Sunday, March 12. Superintendent J. W. Gwynn of the New Orleans public schools permitted any child who wanted to attend "The Birth of a Nation," to do so, provided the child had the consent of the parents or teacher. School closed at noon Monday for all children who expressed a desire to see the picture.

Despite the fact that there are at least two dozen new houses in this territory, all of them seem to be enjoying good business. The exchange men report that there is a much lighter demand for films, but that on a whole, business is very fair considering the season. There is quite a demand for Lenten subjects.

A recent article by the Rev. W. H. Jackson, of the staff of Moving Picture World, describing how motion pictures are winning churches, is copied almost in its entirety by the New Orleans Times-Picayune last Sunday, with some commendatory praise for Mr. Jackson.

Dorothy Jefferson, of the Essanay studio, with her mother and other relatives is visiting in New Orleans at the home of James Pearson, 1448 Calhoun street.

Gulf State Notes.

Alexandria, La.—A big pipe organ has been added to the musical equipment of the Saenger theater, which recently put in the Triangle program.

Monroe, La.—Announcement has been made that Sugar's theater, Monroe, will hereafter be opened daily.

Montgomery, Ala.—Veterans from the Confederates Soldiers' Home at Mountain Creek, Ala., were guests of the Elks in Montgomery on February 24 at a special showing of "The Birth of a Nation."

Shreveport, La.—The Shreveport Slide Company, Inc., has been formed in this city for the purpose of manufacturing moving picture slides and to buy and sell moving picture supplies. The capital stock of the corporation is $5,000 and the following Shreveport men are interested in the company: J. H. Miller, C. C. Stewart, Nathan Greenfield and Fred F. DeSoto. In the order named the first three are president, vice-president and secretary-treasurer respectively.

Port Arthur, Texas—The Pearces and Peoples theaters have inaugurated a profit sharing contest here which ends on March 31; the prizes being a Ford touring car, a diamond ring and several cash prizes. Under the plan of the contest contestants will be allowed to sell $1.10 worth of admission for $1.00, each sale being worth so many votes to them.

Macon, Ga.—The management of Macon's three moving picture houses have announced that in accordance with numerous requests that have been expressed through the newspapers of Macon, that contracts with the William Fox Company would be cancelled. The contracts, however, extend four weeks more and Fox features will be shown during that time. All theaters announced that they will make no attempt to foist pictures upon its patrons that have been pronounced undesirable.

Augusta, Ga.—The Sunday amusement question in Augusta has come to a head by the petition of a local theater to be permitted to keep open on Sunday at any time it chose. The laws of this city permit free sacred concerts on Sundays and the photoplay managers are rebelling at the unjustness of the ordinance.

Webster Theater Opens in St. Louis

A Fine New Picture Theater Recently Opened by D. T. Graham and His Four Sons Opposite the Big Webster School, from Which It Is Named—Seats 650.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST LOUIS, M.—The Webster theater, a new house which was recently opened at 12th and Clinton streets, is a model theater in every way, and a fine example of the kind of people the exhibition of pictures is attracting. The Webster is owned and operated by D. T. Graham, a well known manufacturer, and his four sons, George; W. W., G. C., and Dr. W. T. Graham. The last named, who is busy practicing his profession, does not take any active part in the management, but is interested in a financial way with his father and brothers.

The other members of the Graham family, however, are active in the management and upkeep of the place, and take great interest in the theater. The Grahams are very enthusiastic about the moving picture business, and great believers in its future. A year ago they did not think of entering the amusement business, but they had collected some capital, and they began to look around for something to invest it in, and being ardent picture show goers they saw the possibilities of the industry and decided to build a theater.

The Webster just across the street from the Webster school after which it is named is one of the best equipped theaters in the city. It seats 650 persons, all on one floor, has rest and retiring rooms, drinking fountains and a baby carriage garage. The operating booth is a model of neatness and utility. It is furnished with two Simplex machines and a Wotton Rexolux motor generator, and no little thing that would serve to make a booth complete seems to have been forgotton. Dad Wittmann is in charge of the projection booth, and he is a veteran in the business, but not as his name would seem to indicate, in point of age, for he is very young.

Mr. Wittmann is one of the first crank turners in the city and can tell some interesting things about the early days.

1,200 Press Agents.

"When we were looking around for a location, people advised us against building opposite the school," said W. W. Graham, "but we could see nothing but an advantage in the site. Our theory has been justified. There are 1,200 children who go to the school, and as a result we

have pretty nearly 1,200 press agents boosting for us. About half the kids naturally pass the front of the theater, and the other half find it more convenient to go and come that way, and if Father and Mother and Big Brother and Big Sister are not kept informed as to what kind of a program the Webster is going to have, it is not the fault of the kiddies."

The Grahams are building an airdome next door to the theater that will open in May. It will seat 2,000 and will have many things not found in an ordinary airdome. There will be a tier of seats in the back that will rise from the ground to a height of six or eight feet, and that part of the audience can look over the heads of those on the level.

Interesting Paper Display.

There is a unique idea for paper display for the front of the garden; the wall fronting on Clinton street will be of ornamental brick, and frames with plate glass will be set into the wall for the display of posters. There will be four of these paper show windows, each one set in between ornamental pilasters in the wall. The glass will be fitted in attractive frames, and will be a very attractive manner of displaying a program, and far ahead of the old manner of pasting, or hanging paper. Room for two six-sheets, and a number of smaller stands will be provided.

The Webster charges five cents on five days a week, with General program, and ten cents on Saturday and Sunday, when Paramount features are used.

No Free Picture Shows This Year.

St. Louis, Mo.—Mayor Kiel, announced last week at the final budget hearing conducted by the Board of Estimate, that there would be no appropriation for free moving picture shows in public parks this year, the board having agreed last summer to eliminate this competition with airdomes, when several exhibitors protested that the free shows were taking away practically all their patronage.

Manager Edwards' Little Film Party.

C. S. Edwards, manager of the Pathe Exchange, issued invitations to the exhibitors and exchange men (and ourself) of St. Louis, to visit the Congress theater, on Olive St., near Sarah, on March 17th, for a premier showing of a new Pathe feature in which Miss Florence Reed is starred. Miss Reed is playing a four weeks engagement at the Park-Shenandoah theaters, and as she has had no opportunity of viewing the film since it has been finished, Mr. Edwards arranged for the presentation of the picture, as well as a reception for Miss Reed. "At Bay," a recent Pathe release in which Miss Reed appeared, made a very favorable impression on the local exhibitors, and has won nothing but praise for the very excellent work she did in the feature. Miss Reed's dramatic engagement in St. Louis closes on March 19.

KANSAS CITY NEWS LETTER.

Special to Motion Picture World from Kansas City News Service.

"Picture Pep."

KANSAS CITY, Mo.—"Picture Pep" is the name of an 8-page semi-monthly magazine soon to be issued under the direction of Lee D. Balsly, of the Kansas City Feature Film publicity department. This magazine will contain articles of interest to all phases of the moving picture industry and will be distributed to exhibitors, exchange offices, newspapers and other places where it will be appreciated. Four states, Iowa, Nebraska, Kansas and Missouri will be the territory receiving this publication. A feature column will be "Ads and Pub," which will contain personal notes, original and humorous. It is planned to make each issue cover about 3,000.

Aeroplane Kite Boosts "Peace" Film.

J. R. Burford, proprietor of the Rex theater, Arkansas City, Kan., has raised the national colors 3,000 feet into the air, where they are visible for a distance of five miles. Mr. Burford conceived the notion of advertising the "Battle Cry of Peace" with a great box kite. He made the kite, its planes are ten feet square, and it somewhat resembles an aeroplane. He painted three stripes on the lower plane, the colors being plainly distinguishable even when the kite is high in the air. It was a job for three men to get this big kite up—but it has been in the air two weeks now, and may stay a month. Banners advertising attractions, especially Theda Bara, are run up on the string of the big kite, flaunting 500 feet in the air, and notifying the surrounding country of the offerings of the Rex for that day.

Notes of Exchangemen.

Fremont, Neb.—E. F. Johnson, of the Empress theater, at Fremont, Neb., was a visitor to the offices of the Western Film & Supply Co., several weeks ago, making arrangements for handling film supplies and accessories in connection with his brother, Ben Johnson, who is an exchange manager in Fremont.

Chanute, Kas.—D. D. Johnson, of the People's theater, Chanute, Kas., has sold that house to the People's Amusement Association for $30,000. This gives the association control of both theaters, the Hedrick, which it formerly owned, and its acquisition. D. O. Reese is manager of the new combination. Mr. Johnson has left Kansas and is looking for a location in some live Missouri town.

Kansas City, Mo.—The report has gone around the local exchange managers that A. E. Dale, who erected the Dale theater, at 24th and Troost, is contemplating the erection of a $100,000 house at 36th and Troost.

Springfield, Mo.—Harry H. Hughes has leased the first floor of the Elks Lodge Hall, in the Elks Arcade, at Springfield, Mo., and will convert it into a modern motion picture theater, in addition to various other amusement enterprises. A considerable amount of money will be spent improving the place.

Springfield, Mo.—Plans have been prepared for the erection of a motion picture theater and a vaudeville house or a combination of the two costing $75,000 in Springfield, Mo. Grubel Bros., Kansas City, Kas., owners of an extensive chain of theaters, are reported to be backing the project, work on which is to begin about April 1.

An Atlanta Screen Club

Local Film Men Hold Meeting at Hotel Ansley and Start Formation of a Screen Club—George Allison Presides—Revival of the Old Motion Picture Trades Club and Will Be Fraternal.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, Ga.—A screen club on the order of such organizations as New York, Chicago, Los Angeles, San Francisco, and Denver and other big motion picture centers, is being organized in Atlanta. A meeting of the film men was held in the pine room of the Hotel Ansley Friday night.

The meeting was preliminary to the actual organization of the club, which will be a fraternal body. It will be a revival of the old Motion Picture Trades Club on a more metropolitan scale.

An entertainment program for the year is to be mapped out, including a number of public affairs, as well as private amusements for the film colony and their families. During the year many of the screen's most illustrious favorites will be entertained by the new organization.

An elaborate dinner was served. The meeting was presided over by George Allison, former head of the Atlanta Pathe branch. Addresses were delivered by every film exchange manager in Atlanta.

Club quarters will be secured following organization.

A. Ginsburg to Build in La Grange.

La Grange, Ga.—A. Ginsburg, of Atlanta, has leased in La Grange, Ga., a lot belonging to Goldstein Brothers, and will erect thereon an up-to-date motion picture theater. Contracts have been made by Mr. Ginsburg with the Paramount and Triangle Film companies. Already La Grange has two theaters in operation and another in course of construction.

A Fox Company at Tallulah Falls.

Vivian Martin, the William Fox star, is heading a large company of players at Tallulah Falls, Ga. John G Adolfi is directing the outdoor scenes of this, her second Fox picture.

Five Years Lease on the Grand.

Atlanta, Ga.—The Grand theater, a source of more speculation of recent months than any theatrical institution in Atlanta, has been leased for the next five years by J. E. Hunnicutt, head of the J. E. Hunnicutt company, and will be continued as a high-class moving picture house, showing the Mutual program with added entertainment features.

Mr. Hunnicutt assumed charge the early part of this week. The house is under the direction of J. P. Davenport, who has sent agents to New York with the view of providing new attractions for the place. Work began the first of this week remodeling the lobby and foyer, as well as adding new touches to the interior.

Mr. Hunnicutt is also vice-president of the Strand theater.

Gaumont Stars Here.

Atlanta, Ga.—This city was invaded this week by real moving picture actors. The Gaumont company—fifteen strong—came to Atlanta from Jacksonville bright and early Monday morning.

They were here—machine man, director and all—to make a series of scenes in one of Atlanta's big cotton mills and at Georgia Tech for a big cotton mill drama, which the Gaumont company is now producing.

The Gaumont people were here for several days, and Manager Kessnich of Atlanta Mutual, was host to them. They were royally entertained by this prince of good fellows.

De Sota Again Changes Hands.

Atlanta, Ga.—The DeSota theater, has again changed hands, King Stillman, who has been operating the house, has disposed of his interest to T. A. Gunn, Monday. Mr. Gunn, it is understood, will continue the present policy of the house, playing vaudeville and moving pictures.

Orphans See "Little Mary Sunshine."

Several hundred orphans from the various homes in and about Atlanta crowded into the Strand theater Saturday, to see little Marie Osborne in "Little Mary Sunshine," a Pathe feature.

The kiddies were there at the invitation of Manager B Lee Smith. Many of them had never seen a moving picture before and it was a treat as will haunt their memory for many months to come.

Elgin Censors Resign

Entire City Board of Motion Picture Censors Throws Up a Bad Job and Gives Out Statement as to Its Reasons—Finds Difficulties in Choosing Pictures for Adults —Chicago Decisions Will Serve Elgin.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

ELGIN, ILL. — In the announcement which accompanied the resignation of the entire local board of moving picture censors is the following significant statement: "The board feels that the legitimate censorship of films does not necessarily make them suitable for young children. Not all decent fiction is proper for children to read."

The board, all women, was suggested by the Mission Union and appointed by Mayor Fehrman, a year ago. Courtesy of local exhibitors is commended in the resignation.

Other difficulties are outlined: "We investigated the plans of other cities and found that Chicago has a board of paid officials who censor all films before they are shown to the public. This we cannot do because we have no city ordinance granting such powers to us. Furthermore, the films are not out from Chicago early enough in the morning to be shown before the afternoon performance.

"A meeting of the board of censors and the managers of the shows was held, all but one of the managers responding. They assured us that in the main only films passed by the Chicago board are shown here and expressed their desire to give the public clean pictures."

The Monday-to-Friday Shows.

Aurora, Ill.—Residents of Aurora did so much speculating regarding the object of the pool mentioned in a recent issue of the Moving Picture World that the Aurora Theaters Company issued the following statement:

"The majority of the picture-loving public attend the theaters on Saturdays and Sundays and this fact has given rise to an erroneous impression that the motion picture business is an extremely profitable one; while, as a matter of fact, most theaters are operating at a loss from Monday to Friday, due to the comparatively small attendance scattered among a too-large number of theaters.

"Up to a year ago this condition was not so apparent because the public was content with short variety programs and frequently visited two and even three theaters in an evening. The present demand, however, is for an elaborate program of an hour and a half or two hours' length with appropriate (and expensive) music.

"The object of this combine of theaters is to meet this changed condition of affairs in a manner which will guarantee to the amusement-loving public of Aurora and vicinity, the highest standard of photo-plays, vaudeville and legitimate shows and still allow to the theater owners a reasonable return on their investment."

Expect No Open Sundays.

Springfield, Ill.—A big union revival meeting here is followed by a change in front by the sheriff, J. A. Wheeler, and there are rumors of closing moving picture theaters on Sunday. The sheriff, elected under the impression that he would be "liberal," saw a friend die with delirium tremens on the eve of his inaugural. He shut the saloons on Sunday, drove out segregated vice and made a general clean up. In the course of the revival a service was held at the jail. The sheriff, four deputies and twenty prisoners professed conversion. The sentiment against the Sunday shows is an after effect of the evangelistic wave.

Stock in Ham Ex Film.

East St. Louis, Ill.—George Harry Hamilton and his wife, Mrs. Maude Hamilton, president and treasurer, respectively, of the Lansdowne Photo-Play Company, were held to the grand jury in the sum of $500 each on a charge of operating a confidence game, preferred by Ado Lang, Paul Slezak and Miss Mary (Patsy) Murphy. They testified that they had purchased stock in the Lansdowne Photo-Play Company and were promised positions. Ado Lang gave them $200 and was to get a position that paid him $50 a month. He did not get the position, and when he asked about it, they told him, he said, that the Lansdowne proposition had failed, and that they would give him stock in the Ham Ex Film Company of Delaware. This they never did. Miss Murphy said that they wrote her from Paducah, Ky., and when she came to East St. Louis she gave them all the money she had, $10, for one share of stock.

Lang said he had been unemployed and applied at the studio, in Lansdowne Park, on January 4 for a job, in answer to an advertisement. He said Hamilton offered him a place as "superintendent of the studio," at $50 a month salary provided he would buy $300 stock in the Lansdowne Photoplay Company.

Police Matron Said No.

Rockford, Ill.—Police Matron Mrs. Sarah T. Joslin objected to "New York" and the Orpheum theater withdrew the film. This is the first exercise of censorial powers recently bestowed upon policewomen.

New Incorporations.

Springfield, Ill.—New companies have received State charters as follows: The Synchrophone Company of Chicago, capital stock, $1,500. To manufacture and deal in motion picture films and talking machines. The incorporators are N. D. Cross, W. F. Mayer and J. P. Grier.

To the National Welfare and Educational Association of Chicago, capitalized at $10,000, to deal in films and other apparatus for the purpose of displaying moving pictures. The incorporators are Nathan S. Smyser, Arthur Basse and C. Becker.

Illinois Changes.

La Salle, Ill.—B. A. Lucas opened his new Marquette theater here with "The Battle Cry of Peace."

Morris, Ill.—Mr. and Mrs. J. R. Gage, of Sandwich, Ill., purchased the Grand theater. The house has been remodeled and renamed the Royal. Mrs. Gage will manage the house and Mr. Gage will look after the Sandwich house.

Chenoa, Ill.—Arch C. Howard, of Delavan, Ill., has purchased the Rex theater. He has installed a new front.

Chatsworth, Ill.—Mr. and Mrs. Vernon Allford have sold their moving picture theater here.

Madison, Ill.—The Lillian Amusement Company sold the Washington theater to A. S. Cote of St. Louis.

Crystal Lake, Ill.—Charles T. Smith, of Elgin, Ill., has purchased the Star theater here, which has been operated by Mrs. R. W. Gracy. George Smith will be manager.

Illinois Notes and Ideas.

Rockford, Ill.—Manager Johnson, of the Royal theater, denied a statement attributed to the Stage Employees' Union that he allowed a boy to operate his machine. He had been operating it himself, he said.

Sandwich, Ill.—The Paramount "Seven Sisters" was shown by the Royal theater as a benefit for the Senior-Junior high school classes.

Murphysboro, Ill.—There were six orphans here and the Gem theater gave a benefit to get transportation for them to the Old Soldiers' Orphans' home.

Champaign, Ill.—Manager Cooper, of the Park theater, has issued a booklet on "New Park Policy" telling of the new Paramount and Triangle service.

Danville, Ill.—Vaudeville plus films is the policy of David Maurice, the new owner of the Lyric theater.

Tuscola, Ill.—The Strand was the name picked in a contest for the future title of the Olympia.

Cisco, Ill.—Merchants here plan a free moving picture show each week next summer, the series to end with a big picnic.

Springfield, Ill.—"Treasure Island" was shown at Christ Church parish house show for children.

Fairview, Ill.—C. A. Cook has reconsidered a plan to close his moving picture show and will operate two nights a week.

East St. Louis, Ill.—Manager Harry G. Redmon will play Paramount and Triangle pictures this summer having made a trip to New York to book those programs.

Joliet, Ill.—The "Life in Joliet Penitentiary" film is again playing many Illinois houses.

Carbondale, Ill.—A burglar entered the A-Muse-U theater, but took nothing but $2 from a gum vending machine.

Milwaukee's Better Film Movement

Support of 3,000 Club Women of State for Campaign to Foster Special Shows for Children and Wholesome Amusement.

Special to Moving Picture World from Midwest News Service

MILWAUKEE, WIS.—The support of three thousand Wisconsin clubwomen in and around Milwaukee is claimed for what is termed a movement for better pictures. It is similar to hundreds of other movements, including a plea for better films, special shows for children and a decision to report objectionable pictures to managers and censors. The Jackson theater here already has fallen into line with the clubwomen and started Saturday afternoon childrens shows. One aim of the Milwaukee workers is to get more of these special shows in the neighborhood theaters. Because Saturday morning interferes with the household schedule one clubwoman wants the childrens' shows on Friday night or Saturday afternoon. This will be a financial impossibility for managers who have a dependable adult patronage for these shows. The morning shows fill in a gap.

Wisconsin Changes and Ideas.

Shell Lake, Wis.—W. F. Spafford has purchased the Idle Hour theater from W. C. Emerson.

Bloomington, Wis.—Everett Kavanaugh has purchased the moving picture theater here from Manager Gormley.

Madison, Wis.—F. W. Fischer, of Chicago, who operates the Manhattan theater in South Chicago and the Palace at Wheaton, Ill., has purchased the lease on the Majestic theater on King street in this city from R. M. Power, also of Chicago.

La Crosse, Wis.—"Go to Church Sunday" slides were run by local picture houses, the exhibitors co-operating with the church people.

Marshfield, Wis.—Thiel's Theater is the name selected by Herman Thiel for his new photoplay house.

Waukesha, Wis.—Following the sale of the Park theater to Mr. Schiffman by Mrs. H. A. Jones the Mutual program was moved from the Park to the Colonial theater which still is managed by Mrs. Jones.

Beaver Dam, Wis.—Safety-first films under the auspices of the Industrial Commission of Wisconsin were shown at the Davisson theater.

NEW MINNEAPOLIS THEATER.

The Lagoon of the Cohen Brothers Will Be Ready by May 1.

By Perry S. Williams, Minneapolis Correspondent Moving Picture World.

MINNEAPOLIS, MINN. — Minneapolis will have another large and finely equipped moving picture house when the doors of the Lagoon theater are thrown open about May 1. The structure, which is being built by M. L. and J. W. Cohen, will cost more than $100,000, not including the investment in real estate. It is located at Hennepin and Lagoon avenues.

The new playhouse will have a total seating capacity of 1,500, of which 1,000 can be accommodated on the main floor and 500 in the balcony. The approach to the theater will be centered between a row of four store fronts, two on either side. The theater proper will be rather square in appearance, its exact dimensions being 100 feet by 87 feet. The main floor is laid saucer style and all seats are placed in curved rows. There will be no posts to obstruct the view of the screen from any section of the seating arrangement. Twelve loges will contain five chairs each.

Great attention has been paid to ventilation in the building of the theater. The system used is known as the mushroom. It will change the air throughout the theater every three and a half minutes. Under every seat there will be a ventilation flue through which fresh air will be driven by means of huge fans operated by electricity. The seats cost $8 each, are upholstered and barrel-backed. On one of the upper floors a dance hall 35 feet by 65 feet is being equipped.

Three New Show Licenses Granted.

Three new licenses for the erection of picture theaters have been granted by the city council.

A one-story theater will be put up on Seventh street, between Raeney and Minnehaha streets, by Andres Brothers and Lindren. The building, which will be of brick and concrete, will cost $12,000.

The new theater to be built by Ness and Sullivan, proprietors of the Ray, Seventh and Fauquier streets, will be located at 777 East Seventh street. With a seating capacity of 600 it will be thoroughly modern. The estimate is $20,000.

C. L. Graham will build a brick and stone theater on Seventh street, between Forest and Mandota streets,

Favorite Feature Films Company.

The organization of a new film company has been announced here. It is a firm incorporated for $50,000 and known as the Favorite Feature Films Co. B. S. Harris is president; W. H. Bell, vice president; D. C. Jeffery, treasurer and M. Gottlieb, secretary.

Regent Goes Back to 5 Cents.

C. R. Menzel, manager of the Regent, theater in the heart of the business district and which is situated on Hennepin avenue just off Sixth street, is enthusiastic over his company's shift to the straight five-cent basis, although the new scale has been on trial only a few days.

"It's a case of the fast jitney instead of the slow dime," said Mr. Menzel. "I was strong for the ten-cent rate, but I'm convinced now for good."

The Regent is a typical "drop-in" theater and has been playing to packed houses every minute since its venture into the nickle field. Many business men find it convenient to spend a few moments of their time in the Regent during the noon hours.

L. V. Calvert, manager of the New Garrick, has booked Paramount's five-reel edition of "Poor Little Peppina" for a week. This is the first of the films in which Mary Pickford is to share in the profits to be shown in Minneapolis.

Lafayette Sunday Trial

Four Indiana Motion Picture Theater Owners on Trial for Violations of the Sunday Closing Laws in Circuit Court With Jury—Misha Robinoff, David Maurice, Luke Balfe and Charles A. Reichard.

Special to the Moving Picture World from Indiana Trade News Service.

LAFAYETTE, Ind.—The motion picture controversy in this city, which, in all its phases, has occupied the undivided attention of the community for three months, is now at fever heat. The trial of Misha Rubinoff, David Maurice, Luke Balfe and Charles A. Reichard, four motion picture theater owners, is in progress in the Circuit Court before a jury.

The intense interest is manifest in the great crowds which are attending the trial day by day. The Tippecanoe county courthouse has been crowded daily and the daily newspapers report the trial fully. The papers say that greater crowds never visited the court room.

The four motion picture theater owners are charged individually with a violation of the Suday closing laws and collectively with conspiring to break the laws of the state in that they entered into a conspiracy to open the motion picture houses on Sunday. The prosecution contends that the four theater owners deliberately entered into this conspiracy after two of the four had been arrested and tried for this offense. Rubinoff, one of the defendants, was recently acquitted when he pleaded that he was a Hebrew and that Sunday was not his Sabbath.

The end of the trial before the jury is expected to decide the fate of Sunday opening in Lafayette. It is said that if the men are acquitted by the jury the police will not again interfere in the operation of the shows on Sunday and it is understood the motion picture men have arrived at the conclusion that they will close on Sunday if a conviction is obtained.

INDIANA TO BE FILMED.

A Magnificent Picture Is Promised by Selig Experience and Indiana Genius.

Indianapolis, Ind.—A contract has been signed by Robert M. Cass, representing a goup of patriotic Indiana citizens interested in the Indiana centennial, with the Selig company of Chicago calling for the filming of many historic spots throughout the state of Indiana. It is a $100,000 contract. The film will be shown in every city in the state during the next few months, according to plans announced by the committee having the project in charge. The production will contain eight reels, and will be called "Historic Indiana."

Gilsen Willets, the noted writer who wrote the scenarios for "The Adventures of Kathlyn," "The House of a Thousand Candles," "In the Days of the Thundering Herd" and other successes, has been engaged to prepare the special scenario. James Whitconb Riley, the poet, will be asked to write the sub-titles for the film in verse and George Ade, Meredith Nicholson, Booth Tarkington and other famous writers of Indiana will be asked to prepare something to help out in the production.

Marguerita Beriza, late of the Chicago Grand Opera Company, will have the leading role in the production, supported by a carefully selected caste of Selig players. The players will visit the historic Indiana places while producing the film.

Read Theater Burns.

Morristown, Ind.—The Read theater of Morristown, Ind., was destroyed by fire recently at a loss estimated at $15,000. Inadequate fire fighting service caused the big loss, according to the owner, Mrs. J. S. Read, and the manager of the theater, H. C. Jackson.

The cause of the fire is not known. It started early in the morning and defective electric wiring may have caused the blaze. There was no one in the theater at the time of the fire. The theater was one of the up-to-date structures in that section of the state. Included in the loss was a $6,000 photo-player organ.

Theater Notes and Changes.

Sullivan, Ind.—Roy Shanks will open a new theater.

Indianapolis, Ind—Mary Miles Minter, of the Metro company, held a reception for children recently at the Colonial theater in Indianapolis. The feature star made a great hit with the youngsters who attended her reception during the afternoon.

Logansport, Ind.—The Haywood-Brown Company, Logansport, has filed articles of incorporation with a capital stock of $20,000 and will open new motion picture theaters in several cities. The incorporators are Thomas L. Haywood, Everett G. Brown and Bertha J. Haywood.

Bloomington, Ind.—The Showers Bros. Company, furniture manufacturers of Bloomington, has begun the construction of a $25.000 administration building which will include a theater to be used for showing motion pictures.

Kokomo, Ind.—The Cort theater has been remodeled and is now complete with new stage setting, screens and decorations.

Gary, Ind.—The Gary Casino Company announces that it will close the Majestic theater.

La Porte, Ind.—Patrons of the Phoenix and Princess theaters found altogether new settings and decorations when the theaters reopened after having been closed for a week. The work was rushed through.

Mishawaka, Ind.—The Lincoln theater of Mishawaka has opened with modern equipment and its owners say it is one of the most complete of the smaller theaters in Indiana.

Shelbyville, Ind.—The new Strand theater in South Harrison street, is playing to full houses night and day.

Evansville, Ind.—A. J. Merrill, head of a company organized to promote motion picture houses, has announced the purchase of the Princess, an Evansville theater. The Princess is one of the most popular picture theaters here. Mr. Merrill formerly owned three houses in Miles City, Mont., and more recently was special representative for the Universal Film Company for five western states. Merrill announced that the theater would have a "request" day each month for the benefit of patrons which wished to see again some production.

Michigan City, Ind.—The interior of the Dreamland theater, has been decorated.

Rochester, Ind.—The Kai Gee theater of Rochester has been closed pending repairs ordered by the state fire marshal, who decreed that the exits of this theater were not sufficiently large. The fire marshal insists that exits be on a level with the auditorium floor and the order necessitated extensive repairs in the theater.

Logansport, Ind.—The Grand theater here has been sold to the Brown Haywood Company.

Sullivan, Ind.—C. J. Sherman, the old time theater man of Sullivan has been presented with Shriner's pin by fellow merchants of his home city at the opening of his new theater, the Sherman.

South Bend, Ind.—The Surprise theater is to go out of business in May. The building which the theater has occupied will be remodeled.

Paris, Texas, Censorship

Fairly Drastic Kind of Censorship Interference With Exhibiting Motion Pictures Crops Up in a Texas City—Its Provisions—Mayor Fathers New Bill—It Is Said to Have Met With Strong Opposition.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

PARIS, Texas, is the latest victim of the censorship craze and quite a political battle is being staged there with this question to be settled. The entire citizenship seems to be taking a hand on one side or the other.

An ordinance has been introduced in the city council proposing very drastic regulative measures, but great opposition has developed to this. The mayor, who fathered the measure, was so worked up over the opposition that he is said to have resigned. The ordinance, in substance, as reported by a Paris paper, is as follows:

"License (to conduct a picture show) shall only be issued to persons of good repute, for morality and sobriety, and any and all licenses may be revoked at the pleasure of the mayor or city council for failure to comply with any of the provisions of this ordinance or any other ordinances of the city of Paris. It shall be unlawful for any person to exhibit, display or be concerned in the exhibition or displaying in any moving picture show or any other place any picture or film without first having obtained a permit for the same from the Board of Censors. * * *

What Is Counted Improper.

"It shall be unlawful to exhibit any picture or film showing the act of burglary or arson or robbery or any other crime or violation of the laws of the state of Texas, or of a male person striking a female person, or any violation of the marital relation, or infidelity expressed or implied, or of any person, fictitious or real, of immoral character or whose actions are those of an immoral person."

Not much chance to show any picture that is worth while if the law is enforced to the letter. Might even bar news weeklies.

(If this is a part of the license and censorship ordinance, there is a very marked redundancy in it.

Vitagraphers Leaving.

Antonio, Texas—The Vitagraph company which has been working for some time on "The Secret Kingdom" in the vicinity of San Antonio, Texas, is expected to finish there about March 23. From San Antonio they will go to New Iberia, La., for the purpose of making scenes in which a swamp figures.

The company is under the direction of Theodore Marston, and includes Charles Richman, Joseph Kilgour, Ned Finley, Robert Whitworth, William E. Dunn, Arline Pretty and Dorothy Kelly. Arthur Ross has been turning the crank.

One-Night Vaudeville.

One-night stands for vaudeville attractions at several of the larger Texas towns not now on circuit bookings will be something new when the theatrical season opens next fall, Karl Hoblitzelle of Chicago, president of the Interstate Amusement Company, who was in Dallas recently, said.

"One-night vaudeville next year will spread over the entire country, but it will be more general in Texas than anywhere in the Southwest."

Dallas Territory Notes.

Haskell, Texas—Dicks theater, is now under the management of C. Menefee. Richard S. Nolan, former manager, still retains control of the house, although he has retired from active management. It is expected that his active work in the future will be with a large theatrical syndicate.

Port Arthur, Texas—The Elks theater has been added to the string under the control of Joe C. Clemons, consisting of the Electric, Crystal and Tivoli at Beaumont, and the Columbia in Dallas.

Galveston, Texas—A. Martini of the Dixie theater, is having plans drawn up for another house of 500 seats, to be called the Dixie vaudeville theater, and to use a mixed program.

Hereford, Texas—C. H. Dyar is building a new $10,000 house in this place. Winter & Block are the contractors.

Dallas, Texas—This city will soon have a new suburban theater in Oak Cliff, which is now under construction for E. L. Malone.

Dallas, Texas—The Star theater, Dallas' house for the negro population, will be reopened immediately, after a rest of some months.

Dalles, Texas—Motion Picture Journal, that southern trade publication, has moved its office to 1314 Young street.

San Antonio, Texas—H. T. Peebles, traveler for the General, was in San Antonio first part of March, and says business in that city seems to be recovering from a recent slump.

Belton, Texas—The entire equipment of the Aladdin theater, Denison, is being moved to Belton, where it will be installed in the new house being constructed by E. A. Kinney.

San Antonio, Texas—The Princess theater, San Antonio, will install a mixed program in the very near future, using Pantages vaudeville and feature pictures.

West, Texas—Martin Cole, manager of the Dreamland theater, is having plans drawn for a 700 seat house, to be one of the finest in that section.

San Antonio, Texas—The Queen theater, San Antonio, has started a special children's matinee every Saturday from 9 a. m. to 1 p. m., under the auspices of the San Antonio Mothers' Club. Manager William Peltzer expresses pleasure over results so far.

RULES FOR ONE NIGHT SHOWS.

Omaha May Make Stringent Rules—Careless Conditions.

Special to Moving Picture World from Midwest News Service.

OMAHA, NEB.—Regulations for portable moving picture machines which are becoming more common in Omaha may be made more stringent. Attention of city officials has been called to the fact that where a single night's entertainment is given no fireproof booth is being used. On the other hand the machine often is set up between two rows of people, and in the absence of inspection of the wiring, a short circuit and consequent panic is always possible.

Vote on Sunday Shows in Seward.

Seward, Neb.—A vote on the question of closing the moving picture theaters on Sunday is desired at the April election. Voters have filed a petition with the city council asking that the issue be placed on the ballot.

Nebraska Changes.

Omaha, Neb.—The World Realty Company has let the contract for its new 1,500 capacity photoplay house at 1110-1114 Farnam street. It will be four stories high, of steel, with cream colored terra cotta front set off by bas relief designs.

Tecumseh, Neb.—George Dolph and Charles Campbell have leased the Lyric theater from J. B. Douglas.

Craig, Neb.—Tamisea & Morehouse have leased the moving picture theater here from E. N. Bovee.

Bancroft, Neb.—Ward & Ward have sold the Draw theater to L. W. Splichal.

DENVER WANTS FEATURES.

Exhibitors Say They Can't Get the People Out on Five-Cent Night.

By E. C. Day, Denver Corespondent of Moving Picture World.

DENVER, COLO.—Moving picture devotees in the Denver teritory have gone feature mad. They won't give their time or money for small stuff and as a result the regular program is a dead issue. Whereas a few months ago the exchanges such as the General, Universal and Mutual booked their customers on a circuit where one program would run for weeks without a change, they now are booking open. Here and there is a small theater that runs the regular program, but in most cases the exhibitor calls for only a single reel or two of comedy to run with a feature.

In the downtown houses in Denver proper nothing but features are being run. The same holds good in the larger residence theaters, while the suburban houses are running from two to five ten cent or feature nights. And the exhibitors in the latter class complain that they can't get anybody out on the five cent nights, indicating that it is only a matter of time until every theater in town will be on the ten cent basis.

In the Out-of-Town Districts.

Similar conditions exist throughout the Denver teritory. Chadron, Nebraska, for instance, has a population of only 2,000 people and but one theater, yet the feature picture predominates in the town. And it is not merely one feature a week or even two but Triangle, Fox and other features are being shown on four or five days each week.

So great has been the run on feature productions that Triangle films have not had an idle day since their release in the Denver teritory and the larger towns in the state are still awaiting their turn to play "The Lamb," one of the first productions. Paramount is unable to take care of all of its customers with one copy and is now arranging to get two copies on every release. Fox has its pictures in every town in the territory except fifteen and is booking with eleven Denver houses. The World, V-L-S-E, Kleine-Edison and Pathe exchanges report the same volume of business. The Masterpictures De Luxe have the call at the Mutual, while the Red Feature and Blue Bird releases are the business getters for the Universal. The General's Broadway Star features are second in demand only to "The Strange Case of Mary Page."

SCREEN CLUB'S LADIES' DAY.

Third Weekly Luncheon a Gala Event—Many Guests.

Denver, Colo.—The third regular weekly luncheon of the Rocky Mountain Screen Club was a gala event. It marked the first Ladies' Day and also turned out to be Guests' Day. There was a big turnout of members and their wives and sweethearts and in addition several members of Florence Roberts' company who were in the city appearing in a "Modern Magdalene" attended. The famous star, herself, was unable to be present.

Al Curtis, director of Joker comedies at Universal City, Los Angeles, was also a guest. He made a short speech in which he thanked the club for the honor conferred upon him.

Allen Curtis on Vacation.

Denver, Colo.—Allen Curtis, director of Joker comedies, which are a part of the Universal program, is home for a visit for the first time since he became associated with the moving picture industry. This means that Curtis is in Denver because this city has been his headquarters for 15 years and he calls it home because he likes it and because his mother and brother live here.

Richard Battles Promoted.

Denver, Colo.—O. A. Carlson, former book-keeper and later booking agent in the Denver exchange of the Mutual, has resigned on account of ill health. Richard Battles who has been asociated with the Mutual exchange for years, working up from the humblest position in the shipping room is now chief booking agent.

Mrs. H. H. Quine Dies.

Denver, Colo.—A veil of gloom has been cast over the moving picture colony by the death of Mrs. H. H. Quine, wife of Harry Quine, treasurer of the Rocky Mountain Screen Club, one of the best liked exhibitors in this section. Mrs. Quine had been ill but a short time and her end was unexpected. Members of the Screen Club attended the funeral in a The sympathy of every man connected with the film industry in the Denver territory goes out to Mr. Quine.

Changes at the General Exchange.

Denver, Colo.—Two changes are announced in the General Film exchange by Manager W. H. Cree. W. C. Riter, assistant manager has resigned to accept a position as special traveling representative for the Melies and R. S. Nelson, formerly of the Salt Lake office of the General Film Co. has been made chief booker in the Denver office.

Recent Theater Changes.

Dillon, Mont.—We are indebted to Sydney Frantz, Pathe road man for news of the following theater changes in Wyoming and the Black Hills:

The Orpheum, combination vaudeville and moving picture house is now under the management of Earl L. Wheat, former owner and manager of the Pastime theater in Dillon, Montana.

Sheridan, Wyo.—The Pastime theater, the oldest in Sheridan, Wyo., has been taken over by J. C. Lindquista. He is a veteran in the film game but this is his first venture in the exhibiting line. He was camera man for the Universal company for several years and later was associated with the Selig company

Edgemont, S. D.—H. H. Myers and A. J. White, Jr. are to open a first class picture theater in Edgemont, S. D. Meyers is owner of the Opera House there and he will convert this into a photoplay theater.

Brush, Colo.—H. N. Desky has opened his new theater at Brush, Colo. It is a beauty and would do credit to a town of much greater size than Brush.

IN SAN FRANCISCO.

The Tivoli has inaugurated a change in policy and in the future the price of admission will be 10 cents for both matinee and evening performances, except on Sunday and holidays, when 10 and 20 cent prices will prevail.

The Idle Hour in the Mission District has been closed in order that work on the New Mission theater may be carried on.

S. S. Hutchinson, president of the American Film Manufacturing Co., was a recent visitor here from Santa Barbara.

California News Notes.

Gustine, Cal.—P. J. Bladt has taken over a theater here and has installed a Power's Cameragraph No. 6A and a Fort Wayne Compensarc.

Tulare, Cal.—Paul R. Reardon, owner of the Majestic, has reopened this house, featuring a Universal service.

Grass Valley, Cal.—The Amusu, conducted by H. M. Eddy, has been closed.

Oakland, Cal.—The Imperial, which was recently remodeled, is now showing feature films exclusively and has raised its price of admission to 10 cents.

Berkeley, Cal.—The T. & D. theater is showing a serial picture for the first time, "The Strange Case of Mary Page" being the offering.

Ticket Scalpers Tax

San Francisco Tax Collector, City and County, Issues Notice That All Theater Ticket Peddlers and Agents Must Get License—Fee Will Be $300 a Month—Theaters Accused of Playing for Higher Prices.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, Cal.—Edward F. Bryant, Tax Collector of the City and County of San Francisco, has issued a notice to the effect that all theater ticket scalpers and agents would be compelled in the future to take out ticket peddlers' licenses, the fee for which is $300 a month Theater tickets have been sold for a long time at various cigar stands and in saloons and charges have been made that theaters have used this method of selling seats to secure higher admission prices. At times when tickets would be unobtainable at the theater box office they could be secured on the outside at advanced rates.

Amusement Head Makes Long Trip.

San Francisco, Cal.—Morris Meyerfeld Jr., president of the Orpheum Circuit, has returned from a visit to New Orleans and New York and all the cities where this circuit maintains houses. In discussing the theatrical situation at large Mr. Meyerfeld expresses the opinion that moving pictures may be regarded as an adjunct of high class vaudeville. At several of its houses feature films are being shown with splendid success and this policy may be extended over the entire circuit.

Leon Bories Leaves General Film.

San Francisco, Cal.—Leon Bories, who has been connected with the General Film Company since its organization, and whose connection with the film business in San Francisco dates back to the establishment of the first exchange, has resigned his position as manager of this branch and has left for an extended automobile trip through southern California. His successor has not been named, as yet, and his duties have been taken over for the present by district manager H. H. Hicks. As Mr. Hicks will remain here until after the exchange is moved to its new location on Golden Gate avenue in April it will probably be several weeks before the selection of a permanent manager is announced. Before his departure on the vacation trip Mr. Bories was presented with a handsome loving cup by his associates in the local branch, many of whom have also been with the General Film for a long time.

Mutual Makes Changes.

San Francisco, Cal.—T. W. Johns, who has had charge of the Los Angeles branch of the Mutual for some time, has resigned this position and will shortly move to San Francisco to enter the business field. C. Mell Simmonds, who opened the Triangle exchange in San Francisco with such success a few months ago, has been appointed to the post of manager and passed through San Francisco recently on his way to the southern city.

Censors Approve "Damaged Goods."

Watsonville, Cal.—The recent announcement of the Turner & Dahnken Circuit that "Damaged Goods" had been booked for Watsonville, Cal., created quite a stir here and steps were taken by certain interests to prevent it from being shown. It was finally decided to submit the picture to a board of censors, consisting of city officials and leading citizens, and a special showing was made one morning by Mike Zar, who had charge of the house at this time. Almost without an exception those who viewed the film at this private showing declared that it should be shown by all means, this opinion being shared by Mayor Trafton, Secretary Gates of the Y. M. C. A., Rev. E. B. Hayes, Rev. C. L. Thackery, A. N. Judd, F. P. Krough and Dr. G. S. Easterday. Columns of space in the local papers were devoted to a discussion of the subject, but the finding of the censors was allowed to stand and the film was shown without further interference.

"Carmen" Repeated by Request.

San Francisco, Cal.—Manager Sid Grauman of the Empress theater has been compelled to listen to the many requests that "Carmen," with Theda Bara, be repeated at this house and this attraction has been booked for an early date. At its release he attempted to secure it for two weeks, but was unable to do so.

Nat Magner Secures Pavlowa Film.

San Francisco, Cal.—The California rights to the splendid Universal production featuring Anna Pavlowa have been secured by Nat A Magner and the initial showing will be made shortly in San Francisco. A two weeks' run has been arranged for at the Portola Theater.

San Francisco Briefs.

Capt. Leslie T. Peacocke, a prominent writer of moving picture scenarios, arrived here recently to join the forces of the California Motion Picture Corporation. He will prepare the scenario for the film dramatization of Edward Knoblach's "Kismet," in which Otis Skinner is to play the leading role.

The remodeling of the old American theater on Market street is progressing rapidly and will be opened early in the spring by Sheehan & Lurie as a high-class moving picture house. Many new features are being incorporated in this house, including the elimination of stairs wherever possible.

Melchoir H. Diepenbrock, who is now operating the Strand at Sacramento, Calif., was a recent visitor here to arrange for feature attractions and to secure the services of a local representative.

Mr. Christopher, of Fresno, Cal., who conducts the Bijou was also a recent visitor here and before leaving the city purchased a Wurlitzer orchestrion.

Morris L. Markowitz, head of the California Film Exchange, has returned from a visit to Los Angeles to attend a directors' meeting. J. B. Bryson, formerly in charge of the Laemmle exchange at Minneapolis, Minn., has been placed in charge of the Los Angeles branch of the California Film Exchange, taking the place of D. S. Markowitz, who has resigned. It was planned at first to send Abe Markowitz, of the San Francisco office, to fill this position but new arrangements have been made.

Sam Harris, of the Hippodrome Circuit, is making a visit to Los Angeles and San Diego.

A. Kay, at one time connected with the local film exchange business, has taken over the Kentucky theater at Nineteenth and Kentucky streets, and has installed much new equipment.

The Atlas Educational Film Company has been very busy of late, having disposed of four Atlas projection machines during the past week, one of these going to the Crockett, Cal. High School.

The Bell theater at Twenty-ninth and Mission streets has been closed and its proprietor, H. J. Skinner, has disappeared.

The High School at Auburn, Cal., is being equipped with a Motiograph projection machine by Edward H. Kemp.

William Webster, manager of the Strand at Woodland, Cal., was a recent visitor here. He has been ill of late and has been recuperating at Bartlett Springs.

Two Theater Transfers

Portland, Oregon, Theatrical Map Gets Big Change—National Sold to Local Men—Will Be Called Strand—Baker Theater Will House Northern Hippodrome Attractions and Feature Films.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

PORTLAND, Ore.—Two of the important theaters of this city changed hands March 7. The National, an exclusive photoplay house, passed to the Strand Theater Company, a new corporation, and the Baker theater, Portland's big stock house, was acquired by Levy Brothers, of Spokane and Seattle. While the deals were concluded simultaneously, it has not been disclosed that they were in any way related.

National Becomes Strand.

The Strand Theater Company, which acquired the National, was recently organized by S. Morton Cohen, pioneer in the moving picture filed in Portland, and Gus Metzger, manager of the local Universal film exchange, is said to be interested with Mr. Cohen in the new enterprise. The new company will change the name of their theater to the "Strand" and will make some changes in the interior of the theater. The house was closed for repairs on March 9 to reopen March 19. It will be managed by H. W. Pierong, formerly manager of the Portland Empress, and later superintendent of amusements of the Rose Festival Association.

Vaudeville will be combined with pictures and a five reel feature and four vaudeville acts will constitute a show. Two changes a week will be the rule and popular prices will prevail. The vaudeville acts will be booked through the Western Vaudeville Managers Association of Chicago and Universal service will undoubtedly continue in the house.

The affairs of the National Amusement Company were controlled by a receiver for some time. The sale to the Strand corporation permits the old company to liquidate and it was announced a few days after the consummation of the deal that creditors of the National would be paid in full.

Baker to Become Hippodrome.

The Baker theater, which for several years has housed Portland's popular stock company, will be renamed the "Hippodrome," according to recent announcements in Portland papers, when the stock season closes May 1. Levy Brothers Hippodrome attractions, together with feature pictures will show in the house. This Hippodrame circuit, sometimes called the Northern Hippodrome, has no connection with the Ackerman and Harris Hippodrome circuit which recently leased the building occupied by the Portland Orpheum. While the newspaper announcement stated definitely that the deal had been closed, more recent information disclosed that several details of the transaction were still being considered at the time of this writing.

Features Will Command Good Prices.

Exchange men were highly pleased with the coming of these new enterprises to Portland and stated that their advent to the city would have a noticeable effect on the feature film market.

More Censorship Gospel.

Portland, Ore.—During the month of March members of the city censor were scheduled to speak on censorship in one of Portland's leading churches and a committee from the motion picture interests called on Mayor Albee to ask, among other things, the reason for the apparent spreading of censorship gospel. The Mayor replied that inasmuch as the city already had censorship, the speakers were merely explaining its workings and not spreading its doctrines. When interviewed later he stated that the city desired to do nothing that would disrupt the pleasant feeling now existing between the administration and the film men.

"Mary Page" Contest.

Portland, Ore.—Manager L. B. Christ of the Pickford theater, Portland, has arranged to run a contest in connection with his showing of the Essanay serial and at the conclusion of its run in his theater, Mr. Christ will present a "Mary Page" gown to the most popular young lady entered as a candidate in the contest. Women's clubs and civic organizations have been interested in the venture. Votes will be given with admission tickets.

Vancouver, Wash., Theater Sold.

Vancouver, Wash.—Chris Engleman has sold the Palace theater, Vancouver, Washington, to Kiggins and McGill who will conduct the house under its present policy. This firm operates the U. S. A. and Rex theaters in Vancouver and the Grand at Camas, Wash.

Heard on Film Row.

Bend, Ore.—L. E. Dodson, who leased his theater at Bend, to L. Doner for a short period, has again taken charge of the house.

Portland, Ore.—Pantages Circuit has booked Pathe's "Iron Claw" to follow "The Girl and the Game" which has been showing in the Pantages theaters in this territory.

Clatskanine, Ore.—R. C. Bacon has reopened the Columbia theater at Clatskanine.

Portland, Ore.—A. R. Patton, road man for Mutual out of Spokane, was in Portland territory temporarily, working in Eastern Oregon.

La Grande, Ore.—"The Battle Cry of Peace" did a record breaking business at the Arcade theater and the newspapers gave editorial space to favorable comments on the picture.

Pendleton, Ore.—Dr. N. A. Medernach sold his theater, the Orpheum, to Livermore & Gullich. Dr. Medernach is contemplating locating in Portland.

Portland, Ore.—Sol Baum, the new manager of the Portland Blue Bird office, returned recently from a trip through the eastern part of his territory and reports that he booked his features in every town on the line.

Portland, Ore.—Recent out of town film men visiting on Film Row were F. A. Perin, of the Savoy, Eugene, Oregon, E. M. McGann, of the Grand, Sheridan, Oregon, George Endert, World Film Corporation, Seattle, and E. R. Redlick, Fox Film Corporation, San Francisco.

SALT LAKE SCREEN CLUB.

Organization Started — Will Promote Baseball Team and Bowling League.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

SALT LAKE CITY, UTAH.—A screen club for Salt Lake and Utah managers, exchange men and others connected with the industry in this teritory, is projected. Meetings have been held and it is likely that the club will be formed within a short time. As a starter, a meeting was held March 9 in the offices of the General Film Company, at which it was decided to promote interest in the project by forming a bowling league and a baseball league from the men in Film Row. Already several theater parties and suppers have been held and a number of exhibitors and exchange men have been regular attendants at the bowling alleys.

T. Y. Henry in Charge of Local General.

T. Y. Henry, formerly of the Denver office of the General Film Company, is now in charge of the office in this city, succeeding Roy Madden, who is on the road in the interest of the "Strange Case of Mary Page."

J. R. Cummock, Assistant at V-L-S-E.

James R. Cummock, for several years identified with the Paramount program in the Progressive Motion Picture Company on the Pacific Coast, is now in Salt Lake as assistant manager of the V-L-S-E office.

Business Notes.

"The Birth of a Nation" is playing a three weeks' engagement at the Salt Lake theater and the attendance has been large. A return engagement of one week will be played in April, during the semi-annual conference of the "Mormon" church, when thousands of out-of-town visitors are in Salt Lake.

Louis Marcus, president and general manager of the Notable Feature Film Co., returned recently from an extended visit on the Pacific Coast.

Denham Palmer, district manager of the World Film, was in Salt Lake last week on a regular tour over his territory. He expressed satisfaction with the success of local Manager Hugh Rennie and his salesmen in placing the World products in this territory.

The large organ at the American theater, which was at the time of its installation the third largest instrument of the sort in the city, has been almost doubled by the addition of another set of pipes on the opposite side of the house.

CHILDREN'S FILM CENSORS.

Spokane to Have Board to Choose Good Films for Juveniles.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Growing out of the inauguration locally of exclusive moving pictures for children by Dr. Howard S. Clemmer of the Clemmer theater about a year ago, is another organization headed by Mrs. J. T. Burcham of Spokane, called the National Juvenile Motion Picture Board. This is along the lines of the Louisville, Ky., also National Board of Censors for Children's Motion Picture Shows, started by Mrs. Frederick Levy. An authorized list of films chosen by it was printed in the MOVING PICTURE WORLD in our issue of July 3, 1915, page 52. The purpose of this new Spokane board is likewise to have pictures censored especially for children, and recommend a chosen list for children. It is the aim of the organization to have affiliated branches in cities and towns throughout the country, just as the Louisville board has, under the patronage of Federated Women's Clubs, and to urge producers and exhibitors to make this a special feature of having, at least weekly pictures exclusively for children of tender years, instead of allowing them to see problem plays beyond their years. Mrs. Burcham could get valuable help in this work by addressing Mrs. Levy, in the care of the board, at Louisville, Ky.

BUILDS UP POOR THEATER.

Exhibitor Packritz Brings Order and Success to Empress at Spokane.

Spokane, Wash.—C. Packritz, who took over the Empress theater, Spokane, last fall, after it had made several failures, due to mismanagement and some ill-conducted contests resulting in one of the principals suddenly leaving town, has put that place on a paying basis and is now doing a nice business. He experienced some difficulties at first in living down the name of the place, but now reports business good.

He reports that "The Goddess" serial, which closes March 17, has brought good

results and that he has signed for "The Strange Case of Mary Page."

Spokane Film Brevities.

B. W. Copeland, manager of the Rex theater, has made some changes in his theater and put in some box seats, which sell at 10 cents each. He also announces that he is using the Metro, the Universal, and the World Film on various days, weekly, and that he is having excellent results from such a change.

Starting March 12, Lee S. Forbes of the Class A will use the World program, having arranged for the full program of first run pictures for his house.

Local Film Hits.

Among the film hits in Spokane theaters for the week of March 5 were Billie Burke in "Peggy," which drew large patronage at the Liberty; Nance O'Neil in "The Witch," at the Casino; Charlotte Walker in "The Trail of the Lonesome Pine," at the Clemmer; Lionel Barrymore in "A Yellow Streak" at the Class A, and Charles Chaplin in "His First Vacation" at the Hippodrome.

IN BRITISH COLUMBIA.

Will Permit No Crowding.

Edmonton, Alberta.—As a result of the conviction of Manager Hazza of the Empress theater in Edmonton, of the offense of allowing patrons to stand in the lobby of his theater, the police commission passed the following resolution, which was sent to the city council for the information of that body:

"That the Chief Constable be instructed to see that his officers maintain a careful supervision of the crowding said to be prevalent in the entrances and exits of local picture theaters, and to take action forthwith unless this dangerous practice is stopped." The report was filed.

A complaint made to the council at the last meeting by G. H. May, and dealing with the same matter, was recommended filed by the safety and health committee, as the commissioners' resolution covered May's complaint. Reports indicate that for the present, at least, the construction placed upon the law in the recent case is to be enforced.

Variety Reopens.

Victoria, B. C.—The Variety theater, which has been closed recently during extensive alterations to the interior, reopened for business on March 6. Hector Quagliotti, manager of the Colonial in Vancouver, who came to Victoria to supervise the opening, has returned home. Universal's "The White Scar" played the opening engagement, and the Bluebird Photoplays will open at this house on March 27.

Combination in Kamloops.

Kamloops, B. C.—W. A. Wilkinson, manager of the opera house, has secured from his chief competitor, "Daddy" Brown, control of the Empress theater, and will in the future conduct both houses. The opera house will at times house road attractions, showing pictures the balance of the time at 5 and 10 cents. The main picture house hereafter will be the Empress, to which the Wilkinson orchestra is to be transferred. Prices here will be 10 and 15 cents, with V-L-S-E and other high class productions.

Big Feature in Small Town.

Souris, Manitoba.—That a high class feature can be shown to good advantage in a small town was conclusively shown recently by Manager William Harper of the Lyceum in Souris, Manitoba—a town with a population of 800. Mr. Harper booked "The Spoilers" for one night at a flat rental of $75, fixed his admission price at fifty cents, and by a vigorous campaign succeeded in bringing his gross receipts up to $175.

Co-operation Agreement

In Western Canada, Several Exhibitors Start National Film Service, a Co-operative Exchange to Book Features for Themselves at Pro-rata Costs—How It Is to Be Conducted—Theaters Already in the Scheme.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—An interesting and locally novel development in the manner of conducting a film exchange is now being experimented with by W. P. Dewees, manager of the Rex theater in Vancouver, and the leading spirit in the newly-formed National Film Service, handling the V-L-S-E and Triangle programs throughout Western Canada. Mr. Dewees has just returned from Montreal, where he settled the Triangle deal with E. A. Fenton, in charge of the Triangle in Canada, and P. L. Waters, who made the trip up to Montreal from New York.

Mr. Dewees talked interestingly of the policy of the new film service when seen by the Moving Picture World correspondent, and outlined his plans. "Our ideas," said Mr. Dewees, "is not to secure a profit for the National Film Service, nor for the three men who have formed it. We are all exhibitors ourselves, and are forming a circuit covering our territory which will be of benefit to us in a larger way than through the simple exaction of an exhorbitant rental for our pictures, and will give the same advantages to every house using our service.

"Many houses (one of them in each town), are already using the V-L-S-E productions. To those of our established customers who desire it, the Triangle franchise will also be given, and each manager will be quoted a price that equals only his pro rata share of the total rental which is paid for the films. They will not be offered to a competing house on any consideration until the man we are already tied up with, has definitely decided that he does not want them. There will be no bidding of one man against another, and if our associate in any town desires to continue with us there will be no transfer of his franchise to any competing house, even though we might be offered many times the price we were receiving from him. We have, of course, figured out the approximate amount we should receive from each town, and on more than one occasion have been able to give a manager our service at a lower figure than he offered for it, simply because we had figured his town at a lower price. Through our taking each film for an extended period, and using it continuously during that time, a low rental is secured, and every exhibitor on the circuit shares in this advantage.

"Our principal object in the forming of an extensive circuit, and one that will be permanent, is to enable us to be in a position to make a definite and large offer for any production or program which we may desire to book, with at all times a definite and exact knowledge of what we are in a position to pay for it. All advantages which lie in the ability to operate on a large scale are shared equally by all users of the service.

"The circuit as at present constituted includes the Rex and Globe theaters in Vancouver, the Royal Victoria in Victoria, the Province and Bijou in Winnipeg, the Strand in Calgary, the Empress in Edmonton, the Rose in Regina, the Daylight in Saskatoon, Sask., the Savoy in Moose Jaw, Sask., the Empress in Prince Albert, Sask., the Empire in Brandon, Man., the Edison in New Westminster, B. C., and the Empress in Kamloops, B. C."

"I believe," said Mr. Dewees in conclusion, "that this is an ideal arrangement for the exhibitor."

Liberals Win Again.

Vancouver, B. C.—British Columbia exhibitors are one step nearer a change of government in the province, and consequently in the censor's office, through the defeat of Hon. A. C. Flumerfelt, the Bowser candidate in the Victoria by-election. This closely followed the victory of M. A. Macdonald in Vancouver, and seems to assure a Liberal landslide in the general election. Premier Bowser would probably be inclined to promise almost anything asked for by the exhibitors at the present time, but as his defeat seems assured it is probable that nothing will be attempted for the present. On the evening preceding the election a great political meeting was held in the Royal Victoria theater, at which Premier Bowser, the Minister of Lands and the Minister of Finance made speeches.

Ideas and Business Notes.

Winnipeg, Man.—C. W. Rowley, Manitoba provincial commissioner of the Boy Scout movement, lent his enthusiastic aid in boosting the pictures of French Boy Scouts, shown during a recent week at the Orpheum here. Partly as a result of his efforts Manager E. J. Sullivan of the Orpheum, put on a special show on Saturday morning, running these films and several others.

Vancouver, B. C.—James W. Pilling, manager of the Orpheum, reports that the best drawing card he has had in his house for many months was the Mutual Masterpicture, "The Girl from His Town," with Margarita Fischer. This production was shown for three days, and Mr. Pilling frequently had a crowd waiting in the lobby. This means something at the Orpheum, as it is by far the largest house in town, seating 1,700.

Winnipeg, Man.—George Law, manager for the General Film Company in this city, reports a considerable increase in business for the General in recent weeks and states that many exhibitors are favoring a return to shorter subjects. The Signal Film Corporation's serial, "The Girl and the Game," has opened at the Majestic and will also be shown at the Starland.

Calgary, Alta.—John Hazza, manager of the Empress theater in Edmonton, was a recent visitor to Calgary, where a meeting had been arranged with W. P. Dewees of Vancouver. Mr. Hazza reports business as being uniformly good in Edmonton.

"The Battle Cry of Peace," the Vitagraph company's great preparedness picture, opened at the Rex in Vancouver on March 7, and continued throughout the week. Very few cuts were made in this film, and the customary tendency to delete from American pictures any evidence of an "unnecessary display of U. S. flags," or even to reject a picture on this account, was noticeably absent. The run started off to good business, and applause was frequent. Pursuant to a decision reached just before the opening of the engagement, night prices are 50 cents and $1.00, with matinees at 25 and 50 cents.

Broy and Whitehead, handling "The Spoilers" in Canada, have recently opened offices in the Phoenix block in Winnipeg, and are booking their feature throughout this section of the country, having just played return engagements at Edmonton, Regina, Saskatoon and other towns, as well as two weeks in Winnipeg at the National, Osborne and Colonial theaters. They are now booking the picture in houses in towns ranging from 600 to 3,000 population. A new print has just been brought into Canada, and Broy and Whitehead will soon leave for the East, to show in Montreal, Toronto, and other eastern points.

Calendar of Daily Program Releases

Releases for Weeks Ending April 1 and April 8

(For Extended Table of Current Releases See Pages 166, 168, 170.)

General Film Company.

Current Releases

MONDAY, MARCH 27, 1916. *(Serial No.)*

BIOGRAPH—The Golden Supper (Drama) (Biograph-Reissuue No. 43) 20269
ESSANAY—The Strange Case of Mary Page No. 10 "The Clew" (Two parts—Drama) .....
KALEM—The Little Monte Carlo (No. 1 of the "Social Pirates" (Two parts—Drama) .....
LUBIN—Otto the Soldier (Comedy) 20270
SELIG—A Social Deception (Three parts—Drama) .. 20264-5-6
SELIG—A Selig-Tribune No. 25, 1916 (Topical) 20268
VITAGRAPH—Three Johns (Comedy) 20267

TUESDAY, MARCH 28, 1916.

BIOGRAPH—Alias Jimmy Barton (Two parts—Drama) 20274-5
ESSANAY—The Dixie Winner (Two parts—Drama). 20271-2
KALEM—Ham and the Hermit's Daughter (Comedy) 20273

WEDNESDAY, MARCH 29, 1916.

BIOGRAPH—Madelaine Morel (Three parts—Drama) 20278-9-80
ESSANAY—Vernon Howe Bailey's Sketch Book of Paris (Cartoon-Comedy) 20277
A scenic subject on the same reel 20277
KALEM—The Trailing Tailor (Comedy) 20276

THURSDAY, MARCH 30, 1916.

LUBIN—The Voice in the Night (Three parts—Drama) 20281-2-3
SELIG—Selig-Tribune No. 26, 1916 (Topical) 20284
VIM—Their Vacation (Comedy) 20285

FRIDAY, MARCH 31, 1916.

KALEM—Almost a Heroine (Comedy) 20289
KNICKERBOCKER STAR FEATURE—The Home Breakers (Three parts—Drama) 20286-7-8
VIM—Anvils and Actors (Comedy) 20291
VITAGRAPH—Freddy Foils the Floaters (Comedy). 20290

SATURDAY, APRIL 1, 1916.

ESSANAY—The Spider's Web (Three parts—Drama) 20292-3-4
KALEM—The Trapping of Peeler White (No. 73 of the "Hazards of Helen" Railroad Series (Drama). 20299
LUBIN—Billie's Double (Comedy) 20295
SELIG—Her Dream of Life (Drama) 20300
VITAGRAPH—Out of the Quagmire (Three parts—Broadway Star Feature) 20296-7-8

General Film Company.

Advance Releases

MONDAY, APRIL 3, 1916.

BIOGRAPH—Three Friends (Drama—Biograph Reissue No 44).
ESSANAY—The Strange Case of Mary Page No. 11 (Two parts—Drama).
KALEM—The Corsican Sisters (No. 2 of "The Social Pirates" (Two parts—Drama—Special Release).
LUBIN—The Fatal Bean (Comedy).
SELIG—The Devil, the Servant and the Man (Three parts—Drama).
SELIG—Selig-Tribune No. 27, 1916 (Topical).
VITAGRAPH—Her Partner (Drama).

TUESDAY, APRIL 4, 1916.

ESSANAY—Title not yet announced.
KALEM—From Altar to Halter (Comedy).
LUBIN—The Return of James Jerome (Two parts—Drama).

WEDNESDAY, APRIL 5, 1916.

BIOGRAPH—Paths That Crossed (Three parts—Drama).
ESSANAY—Title not yet announced.
KALEM—Trapping the Bachelor (Comedy).

THURSDAY, APRIL 6, 1916.

LUBIN—The Scarlet Chastity (Three parts—Drama).
SELIG—Selig-Tribune No. 28, 1916 (Topical).
VIM—Mamma's Boys (Comedy).

FRIDAY, APRIL 7, 1916.

KALEM—The Fickle Fiddler's Finish (Comedy).
KNICKERBOCKER STAR FEATURE—The Millionaire's Son (Three parts—Drama).
VIM—In the Ring (Comedy).
VITAGRAPH—Friday the Lonely (Comedy—Drama).

SATURDAY, APRIL 8, 1916.

ESSANAY—Title not yet announced.
KALEM—The Record Run (No. 74 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—A Wise Waiter (Comedy).
SELIG—Along the Border (Western—Drama).
VITAGRAPH—The Other Way (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

COMEDIES

NEW PRINTS OF THE FAMOUS SPLIT-REEL BIOGRAPHS, FEATURING

Mabel Normand, Charles Murray, Mack Sennett, Etc.

ARE AT YOUR GENERAL FILM EXCHANGE *NOW!*

THE BIG EVENT

ONCE IN A DECADE, IN EVERY FORM OF ART THERE IS CREATED SOMETHING SUBLIME, SOMETHING BIG WHICH STANDS ALONE AND SUPREME IN ITS OWN RANK, ACCEPTED BY THE WORLD AS THE HIGHEST DEGREE OF QUALITY.

IN THE MOTION PICTURE ART

WE OFFER THE SUPREME TRIUMPH OF THE SCREEN

SELIG'S 10 ACT SCREEN VERSION OF

"THE NE'ER-DO-WELL"

BY

REX BEACH

THIS DE LUXE ATTRACTION IS NOW AVAILABLE TO
THEATRES EVERYWHERE
THROUGH THE
OPEN BOOKING POLICY
OF THE V·L·S·E

V · L · S · E

OFFICES EVERYWHERE

BY ARRANGEMENT WITH

SOL L. LESSER

Calendar of Daily Program Releases

Releases for Weeks Ending April 1 and April 8

(For Extended Table of Current Releases See Pages 166, 168, 170.)

Universal Film Mfg. Company.

SUNDAY, MARCH 26, 1916.

	Serial No.
LAEMMLE—No release this day.	
L-KO—A Friend—But a Star Boarder (Comedy)..	01301
REX—A Social Outcast (Three parts—Drama)....	01300

MONDAY, MARCH 27, 1916.

NESTOR—The Janitor's Busy Day (Comedy).....	01304
RED FEATHER PHOTOPLAY—Autumn (Five parts —Drama)	01303
UNIVERSAL SPECIAL FEATURE—Graft No. 16, "Pirates and Finance" (Two parts—Drama)....	01320

TUESDAY, MARCH 28, 1916.

GOLD SEAL—Lady Raffles Returns (Two parts—Drama).	01306
IMP—The Gasoline Habit (Comedy).....	01307
REX—There's No Place Like Home (Drama).....	01306

WEDNESDAY, MARCH 29, 1916.

ANIMATED WEEKLY—Number 13 (Topical).....	01310
LAEMMLE—The Blackmailer (Drama).....	01309
VICTOR—The Model Husband (Two parts—Comedy)	01308

THURSDAY, MARCH 30, 1916.

BIG U—No release this day.	
LAEMMLE—A Fool's Gold (Three parts—Drama)..	01311
POWERS—Between Midnight (Comedy).....	01312

FRIDAY, MARCH 31, 1916.

IMP—Scorched Wings (Three parts—Drama).....	01313
NESTOR—He Almost Eloped (Comedy).....	01314
VICTOR—No release this day.	

SATURDAY, APRIL 1, 1916.

BISON—The Night Riders (Two parts—Drama)....	01315
JOKER—The Tale of a Telegram (Comedy).....	01317
POWERS—A Serpent in the House (Comedy).....	01316

SUNDAY, APRIL 2, 1916.

LAEMMLE—No release this day	
L-KO—Caught On a Skyscraper (Two parts—Comedy)	01319
REX—Her Sister's Sin (Drama)	01318

MONDAY, APRIL 3, 1916.

NESTOR—How Times Do Change (Comedy)	01322
RED FEATHER PHOTOPLAY—Two Men of Sandy Bar (Five parts—Drama)	01321
UNIVERSAL SPECIAL FEATURE—Graft No. 17 "Queen of the Prophets" (Two parts—Drama).	01323

TUESDAY, APRIL 4, 1916.

GOLD SEAL—Lord John's Journal No. 5 "The League of the Future" (Three parts—Detective—Dr.)..	01323
IMP—The Town That Tried to Come Back (Comedy)	01324
REX—No release this day.	

WEDNESDAY, APRIL 5, 1916.

ANIMATED WEEKLY—Number 14 (Topical).....	01327
L-KO—For the Love of Mike and Rosie (Three parts —Comedy)	01326
VICTOR—The Little Fraud (Drama).....	01325

THURSDAY, APRIL 6, 1916.

BIG U—Hungry Happy's Dream (Comedy).....	01329
LAEMMLE—The Eyes of Fear (Two parts—Drama).	01328
POWERS—The Dance of Love (Novelty).....	01330
—The Brush Industry (Educational).....	01330

FRIDAY, APRIL 7, 1916.

IMP—Dare-Devils of War (Two parts—War-Drama)	01331
NESTOR—A Leap Year Tangle (Comedy).....	01333
REX—The Still Voice (Drama).....	01332

SATURDAY, APRIL 8, 1916.

BISON—Behind the Mask (Two parts—Drama)....	01334
JOKER—His Highness the Janitor (Comedy).....	01335
POWERS—No release this day.	

Mutual Film Corporation.

SUNDAY, MARCH 26, 1916.

	Serial No.
BEAUTY—The Bubbles and the Barber (Comedy)...	04580
GAUMONT—See America First, No. 28 (Scenic).....	04579
—Keeping Up with the Joneses (Cartoon-Comedy)	04579
VOGUE—Devilish Business (Comedy).....	04581

MONDAY, MARCH 27, 1916.

MUTUAL MASTERPICTURES DE LUXE—The Love Liar (Centaur—Five parts—Drama—No. 86)....	

TUESDAY, MARCH 28, 1916.

AMERICAN—In the Shuffle (Three parts—Drama)..	04582-3-4
FALSTAFF—Paul's Political Pull (Comedy).....	04585

WEDNESDAY, MARCH 29, 1916.

BEAUTY—A Trunk an' Trouble (Comedy).....	04588
THANHOUSER—Fear (Three parts—Drama).....	04586-7-8

THURSDAY, MARCH 30, 1916.

FALSTAFF—The Snow Shoveler's Sweetheart (Com.)	04591
MUTUAL MASTERPICTURE DE LUXE—Revelations (American—Five parts—Drama—No. 87).	
MUTUAL WEEKLY—Number 65 (Topical).....	04592
VOGUE—The Lion Hearted Chief (Comedy).....	04590

FRIDAY, MARCH 31, 1916.

CUB—Jerry Among the Smugglers (Comedy).....	04596
MUSTANG—Snow Stuff (Three parts—Drama).....	04593-4-5

SATURDAY, APRIL 1, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Net (Thanhouser—Five parts—Drama—No. 88).....	

SUNDAY, APRIL 2, 1916.

BEAUTY—Bumble's Job (Comedy).....	04598
GAUMONT—See America First No. 29 "Charleston, S. C." (Scenic).....	04597
—Keeping Up with the Joneses (Cartoon—Comedy)	04597
VOGUE—On a Still Hunt (Comedy).....	04599

MONDAY, APRIL 3, 1916.

AMERICAN—Ways of the World (Two parts—Dr.)	04600-1
FALSTAFF—Ruining Randal's Reputation (Comedy)	04602

TUESDAY, APRIL 4, 1916.

THANHOUSER—Oh! Oh! Oh! Henery (Comedy)....	04603
VOGUE—Bungling Bill Detective (Comedy).....	04605

WEDNESDAY, APRIL 5, 1916.

BEAUTY—Billy Van Deusen's Muddle (Comedy)....	04607
GAUMONT—See America First No. 30 (Scenic)....	04608
—Keeping Up with the Joneses (Cartoon Comedy)	04608
MUTUAL WEEKLY—Number 66 (Topical)	04606

THURSDAY, APRIL 6, 1916.

AMERICAN—Bonds of Deception (Three Parts—Drama)	04609-10-11
MUTUAL MASTERPICTURE DE LUXE—The Haunted Manor (Gaumont—Five parts—Psychology—Drama) (No. 89).....	

FRIDAY, APRIL 7, 1916.

CUB—The Winning Punch (Comedy).....	04614
MUSTANG—Two Bits (Two parts—Drama).....	04612-3

SATURDAY, APRIL 8, 1916.

FALSTAFF—The Professor's Peculiar Precautions (Comedy)	04618
MUSTANG—Under Azure Skies (Three parts—Western—Drama)	04615-6-7
MUTUAL MASTERPICTURE DE LUXE—The Traffic Cop (Thanhouser—Five parts—Drama) (No. 90)	

During the week of March 26 two new David Horsley productions of uncommon merit are available to exhibitors.

On March 27 will be released as a Mutual Masterpicture, de luxe edition, a five part feature entitled "The Love Liar." It is a pretentious and skillfully made production of an absorbing dramatic play of the finer type, beautifully photographed, and convincingly enacted by a popular cast of players headed by Crane Wilbur.

On March 31 will be released a one reel Cub Comedy, "Jerry and the Smugglers," a rollicking farce of good, clean fun presented by George Ovey and an all-comedy cast.

Productions such as these will please in any theatre and reflect their value in the box office. Ask your nearest of the Mutual exchanges in the United States and Canada for bookings.

DAVID HORSLEY PRODUCTIONS

Stories of the Films

General Film Company

SELIG.

SELIG-TRIBUNE, No. 19 (March 6).

Laredo, Texas.—American and Mexican health officers disinfect Mexican immigrants and give them a gasoline shampoo to prevent the spread of typhus fever in the United States.

Ottawa, Canada.—His Royal Highness The Duke of Connaught, Governor General of Canada, and his staff leaving government house for Howick's Hall to review troops about to leave for the front.

Rockford, Maine.—The new superdreadnaught Pennsylvania has her trial tests here under supervision of navy officials.

Waverly, Mass.—Tobogganing and rolling snow balls, form a part of the winter pastimes of the young women members of The Belmont Springs Country Club.

Ottawa, Canada—The Pembroke Curling team of Pembroke, Ontario, defeats the Thistle team of Montreal in the final match of the series held here.

San Francisco, Cal. General Gloom, alias "Kid Hard Times," in the form of a great iron hammer, arrives here and is buried after being kicked out of every city west of Syracuse, N. Y. Miss Lillian Thompson cuts the rope which confines "Bad Business" to a watery grave off the Farallone Islands, and inaugurates a Period of Prosperity.

Washington, D. C.—Patriotic high school girls of this city organize a rifle club and hold daily practice drills on the White House grounds.

Maplewood, Mo.—Two persons are killed and fifty injured by explosion of 3,000 pounds of dynamite which wrecks houses for eight blocks and shatters windows within a radius of one mile.

Ottawa, Canada.—The "Tool and Telegraph" detachments of the Engineers' Corps of the Canadian Expeditionary forces are hard at work at the Engineers Training Depot here.

San Francisco, Cal. The latest—very latest—thing in autos! The double jointed, telescopic, triple expansion, all-the-comforts-of-home auto! One guess as to the name of this car.

San Francisco, Cal.—A shipment of testudinate reptiles from Honolulu reaches this port with some chelonian virgata specimens estimated at 400 years old! Turtles!

SELIG-TRIBUNE NO. 20 (March 9).

Seattle, Wash.—The S. S. Talthydius arrives here from China and Japan with an $8,500,000 cargo, including the largest shipment of rubber ever brought across the Pacific. Birds, geese and goldfish form a part of the miscellaneous cargo.

Cambridge, Mass.—Cambridge's biggest bonfire occurs when the seventy-year-old hospital [illegible] contagious diseases is burned by city firemen.

Chicago, Ill.—New use for an old savings bank—it's a pocket in which the "Flapper" may tuck away her powder puff and handkerchief. Reducing the petticoat to its least common multiple, Milady discards the petticoats and keeps the ruffles. She mounts these on rubber bands which also serve for garters.

The Balkans. Thousands of French troops arrive in Stroumitza after days of weary travel and hardship.

Portland. One High school boys who are members of the Naval Reserve spend Sunday aboard the old iron-clad training ship Boston, which will soon be supplanted by the old Marblehead.

Subscribe today for the
Moving Picture World
It covers completely every branch of the industry every week.
Domestic .....$3.00 Per Year
Canada .....$3.50 Per Year
Foreign .....$4.00 Per Year
Chalmers Publishing Co.
17 Madison Avenue, New York

Seattle, Wash.—Miss Joy Jenott demonstrates her method of handling a dory as she did on Yakutat Bay in making a huge catch of salmon for President Wilson and Cabinet members. The salmon for the Capital is packed in gold cans, each engraved with the recipient's name. A gold nugget and nine gold bricks accompany the gift.

Palm Beach, Fla.—Riding in wheel chairs, bathing in the surf and tea dancing, form the principal part of the day's program at this fashionable winter resort.

Chicago, Ill.—Captain "Joe" Tinker and his "Cubs" leave here in their Pullman De Luxe for spring training quarters at Tampa, Fla. "Joe" Tinker at the throttle. Owner Charles Weeghman holds the youngest baby "Cub."

The Island of Moudros.—The French reinforcements for the Allies arrive at a naval base here for the purpose of joining the English at Salonika. At evening the searchlights of the fleet flash messages to each other.

A SOCIAL DECEPTION (Three Parts—March 27).—The cast: Page Carter (Harry Mestayer); Grace Elliott (Eugenie Besserer); Delancey Rensselear (James Bradbury); Violet Rensselear (Grace Darmond); Blake Penderly (Wheeler Oakman); G. Roache Dunning (Al W. Filson); Octavia Carter (Vivian Reed). Directed by T. N. Heffron.

Delancey Rensselear receives a letter from his daughter, Violet, who has been in a convent in Europe for some time, advising him that she will soon be in America, and that she will be accompanied by a wealthy widow, Mrs. Grace Elliott. At the same time Rensselear's lawyer calls and informs him that all the stocks he has been investing in are absolutely worthless, and that Rensselear is financially ruined.

Rensselear decides to do what he can for his only daughter, and goes to Mrs. Roache Dunning, a social leader. He tells her his story, and she agrees to engage Violet as her social secretary, and to endeavor to arrange for a wealthy marriage for the girl.

Meanwhile, on the homeward journey, Violet meets Blake Penderley, and falls in love with him, finally becoming engaged to him. Mrs. Elliott is jealous of Violet, and finally persuades Blake to marry her.

Violet arrives home, and her father takes her to Mrs. Dunning, where she assumes her work as social secretary. As the days go by, Page Carter arrives in town in search of his long-lost sister. He is told of Violet, and seeks her acquaintance. He follows her to a bank and there causes her to believe that she is a thief for picking up a paper containing a few bills which he himself had placed there. Carter also poses as a thief.

Finally Carter attends a dinner given in his honor at Mrs. Dunning's home where Violet is to meet a wealthy man. She is surprised to discover that the man of wealth is none other than Carter, who has posed as a crook. In the course of conversation, Carter also discovers the whereabouts of his sister Octavia, whom Violet had previously met at her dressmaker's. Carter asks Violet to marry him, much to the satisfaction of all parties concerned.

HER DREAM OF LIFE (April 1).—The cast: Howard Crossley (Harry Mestayer); Rita Crossley (Grace Darmond). Written by Lottie S. Beckelman. Produced by Frank R. Beal.

Rita Crossley, wife of Howard Crossley, a well-to-do clubman, who spends his time in riotous living, passes away after a life of loneliness. Crossley, too late, realizes that he has lost his best friend.

As he lingers at the side of the lifeless clay, he finds a book which he opens and reads. This book is the diary of Rita Crossley, his wife, and as he turns the pages over one by one, days that have long gone by come back to him. He remembers the happiness of their early days of marriage, and discovers that his wife's dream of life was for home and for family. The diary impresses a lesson upon him, and he resolves thereafter to lead a more sedate life.

KALEM.

FOR SWEET CHARITY (March 21).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); I. Sellem (Porter Strong); Ruby Lyps (Norma Nichols); The Cook (A. Edmondson).

I. Sellem declares that in every fourth box of soap he sells there is a dollar bill. He doesn't intend to give one away, but Ham and Bud by a clever ruse succeed in getting a greenback from him. Their attention is drawn to a charity bazaar, and they enter.

It's all off when Ruby Lyps is disclosed with a sign over her head reading "Kisses $1.00 Each. For Sweet Charity." Having paid their way in, Ham and Bud only have eighty cents between them. Their efforts to make the eighty cents do the work of a dollar wind the bazaar up in a whirlwind finish, but there's still more fun in store for Ham and Bud when they get jobs in the kitchen of a fashionable restaurant.

AT BACHELOR'S ROOST (March 22).—The cast: Ethel (Ethel Teare); Her Father (Gus Leonard); Jack (Jack MacDermott); His Uncle (Charles Mulgro); The Lovers (Al Fretas, J. North and R. Zell). Author, Howard Irving Young. Producer, William Beaudine.

Ethel has too many lovers to suit her father, so he speedily accepts the invitation of his old friend to visit Bachelor's Roost, "where there isn't a man under sixty." Ethel finds Bachelor's Roost the limit of depression. Then Jack, home from college to visit his uncle, happens along. His uncle, fearful of the wrath of Ethel's father, tries to persuade Jack to leave, but that young man will not be moved, for he has seen the dashing Ethel. Wigs and make-up in his suitcase from his college amateur play offer a solution and when Jack next appears he is "not under sixty." The mix-ups that follow may well be imagined, but suffice it to say that Ethel finds a lover even at Bachelor's Roost.

WHEN THINGS GO WRONG (March 24).—The cast: Sis (Sis Hopkins); Jack Newlywed (Arthuur Albertson); Nell Newlywed (Mary Kennedy); Mother Sharp (Olive West); Father Grumpy (Richard Purdon); Indifferent Ignatz (Henry Murdock); Bill, the Janitor (Frank Minzey). Author, Frank Howard Clark. Producer, Robert Ellis.

Things surely do go wrong in the home of the Newlyweds, where Sis is the first and only servant. First mother-in-law and father-in-law, who have never met, have a run-in at the railroad station that grows worse when they arrive home with Sis as escort. Then Sis has to mess one thing up after another until everybody is calling her down. Sis decides to end it all then and there in a tornado of excitement that ends with Sis' blunders patching everything up and bringing the dove of peace to the home of the Newlyweds.

THE DETECTIVE'S PERIL (No. 72 of "The Hazards of Helen" March 25).—The cast: Operator at Lone Point (Helen Gibson); The Paymaster (Clarence Burton); The Detective (Robyn Adair). Produced by James Davis.

Hanging from a rope over the track, the detective seems certain to plunge to death when the oncoming train splits the knot of the rope which has been tied to a rail and slung over the bridge girder. Helen's presence of mind and nerve in swinging out over the waters of the river on the other end of the rope and thus balancing the detective until the train has passed prevents the terrible catastrophe. Later, when pursuing the culprits, Helen once more takes her life in her hands by throwing a lasso from the hand car on which they are pursuing the freight over the brakebeam; and then crawling hand over hand to the top of the car.

VITAGRAPH.

THREE JOHNS (March 27).—The cast: John Frown (George Kunkel); John Briggs (George Holt); The Sheriff (George Stanley); Looney John (Otto Beninger); The Sheriff's Wife (Anne Schaefer); Superintendent of Asylum (Jack Mower). Author, Edwin Ray Coffin. Produced by Dave Smith.

John Brown and John Briggs, strangers to each other, both decide to go on a hunting trip to the same place. Looney John, a sometimes violent lunatic, is at large in the woods and there is a large reward offered for his apprehension. Both Brown and Briggs discover evidence of Looney's presence, and having just met and exchanged cards as fellow hunters, each imagines the other is the John wanted by the asylum people. Both despatch a note by an innocent-looking countryman, who is in reality none other than Looney, himself, to the sheriff, claiming capture of the insane one.

A laughable mixup follows, during which the sheriff arrests both Briggs and Brown and brings them to his home. While holding the fuming men there until the superintendent of the asylum arrives, the sheriff's wife, a quiet, unassuming woman, puts one over on them all when she discovers Looney making away with some of her choicest pies. At the point of a big butcher knife, she marches the frightened lunatic into the house just as the superintendent arrives. The discomforted sheriff sees the superintendent count over the reward money to his wife, while the Looney one is led away and the two other Johns have a good laugh over the incident.

FREDDY FOILS THE FLOATERS (March 31).—The cast: Freddie (William Dangman); Richard Cole (Frank Currier); Jim Cahill (George O'Donnell); Freddie's Employer (Wm. Lytell, Jr.); Leader of Floater (Joe Wallace). Author, James A. Stiles. Produced by Frank Currier.

Freddie, arriving in a country village, secures work in the local newspaper office. The owner of the paper is backing a candidate for Assemblyman against the town Political Boss. Freddie is abusued by the Boss for some trivial incident and becomes a personal as well as business enemy. Election time draws near and Freddie's employer, working for his candidate, draws voting strength from the political boss, who finally decides to employ repeaters at the polls.

The night before election, Freddie overhears on the party wire, the Boss giving orders to secrete the gang of repeaters (or "floaters" as they are called) in a certain barn. Freddie arouses his employer, and they vainly try to get the gang arrested, but Freddie succeeds by a ruse, in getting the floaters and their leader locked in the barn. He keeps them there all day, until, when the hour is getting late and the votes are going against him, the Boss sends some huskies to the barn for the floaters. They rescue the gang but the floaters arrive too late to save the day for their Boss, and the newspaper's candidate is elected. Freddie is rewarded by his employer and satisfaction reigns supreme.

BIOGRAPH.

THE GOLDEN SUPPER (Reissue No. 43—March 27).—The cast: Camilla (Dorothy West); Prince Julian (Edwin August); His Rival (Charles H. West); Lady-in-Waiting (Claire McDowell).

Prince Julian loves the fair Camilla in vain. She weds his rival, Lionel. But the latter's happiness is brief; Camilla dies and is laid away in the tomb. Lionel becomes a hermit. Julian, desiring once more to look upon the face he cannot forget, descends into the tomb. Camilla awakes from the coma which resembles death. Julian takes her back to court and goes in search of Lionel. Having reunited the lovers, he goes away, scattering rose leaves over his tender memories.

ALIAS JIMMIE BARTON (Two Parts—March 28).—The cast: Claire Bennett (Gretchen Hartman); Her Father (Charles Perley); Jimmie Barton (Jose Ruben); Madge Saunders (Viola Smith); Chester Randolph (Jack Mulhall); His Father (Jack Drumeir).

Disowned by his wealthy father, Chester Randolph once more becomes intoxicated and loses his coat and hat. They are found by Jimmie Barton, country lad, unsuccessfully seeking work in the city. Randolph and Barton switch identities and obtain work in a factory. The pseudo Jimmie Barton rescues the manufacturer's daughter from fire and eventually marries her. This news travels back to the village, where Madge Saunders, secretly married to the real Jimmie, is waiting for him to make good. Many complications occur before the tangle of identities is unraveled.

MADELAINE MOREL (Three Parts—March 29).—The cast: Count Dalberg (Robert Drouet); Countess Dalberg (Clairette Claire); Julian, Their Son (Alan Hale); Marguerite, Their Daughter (Gretchen Hartman); Frederic von Armin (William Russell); Morel, Steward to Count Dalberg (Jack Drumeir); Madelaine, His Daughter (Betty Gray); Merope, an Actress (A. C. Marston); The Abbe Valmont (Thomas Jefferson).

A bag of gold is missing from Count Dalberg's safe. He accuses Morel, his steward. Morel protests his innocence, but rather than suffer arrest, flees with his little daughter, Madelaine.

Then, years later, Count Dalberg's gardeners dig up a withered rose bush and the missing bag of gold is entangled in its roots. It had been thrown there by the children—Julian, the Count's son; Marguerite, his daughter, and Madelaine Morel. Their bean bag had broken and they had taken one of the bags of gold as a substitute.

The old Count dies of remorse and Julian sets out to find Morel and Madelaine. He finds Madelaine living with Merope, an actress. He takes her home, falls in love with her and is about to make her his wife when Von Armin, a young nobleman who is engaged to Julian's sister Marguerite, comes and recognizes Madelaine as his former mistress. This is on the day Von Armin is to wed Marguerite.

The story ends at the church, where Merope denounces Von Armin as the author of Madelaine's ruin. Marguerite scorns Von Armin and, tearing off her bridal veil, leaves with her mother and Madelaine, while the broken-hearted Julian remains to pray with the gentle priest, the Abbe Valmont.

VIM.

THEIR VACATION (March 30).—With bursting pocket books, Plump and Runt put up at the swellest hotel to spend the first stage of their vacation. For safety's sake Runt entrusts Plump with his wallet, and all goes well until Plump becomes enchanted with a pair of bright eyes belonging to a charmer who inveigles the big fellow into an invitation for an expensive dinner, during the course of which the pocket book mysteriously disappears.

Runt, in the interim, has been making the most of his opportunities with the landlord's daughter, and he presents her with a large box of candy. On asking Plump for the "necessary," Plump discovers his loss. The irate landlord puts them both to work cleaning shoes to pay for their board. Meantime, the fair crook and her partner, fearing a hue and cry after the lost cash, hide the wallet in a pair of shoes. Plump, gathering up the guests' footwear, takes away the identical pair and gives them to his little pal in distress, to clean. Hardly believing his eyes, Runt recovers their lost property and with howls of joy they awaken the landlord, pay their bills and are just in time to capture the evildoers as they attempt to escape.

ANVILS AND ACTORS (March 31)—Ethel, the daughter of the village blacksmith, is greatly admired by both Pokes and Jabbs. Pokes is the apprentice at the blacksmith shop and has the inside track of his rival, Jabbs, who has ambitions to become an actor. Ethel ridicules Jabbs' histrionic efforts and gives her heart to the honest son of toil, Pokes. After Pokes has presented an engagement ring to Ethel, poor Jabbs is heartbroken and flies away to the distant city to follow the career he loves.

Ethel's joy is short-lived, for the black-hearted villain Pokes, securing the return of the ring by a crafty excuse, places it on the finger of a city girl who chances to visit the village. Crushed in spirit at her sweetheart's perfidy, Ethel leaves her rural home to seek fame and fortunue in the city. Years afterwards, Pokes deciding to enjoy a well-earned vacation, visits the city and finds his way inside a theater to witness the performance of a repertoire company. When the theater curtain rises, to the horror of Pokes, there on the stage he sees his erstwhile sweetheart Ethel and his former rival Jabbs enacting a melodramatic play that portrays the exact conduct of Pokes toward Ethel in former days.

EXHIBITORS!

Your Patrons Want to Read the Stories of Pictures Forming Your Program.

To Enable You to Furnish Your Clientele with This Information We Publish These Synopses Two Weeks in Advance of Release Date. See the Ten or Twelve Pages of "Stories of the Films" in Each Issue.

We also Realize That the Popularity of Different Actors and Actresses Has Pulling Power with a Great Many in Your Audience. For This Reason We Give with Each Story a Cast of the Players Whenever Received.

Our Descriptions Are Concise, and Our Lists of Releases Are Complete and Accurate. See the Three Pages of "Current Film Release Dates" in Each Issue. Also the Two Pages of Daily Programs for Two Weeks in Advance.

The Moving Picture World is and always has been issued in the interest of the Exhibitor primarily, and We Desire to Make It More Helpful to Each of You Whenever Possible. Let Us Hear From You with Suggestions.

Forgetful of the fact that the play is based upon his own acts, and thinking that Jabbs is really treating Ethel shamefully, Pokes climbs on the stage and, opening fire with his revolver, chases the performers into the wings. Seeking refuge in a corner, Jabbs and Ethel spy a fire hose hanging near-by and opening the nozzle full force they turn the water upon the oncoming Pokes. The current is so strong that Pokes is swept completely out of the theater and out into the alley, while Jabbs and Ethel look on convulsed with laughter.

KNICKERBOCKER STAR FEATURES.

THE HOME BREAKERS (Three Parts—March 31).—The cast: Gerald Sanderson (Fred Whitman); Edna (Margaret Landis); Wilson Crane (Charles Dudley); Mrs. Renssaler (Madeline Pardee); Ransom (Daniel Gilfether). Scenario by Anthony W. Coldewey. Directed by Bertram Bracken.

Gerald Sanderson and his wife, Edna, start life in a small way in a small cottage on the outskirts of a large city. While Gerald is away at work Edna learns of an old man, a neighbor, who lives with his motherless daughter and who is in dire want. Edna responds to their needs and while she is unable to save the life of the child she succeeds in bringing some comfort to her before she dies. Thereby she wins the everlasting gratitude of the child's father who attaches himself to the Sanderson household as a sort of general servant.

Some time later Gerald inherits a large fortune through the death of a distant relative. He and Edna move into the city and take with them the old man who becomes a sort of butler in their new establishment. Gerald becomes active upon the street as a broker and meets with great success.

Wilson Crane, a free lance broker, learns through club gossip of the Sanderson's rapid rise to fortune and determines, if possible, to get some hold upon him. Accordingly, he and a Mrs. Renssaler, an adventuress, arrange for an introduction to Gerald in the hope that she may be able to fascinate him. Gerald, however, while courteous and cordial towards her, repulses her advances. Crane then determines to work through Edna as well and sow suspicion in her mind, believing that once there is trouble between them it would enable Mrs. Renssaler to work to better advantage. He meets Edna and gradually ingratiates himself into her confidence.

At this time Gerald is in the midst of a big stock campaign which occupies most of his evenings as well as his days. Crane takes advantage of this condition to intimate to Edna that all is not well and finally comes out openly and offers to prove Gerald's faithlessness to her. By previous arrangement Mrs. Renssaler calls at Gerald's office while Crane places Edna in a position where she can see but not overhear what takes place in her husband's office. Edna sees what she takes to be proof of Gerald's alienation and returns home, heartbroken, with Crane. Then follows cunning and intrigue by the "Home-Breakers," and as the young couple is about to meet despair in a ruined home, an aged servant, whom the young people had befriended in his own tragic sorrow, comes to the rescue and the "Home-Breakers" are defeated in their plot, and the young couple united.

ESSANAY.

I WILL REPAY (Three Parts—March 25).—The cast: Virginia Harding (Marguerite Clayton); John Shandon, an admirer (Edward Arnold); Ralph Shandon, his nephew (John Junior).

John Shandon, a man of thirty-eight is in love with Virginia Harding, a girl of about twenty. Virginia values his friendship greatly, but realizes she can never marry him. Ralph Shandon, John's nephew, returns from an expedition in the North. John introduces him to Virginia and it is a case of love at first sight. When Ralph tells his uncle that Virginia has promised to marry him, John for the first time in his life is tempted. He deliberates on the thought of how he can get rid of Ralph. He is in possession of a letter written by Ralph's mother before her death. This letter is written on three pages, and by omitting the second, it reads to the effect that Ralph's mother died of hereditary insanity and that Ralph is subject to this affliction. John shows this letter to Ralph. Ralph, not wishing to marry Virginia with this taint in his blood, returns to the North after writing her a note explaining his act. Virginia is heartbroken. Some time later John, repentant, tells her of his perfidy. She threatens to kill him. Virginia then goes in search of Ralph. She finds him, but not before he has really gone insane as a result of brooding.

THE DIXIE WINNER (Two Parts—March 28).—The cast: Joyce Fairfax (Joyce Fair); Her mother (Marian Murray); Judge Boyce,

her grandfather (Ernest Maupain); Silas Morgan, banker (Patrick Calhoun).

The interests of little Joyce Fairfax are centered in horses and dogs. She is particularly infatuated with "Satan," a thoroughbred colt, belonging to her mother, a young widow. The mother is estranged from her father, Judge Boyce, because she married into a family with which the Boyces had carried on a feud for years. When reverses come she is compelled to sell the effects of the plantation and among them "Satan," the beloved colt. The alternative is to marry Silas Morgan, but Joyce insists that she couldn't stand the banker for a papa. The judge softens and secretly buys the colt. Then reverses come to him and the thoroughbred is his only hope. He enters "Satan" in the Dixie stakes and Morgan, who holds his notes and also wanted the horse, tries trickery to prevent the colt from running. The little negro stable boy, who is the only one who can do anything with the colt except Joyce, is kidnapped. Morgan is content. But he could not foresee that there may have been one other who could ride "Satan." The mysterious rider comes to the barrier, and is away with the field before Judge Boyce, the owner, can recover from his astonishment. He wins and as he flashes under the wire Mrs. Fairfax nearly collapses. She hastens to the paddock to find her little girl very muddy and soiled in her jockey colors. The Judge, hastening back to congratulate the "greatest rider in the world," finds daughter and granddaughter and everything turns out admirably.

THE SPIDER'S WEB (Three Parts—April 1).—The cast: David Lindon, Jr. (Bryant Washburn); Buck Whiting (John Junior); Dr. Forsythe (John Glover); Catherine Whiting (Gertrude Glover); Vera Lindon (Elizabeth Burbridge); Lindon, Sr. (Grant Foreman).

David Lindon and Buck Whiting, college chums, have the big football game of the year for their school. There is a big party that evening and Lindon takes his first drink. By the time school has ended he has become quite a drinker. He takes a position in his father's steel mills and promptly wins the enmity of Dr. Forsyth, the company physician and confidante of the elder Lindon. Forsythe sees his chance of occupying the manager's chair vanishing with the entrance into the business of the college boy.

One night he finds the young man greatly intoxicated and takes him to his home. Here he injects morphine and Lindon is in good shape to put through a large sale. As with drink he readily becomes a slave to the new habit. When he finds himself slipping, helped by the pleas of Vera, his sister, and of Catherine Whiting, his sweetheart, he pulls himself together and goes to a sanitarium. Returning cured, Forsyth has him beaten and carried senseless into a room where the old injections are renewed. He sinks rapidly now until disowned by his father. He disappears and becomes a peddler of "coke" in the underworld until arrested. Then he calls upon his old friend, Buck Whiting, and the latter has him released and sends him to the woods to make the fight again. He does, and shows his worthiness to marry the girl and take the management of the mills.

VERNON HOWE BAILEY'S SKETCH BOOK OF PARIS (March 29).—A split reel release, the first five hundred feet containing Vernon Howe Bailey's interesting impressions of Paris. This master of architectural landscape drawing has captured the beauties of the incomparable city and transferred them to the screen with startling skill. The graphic exposition of the famous views, buildings and streets in the French capital gave a beautiful mind picture of what is to be seen there. The historic Cathedral of Notre Dame and the terrifying gnomes with which it is adorned form the basis of several interesting sketches. Views along the Seine have been pictured as also have the most famous street. The rest of the reel is made up of scenes in Western America.

LUBIN.

LOVE ONE ANOTHER (March 25).—The cast: Wilkens (Billie Reeves); Mrs. Wilkens (Mimie Humphrey); Tom—the son (Francis Joyner); Jenny—the daughter (Alice Mann); Mary—the cook (Mary Roland); Uncle George (Chas. Griffith). Written by Mark Swan. Produced by Earl Metcalfe.

Wilkens, his wife, son and daughter are a very quarrelsome family. They have a "scrappy" cook, and the family rows and jars worry their good, kind Uncle George a great deal. He is wondering how he can reform his relatives when he happens to pass a store where there is a lovely, old-fashioned, framed motto in the window. It occurs to him this would be just the thing to bring peace to his distracted relations, so he buys it and sends it to them with a request that they hang it in a suitable place.

As Uncle George has money they don't dare refuse, but nobody wants it hung where they can see it. They won't have it in the dining room, the cook won't stand for it in the kitchen and they finally settle on a dark corner in the parlor which is usually kept closed. So Tom gets the ladder and Jimmy gets the hammer and mother gets some nails and the cook gets the wire and they start to put up the motto.

There is trouble from the start. Father nearly falls off the ladder and has all kinds of trouble. The ladder falls from under him and to save his life he has to cling to the moulding. He smashes his finger with the hammer and knocks down several square yards of plaster. Finally he falls off the ladder, bringing the rest of the ceiling down with him. This precipitates another family fracas which is interrupted by the arrival of Uncle George, who is so angry at the treatment given his motto, he slams it down over Wilkens' head and departs in great dudgeon.

OTTO THE SOLDIER (March 27).—The cast: Otto (Davy Don); His wife (Florence Williams); His daughter (Alice Mann); Milanda (Emily Lowry). Written by Burk Symon. Directed by Edwin McKim.

Zimmerman is a German tailor. Two important men of the city visit Zim and induce him to sign as a volunteer, spurring him on by ordering fancy vests, full dress suits, etc. Zim, in the wild excitement of having received such a big order, signs the official papers without realizing what he is doing. It is only when Zim is home with his family that he realizes the terrible thing he has done. He shows his worry by refusing to eat his evening meal, and to inquiries as to what is wrong he answers, "Nothing, don't bother me." His family is not satisfied with such an answer. It is only after Mrs. Zim administers a strong dose of castor oil that poor Zim's flood gates give way.

When his family appeal again he bursts into tears and exclaims, "I'm a valentine!" Mrs. Zim goes into hysteria. The children summon the neighbors, who commiserate with poor Zim. Zim disconsolately goes to bed. In the middle of the night Mrs. Zim gets an idea. She hits upon the idea of rousing Dr. Platz and bribing him to give Zim a poor bill of health. They rustle Platz out of his tight slumber and put in their order.

In the meantime Zim gets an early summons to appear for drill that evening. Zim tearfully goes to work. He regards each customer with suspicion, assuming a tubercular whisper for ordinary speech and replacing his natural walk with a limp.

But his persecutors have not been backward. They have sent over their husky night watchman disguised as a doctor who puts Zim through a rigid examination. There is nothing for Zim to do but to go to war. Mrs. Zim has baked all sorts of cakes for Zim to take with him. His friends bring offerings of sausage and limberger, which they stuff into Zim's uniform. His friends, the persecutors, have sent him up a four dollar horse and an old gun. Zim departs amid wailing farewells.

Zim accompanied by an improvised army recruited at twenty-five cents a head marches gallantly through the streets. Finally he arrives at the assembly hall. Instead of a call to arms he finds himself embroiled in a fashion show and while Mrs. Zim is weeping, Zim's fear of the horrors of war gives way to pleasure. Mrs. Zim is appraised of her husband's martial training and assumes the war path herself with a broom and puts the fashion show to rout and gives her husband a real battle which makes him seek the trenches.

THE VOICE IN THE NIGHT (Three Parts—March 30).—The cast: Richard Powell (Arthur Matthews); Joseph Leach (Francis Joyner); Mr. Wayne (Leslie Austen); Sergeant Lewis (James Cassady); Governor Spauling (Hollins Anthrim); Helen Spauling (Helen Greene). Directed by Clay M. Greene.

Richard Powell, a newspaper reporter, is taken to task by his editor for inattention to his duties in regard to the furnishing of interesting "copy," and told that unless he can find better "stories" he will have to seek another position. On his way home from the office, while racking his brains as to the best way of securing a "scoop," he encounters a lone woman, whose appearance and dress denote that she is not of the kind usually out on the streets at night, and turning on his heels he follows her at a safe distace. Soon he sees an automobile draw up to a curb and depart, leaving a man standing there as though about to keep an appointment. Then from the bushes a second man appears, masked and muffled. An encounter ensues, in which a pistol held in the hand of the first stranger is discharged, and he falls to the ground. Hurrying to the spot, he is confronted by the masked man, who in a peculiar and strangely musical voice, commands him to proceed no further in the affair, as the man on the ground was justly killed.

Immediately the speaker disappeared and the reporter followed, to see him conceal the pistol and mask in some vines overhanging a wall, and then disappear. Returning to the dead man he found a policeman standing over him, who called him by name, and inquired what he knew of the affair. In his duty to his editor he forgot what he owed to a law abiding community, kept his counsel, said nothing and the dead man was taken away in the automobile which had brought him to the spot.

Powell told his story to his best friend, Sergeant Lewis of the police, was rebuked for his treatment of the affair, and a bet of $10 was made, that he would find the mysterious man with the musical voice in ten days. On the ninth day he again met the mysterious woman in the case, followed her to a church, entered close upon her heels, and in the eloquent clergyman he found the same voice that had fascinated him on the night of the murder.

After service, he confronted the clergyman in his study, told him why he had come and with remarkable coolness and resignation, the now unmasked man told his story. It was that of a tender girl, his only sister, enticed from her home by the unprincipled scoundrel, only to be cruelly insulted and deserted, of a broken hearted woman, who left to fight her battle of life alone, became secretary to the Governor of State, and later his wife, of a happy wife and mother, found out and threatened by the scoundrel, who had deserted her, who hurried to her brother for counsel and advice. That brother advised her to keep the appointment insisted upon, got to the spot before her, and then occurred the tragedy of which Powell had been the witness. After the tragic recital the two men stood eyeing each other.

The clergyman spoke: "Well, he said, you know everything now. What are you going to do?"

As the clergyman looked deep into the eyes of his questioner he could see nothing but sympathy in them as the reply came, "Nothing!" Powell then hurried away from the church and sought his friend Lewis.

"Time's nearly up," said the Sergeant as he entered the room. "Did you make the scoop?" Powell opened the table drawer where he had left the money staked on the bet, took out the

The

MOVING PICTURE WORLD

is the

Index to the Trade. Its pages contain every thing that the busy picture man needs to know. And all information is given in condensed and concise form.

Accurate reports on trade conditions, breezy sketches of the photoplayers, invaluable hints to the exhibitor on advertising and projection, reviews, comments, and synopses of pictures, calendars and tabulated lists of releases—these are only a part of the wealth of material published in each issue of the Moving Picture World.

If you want to be abreast of the times you cannot afford to be without the Moving Picture World. Subscribe today.

Domestic ..... $3.00 per year

Canada ..... 3.50 per year

Foreign ..... 4.00 per year

two .10 bills and slid them over to the winner:

"No, I found I had forgotten the voice—"

BILLIE'S DOUBLE (April 1).—The cast: Billie Riddle and William Biddle (Billie Reeves); Tom Dart (Francis Joyner); Mrs. Riddle (Margaret Moore); Mrs. Biddle (Mrs. Dunmire); Mr. Brown (Colton White); Policeman (Charles Griffiths). Written by Clay M. Greene. Produced by Earl Metcalf.

Billie Riddle, a man of no occupation, is living at a hotel. One morning there arrives at the hotel William Biddle and his wife who proceed to the desk and apply for rooms. Biddle is in face and feature the exact counterpart of Riddle. As he enters the room to which he has been assigned, he is seen by the father-in-law of Riddle, who immediately reports the incident to his daughter. She goes to the room, where Biddle assures her that he has never seen her before. She attempts to drag him from the apartment and is herself ejected.

Thinking that this behavior is only the result of a return to drink, she decides to take measures for locking him up, while her real husband is amusing himself as usual in the cafe.

Biddle and his wife indignantly go to the hotel office and report the intrusion of some crazy woman into his apartment. Mrs. Riddle and her father appear. Biddle insists that he is not her husband. The clerk is sure that he is, so a policeman is called and he is taken to the Riddle rooms a prisoner.

Riddle himself returns from the cafe and hurries upstairs, is captured by Mrs. Biddle, who concludes that either he is drunk or she is crazy.

Each prisoner escapes from the wife of the other. There is an exciting chase through the corridors of the hotel, and it is not until both families assemble in the office of the hotel that the mystery of the remarkable resemblance is explained.

Universal Film Mfg. Co.

RED FEATHER.

DRUGGED WATERS (Five Parts—March 20).—The cast: Clarence Webb (E. P. Evers); Dr. Perkins (George Berrell); Dr. J. Sherwood (Wm. Dowlan); Gladys Saunders (Gloria Fonda); Cornelia Wrigley (Lule Warrenton); Dr. Jennings (H. F. Crane); Selma (Mary Ruby); Weary (William Quinn). Scenario by Leonora Ainsworth. Produced by William Dowlan.

Clarence Webb, manager of the High Bluff Mineral Springs, has long doped the spring with lithia, sulphur, etc., in order to attract wealthy patients who imagine they have ailments. The county health officer is aware of the fact, but as the county is benefited by the larger number of hotel guests, he holds his tongue. He has also another reason for keeping quiet, as he is attracted by Cornelia Wrigley, the aunt of Glady's Saunders, who owns the spring. Cornelia is also aware of the drugging of the spring, but she considers the end justifies the means, as the business provides a nice income for her niece, Gladys, who would have nothing without it. She jollies Dr. Perkins to keep him silent, but she prefers old "Doc" Jenkins, the clerk of the hotel, who also admires Aunt Cornelia.

Gladys has lately returned from college and knows nothing of the methods used to obtain business. She knows her father's wishes were for her to marry Clarence, but she has given the matter no thought, as she is sorrowful over her father's death.

A retired capitalist, Mr. Harron, and his daughter, Selma, who is in love with her father's physician, Dr. Sherwood, come to the spring hotel and an attachment springs up between Gladys and Dr. Sherwood, much to the chagrin and jealousy of Selma and Clarence.

Clarence at once urges Gladys to marry him, but she refuses. He then tells her that she owes everything to him, that the springs are not naturally medicated and that he is the only one who can carry on the business successfully. She is horrified at the deception and still refuses him. He afterwards tells Aunt Cornelia he will tell all the guests she is defrauding the public. Terrified, she tries to persuade Gladys to listen to him. Clarence is then discovered putting ingredients in the water by Dr. Sherwood, who accuses him of defrauding the public. Clarence tells him that Gladys would lose all her property if it wasn't for the deception. Dr. Sherwood disagrees and tells him that the only real cure is diet, exercise and pure spring water—that he could effect cures, without the deception. Gladys, who has entered unobserved, promises to back him up if he will try his plan. Clarence in revenge tells the guests of the deception and they all prepare to leave. Dr. Sherwood, determined to keep them there and give his plan a trial, knows the only way to do so is to quarantine them. He has Clarence, who is about to leave town, locked in an old ice-house and tells the guests Clarence has smallpox and that they are quarantined. He stations guards outside the doors and windows and no one is allowed to leave the house.

Many laughable difficulties with his eccentric patients present themselves to Dr. Sherwood, but the final catastrophe occurs when Selma, who is jealous of Dr. Sherwood, learns that Clarence hasn't the small-pox. She bribes one of the guards to send for the health officer and constable and they release Clarence, who at once tells the guests of the false quarantine. The guests have bcome much beneutted by Dr. Sherwood's treatment, and when he asks them if they will stand by him instead of taking sides with the man who would allow them to remain invalids for life, they all rally to support Dr. Sherwood. As the Doctor could prove that Clarence defrauded the public for years, no one is arrested but poor Weary, the tramp, who, without clothes and food, has been locked in the house and has been dodging everyone until finally caught. He tells the constable disgustedly, "You couldn't find anyone else to arrest so you arrested me."

The path of true love appears smooth to Gladys and Dr. Sherwood as the business seems an assured success.

UNIVERSAL SPECIAL FEATURE

GRAFT (Episode No. 16—"The Pirates of Finance"—Two Parts—March 27).—The cast: Robert Harding (Richard Stanton); Stanford Stone (Glen White); Dunn (E. P. Evers); Dorothy Maxwell (Jane Novak); Jack Stevens (Jack Abbott); Maid (Yona Landowska).

Stanford Stone, the last of the Graft Trust, and head of the Mighty Money Trust, is preparing to create a panic in the money market to discredit the activities of Harding against organized big interests, and at the same time to crush Harding and anyone who may be in sympathy with him. Harding also is gathering his forces for a last great effort. Being a resident and a voter, he is entitled to hold office. The philanthropists, whom he had interested in the milk battle, are also interested in the Reform Political Party. They induce Harding to accept the nomination of their party for Mayor of New York.

Dorothy Maxwell is seated before the open fire, looking at a magazine cartoon of the money monster crushing the people. Suddenly the figures in the cartoon become animated. A crowd of men are toiling in the sand, dressed in garments worn by the slaves of the period when the great pyramid was built. Stone, as King of that period, stands over the workers with a large club—the money power club—and when one of the workers finds a precious food stone and attempts to quit the struggle and enjoy it in the shade, Stone goes to him, knocks him down with his club and takes the stone from him, tossing it on a great pile of stones that he has collected in that way.

A stranger halts near the workers. Dorothy recognizes him as Harding. The stranger asks the workers why they submit to the brutality of their master. They reply that they fear the club. The stranger tells them that they have a more powerful weapon at their very feet, and points to a sword lying there. This sword is the law. But the slaves are too fearful or too stupid to use it, so the stranger raises the heavy sword and starts toward the King. The latter comes forth to battle with a confident smile. The stranger is both courageous and strong, yet he finds it difficult to reach his adversary with the sword, while the club, in the skillful hands of the King, knocks him to the earth again and again. He retires to the workers all but beaten and examines the sword that has proved so ineffective. He gives a shout of joy as he discovers the cause. A long chain attached to the handle of the sword is in the hands of the King and when a blow is aimed at him, he has but to pull on the chain and the blade of the sword is turned upwards. The stranger calls on the workers to help him detach the chain from the sword. They fall to it with a will and soon have it free. The stranger then strides forward and this time has no trouble in dispatching the cruel King. The workers are freed and allowed to go their own way toward happiness. Dorothy wakes from her dream.

Stone and the big bankers dominating the Clearing House Committee, which in turn exercises arbitrary power over the finances of the country, start a panic and destroy a number of solvent banks. He also bitterly opposes the election of Harding. In spite of all, Harding is carried into office on a landslide of reform. Stone's power is broken and he prepares to flee. He visits the office of the Graft Trust and, sitting alone staring into the future, seems to see the ghosts of former members seated about the long table—their bony fingers pointed toward him. He rises in terror and quits the place, fearing he is losing his mind. All his preparations for fleeing the country are made and now his thoughts turn toward Dorothy Maxwell. Throughout the bitter struggle against right, his feelings for her have undergone many changes. He has loved, hated and feared her—now his chief feeling is desire and he determines to kidnap her and take her with him.

He instructs Dunn and two other men to kidnap Dorothy and place her in a closed auto that will be waiting outside the Maxwell home. The chauffeur will then drive to the dock when the tramp steamer, Arrow, bound for Africa, is ready to sail. Stone intends to take Dorothy into exile with him. Dorothy has saved Harding's life on two occasions during the election and he calls to thank her in person. He arrives in time to prevent Dunn and two other men from carrying out Stone's plan. From the frightened Dunn, Harding wrings a full confession. He determines to lose no time in rounding up the master crook. With Dorothy and Stevens, he gets into the auto found at the door and orders the chauffeur to drive to the dock. There they await the coming of Stone, ready to arrest him when he puts in an appearance to secure Dorothy. Two hours pass. The Arrow sails and Stone does not arrive. Harding, Dorothy and Stevens leave the auto, convinced that Stone has escaped. They repair to a nearby restaurant for a bite after their long wait. After they have gone, the chauffeur who drove them, gets out of the auto, removes his goggles and then slips quietly away. The chauffeur was Stone.

NESTOR.

THE JANITOR'S BUSY DAY (March 27).—The cast: Jerry (Lee Moran); The Actor (Neal Burns); The Landlady (Stella Adams); Hammand Sisters (Betty Compson, Ethel Lynn); Bride (Billie Rhodes); Groom (Ray Gallagher); Father (Harry Rattenbury). Written and produced by Al. E. Christie.

Jerry is a janitor at a popular boarding house. The landlady looks at the world with a distrustful eye. Jerry, having found her soft side, is assured of a job for life. One of the boarders is an actor who has long been out of work and he has been informed that he must either pay up or get out. The finances of the Hammand sisters are very low, too. While they have a good act, they are unable to secure engagements because they are brunettes. The popular demand is for blondes.

Billie and Ray have eloped and flee to avoid the rage of her angry father. They decide that the safest place to hide in would be a boarding house, and secure quarters in the place where Jerry is janitor. Her father secures the services of a famous detective and the search for the missing daughter is begun.

The Hammand sisters have been told so often that they will not suit because they are brunettes that they decide to be manufactured blondes. Jerry, passing their door, hears the gruesome remark made by one of them stating that "she will get the stuff from the drug store and they will dye together." Jerry thinks he is on the trail of a tragedy, and when one of the sisters leaves for the drug store he follows her. The actor, meanwhile, has received notice of an engagement and having only one pair of trousers sends them out to be pressed. Ray and his wife think they are safe from pursuit until suddenly the girl looks out the window and sees the famous detective following their footprints. Jerry sees the girl buying the dope in the drug store and, hurrying to the police station, tells them of the impending tragedy. The officers accompanying him back to the house. The landlady, meanwhile, has stopped Neal's trousers from going out, telling him he will have to pay up his board bill before running any others. In desperation he sneaks into the newlyweds' room while they are at lunch and steals a pair of Ray's trousers.

Jerry and the police arrive at the girls' room, and hear one of the girls say, "farewell forever," referring to her brunette hair. They think she is taking poison and break in the door. The matter is explained and Jerry receives the benefit of the policemen's rage. As they are belaboring him with clubs, he sees Neal sneaking from Ray's room with the stolen clothes. He puts the police on Neal's trail and they have a merry chase in and out of the house.

The girl's father has been notified by the detective, and hurries into the house where he confronts his daughter. She shows him her wedding ring and tells him they have already been married. Her father is unable to take out his spite on the girl now and grudgingly accepts his new son-in-law. Jerry the janitor is thankful that he is losing some of his customers as his many duties have proven to be too much for him.

HE ALMOST ELOPED (March 31).—The cast: Policeman Smith (Harry Rattenberry); His Daughter (Billie Rhodes); Her Sweetheart (Ray Gallagher); The Rival (Neal Burns); Miss Dillpickle (Stella Adams). Written by Edwin Day Coffin. Produced by E. L. Christie.

Policeman Smith has a daughter who is inclined to flirt; consequently father takes a violent dislike to every man who comes near the place. Father particularly dislikes Ray, who is Billie's sweetheart. A rival for Billie's affections is Neal, and he, too, is disliked by her father. Mr. Smith, finding his warnings to Ray and Neal unheeded, proceeds to more drastic measures, and kicks them off the place several times. In spite of the rough treatment they return, and he decides that the only way out of the difficulty is to put the girl in a boarding school. Billie is sent to a select school for girls, conducted by Miss Dillpickle. She is assigned a room with Betty, and the two become very friendly.

She writes Ray a note telling of the new arrangement and mentions that she has a room in a certain part of the house. Ray finds his efforts to see the girl unsuccessful and, deciding upon desperate measures, writes her a note begging her to elope with him. He intends to mail the letter, but his attention is distracted and he leaves it lying on the table. While wandering about the streets he makes the acquaintance of Betty, who is loaded down with bundles, and Ray gallantly assists her with her bundles. They stop for a rest in the park and Ray makes violent love to his new acquaintance. She is not exactly averse to his attentions, but finally leaves him.

Ray, thinking he has mailed the letter to Billie, regrets the action, as he finds more to admire in the new acquaintance. He determines to sneak into the school and steal the letter before the girl has had a chance to read it.

In the meantime the girls in the boarding school have been informed that there will be a suffrage lecture that evening and they are all marshalled into the lecture hall. Ray finds it easy to get into Billie's room, and is turning everything topsy-turvy in his search for the letter. The school receives a telegram announcing that the lecturer missed her train and the girls are dismissed from the hall. Betty, suddenly coming into the room, sees a man prowling around and immediately taints. The others, hearing the commotion, rush in. Ray takes refuge in the box couch and is discovered and the girls pile on top of the cover to hold him until assistance comes.

Policeman Smith, seeing the school hours their call for help and comes in. He finds Ray and gives him a rough reception. Ray finally persuades the officer to release him upon giving a promise that he will never see Billie again and he returns home sadly, thinking of the letter he has written. He is very much surprised to find that the letter is still where he laid it on the table and he decides that he will keep the promise to Billie's father as he found more to admire in Billie's room-mate.

POWERS.

BETWEEN MIDNIGHT (March 30).—The cast: Stenographer Ann (Margaret Wycherly); Detective Hugo Tell (W. H. McCormick); Chief Crook (Henri Bergman); Safe Blower (Harry Depp). Written and produced by Carter De Haven.

The story opens in a den of crooks. The gangsters are planning a big job for that night.

In a big city bank Ann, a stenographer, closes her desk and leaves for home. Later, toward night, the night watchmen sees that everything is securely locked and settles down for his night's sleep. The crooks are seen sneaking through a street near the bank and finally reaching their destination, proceed to effect an entrance into the institution.

At home Ann discovers a great loss and decides she must have left her valuables on her desk at the bank. In the meantime the crooks have succeeded in opening the safe with their manicure set and blowing open the inner doors with their bellows. The girl arrives at the bank, but finds to discover that everything has been removed even the carpets, leaving nothing but the sleeping watchman. She realizes that to recover her loss she must locate the desk.

A brilliant idea strikes her and she decides to turn the case over to Detective Hugo Tell, her sweetheart. He is delighted at the idea and immediately puts his keen-scented hounds on the trail. They all visit the bank together, but can find nothing of the robbers. Ann tells Hugo if he will but locate the desk and her great possession she will marry him so he redouble his efforts.

With the assistance of the entire police department, all its five men, and the ever-ready hounds, which consist of every breed in the town, they come to the den of the crooks, where Ann, to her great joy, finds her desk and under it, in the exact spot, all undisturbed, her precious gum. Hugo comes for his reward and the happy girl falls into his arms, chewing her beloved gum to her heart's content.

A SERPENT IN THE HOUSE (April 1).—The cast: Eddie (Albert MacQuarrie); Martha; his wife (Fritzie Brunette). The Slavey (Jane Bernoudy); The Ice Man (Tom Walsh). Scenario by L. V. Jefferson. Produced by Robert Daly.

Eddie and Martha Davis have taken up their married life in their bungalow. Their faithful slavey continues to minister to their culinary needs at the same time that she persists in her romantic dreams. Still absorbed in her "detectuf" literature, she and her lover the ice man, seek further for adventure, and find it in the mysterious doings of the mistress of the house.

Martha receives an invitation from a club friend to spend the day with her at the beach. She sends this invitation by her husband, with instructions that Martha accompany him in his automobile to their home and from there they will go to the beach where the picnic is to be held. Martha accepts. When the slavey sees her mistress leave home with the stranger she believes that she is eloping. When Eddie returns the slavey tells him that his wife has gone away with a man. He seizes a gun and starts in pursuit. Left to herself the slavey prepares to entertain the ice man upon his regular rounds. She "borrows" one of her mistress' dresses, dons it, fixes herself up as a grand lady and dazzles her lover when he calls. He is so pleased with the effect that he insists on taking her to the beach for an outing. He is ashamed of his own clothes and the slavey lends him a suit of the master's. In full regalia they leave for the beach where the jolly and innocent little picnic party is already in full swing.

The husband reaches the beach in search of his wife and her supposed lover and is unable to locate her until in the distance he sees a dress that he recognizes as his wife's. He traces the wearer through the maze of the amusement pier, up and down wild "rides," across lagoon, on the merry-go-round and rides the backs of camels. In the meantime, Martha from a different angle has seen a man in the distance, clad as only her husband is wont to dress, disporting himself with a female lady and horrified she sets forth in pursuit. The ice man sees her coming, and jilts his companion. Martha chases him, while Eddie is equally horrified at seeing his wife with another man. Both of them go for help one for the police and the other for her friends at the picnic party. The slavey and the ice man know that it is their exciting chief has played them in their predicament and while they have no others to wear they are forced to choose between sacrificing their apparel or losing their ole so they hastily tear off the clinging garments and place them on crudely constructed rafts, hobbits and planks and throw them into the water.

Eddie, dashing back with the police, sees his wife's dress floating on the surface of the water and gallantly dives in to save her. At another spot Martha sees her husband's suit drawing in the water and effects his rescue on the opposite side of the pier. Both discover their mistake and believe that the other has played a mean joke on them. They become suddenly embittered. They climb up the ladders of the pier and face each other on opposite sides, recognize each other and are convinced that each has been guilty of a trick on the other.

In the meantime, the real culprits have been forced out of the bath house by the police and are chased down the pier. They dash in between the combatants just as they rush together and his mate recognized and promptly throws to the lobe, while a tearful reunion takes place between husband and wife.

JOKER.

THE TALE OF A TELEGRAM (April 1).—The cast: Bill Banks (William Franey); Tom Banks (Milburn Morante); Henry Peck (Charles Conklin); Lillian Peck (Lillian Peacock). Written and produced by Glen Curtis.

Bill and Tom Banks, cousins, are partners in a growing business. They have quite a large bank account, which is entered in the name of the two. While the cousins' ideas are alike in business, they are very different in regard to Lillian Peck, whose father has an office adjoining the Binks. Mr. Peck has met the boys often, but has preference for Tom. Peck's wife, too, knows the boys well and her preference runs to Bill. Lillian prefers Tom, much to the disgust of Bill.

Lillian, while visiting her father's office, sneaks into the cousins' office and is engaged in love-making with Tom when Bill comes in, sees the two and raises a rumpus. He decides to settle the question once and for all by seeking Lillian's father. Bill snatches the only cigar in the office and hurries to see Peck, intending the cigar as a peace offering. After his departure, Lillian tells her handsome lover that he must hurry and get her father's consent to their marriage.

Bill and Peck do not mix well and Peck, thinking to be rid of the persistent suitor, tells him that the one who has the most money can have the girl. Bill thinks of a brilliant scheme to win the girl and hurries back for the firm's bank book. Mrs. Peck arrives on the scene, just as her husband tells Tom of the proposition he has made to Bill. This does not suit Ma Peck at all, as she thinks her favorite is being discriminated against. Bill brings in the bank book and, hiding his partner's name, endeavors to show the account as his. Lillian sees the deception, however, and tells her father of Bill's double dealing.

Heartened by Mrs. Peck's attitude, Bill takes the book to the bank and draws out the firm's funds. With a fist full of bills he returns to the Peck office, determined to win the girl. Lillian and her mother have returned home and Pa Peck, angry at his wife's defense of Bill, throws the latter out into the hall when he calls with the money. Bill leaves for the house to enlist the aid of Mrs. Peck.

Tom has learned of his partner's deception and hurries back to the office to tell Peck. The two determine to fight "fire with fire" and frame up a bogus telegram informing Bill that he is the possessor of a large estate left by a sudden deceased uncle, and then another telegram stating that the legacy, which would go to the poorest nephew, consisted of 15 cents. Bill gets the first telegram and as it reads that the fortune will be left to the poorest nephew he offers the roll of bills to Tom, thinking he will then be the poorer. Tom accepts. Bill tells the girl to phone for a minister, which she does. When the minister arrives, however, Bill receives a second telegram and learns that he has been fooled. Mrs. Peck, disgusted with Bill because he let the money go, agrees to the marriage of Tom and Lillian.

L-KO.

CAUGHT ON A SKYSCRAPER (Two Parts—April 2). The cast: The Flirt (Harry Gribbon); The Husband (Vin Moore); His Wife (May Emory).

Mr. Rawsberry knew that he shouldn't flirt, but he disregarded his conscience's admonitions and wrote a poetic note to a lady in the park. He requested a stranger to deliver it, but the stranger happened to be the fellow the lady was waiting for, and instead he gave the note to a married lady whose husband was sitting alongside.

Husband read it and naturally wished to know who was writing tender notes to his wife. He eventually found out and told Mr. Rawsberry very pronouncedly that if he valued his future happiness well being or his life itself he would never be seen within talking distance of his wife again. Mr Rawsberry saw that husband meant business and he resolved henceforth to let women alone.

He even went home and went to bed to avoid temptation. An evil fate intervened, however, as the lady and her husband unknowingly lived across the hall in the same hotel. The wife was a sleep walker and she walked into Mr. Rawsberry's room. The husband came home and discovered her and things looked black for Mr Rawsberry. The things that followed, however, made husband forget that he wanted to escape. The wife walked onto the edge of a skyscraper and traversed the parapet fourteen stories above the street. Everybody had heart failure and Mr Rawsberry's was so violent that he fell through a skylight. The wife eventually woke up safe in her husband's arms and the crowd dispersed. Mr Rawsberry has never flirted from that day to this.

ROLL TICKETS

PRICES
Five Thousand..... $1.25
Ten Thousand..... $2.50
Twenty-five Thousand..... $3.50
Fifty Thousand..... $5.00
One Hundred Thousand..... $8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
Shamokin, Pa.

BISON.

THE NIGHT RIDERS (Two Parts—April 1).—The cast: Jennie Marston (Olive Golden); Jack Marston (Neal Hart); The Breed (Bill Gettinger); Apache Kid (Joe Rickson). Written and produced by Jacques Jaccard.

Jack Marston is the sheriff of a Western town and Jennie, his sister, is postmistress and operator at the stage station. Among the inhabitants of the town is an Indian breed. An outcast from his own people, he is looked down upon by the race of his adoption, although his education has included a college course.

The express company has posted a reward for the apprehension of one Apache Kid and his band of fellow robbers. The next night the band arrive in the town and hold up one of the main saloons. Peggy, a dance hall girl, takes the fancy of the leader, the Apache Kid, and he abducts her and takes her with them when they make their escape.

After dividing the loot the band separates. The Kid takes Peggy and hides in the nearby hills. The sheriff and his party pursue the bandits, but lose them in the rocky canyons. The breed has accompanied the posse and wanders off alone to trace the bandits in his own way. The sheriff, too, becomes separated from his men and is seen by the Apache Kid. The bandit captures the sheriff and leaves a note to the posse, telling them to quit searching for the bandits and to bring him five thousand dollars under penalty of finding the sheriff shot full of holes. The posse, realizing the life of the sheriff is in danger, hurry back to the town to raise the money, but the bandits' haul has been such a large one that there is hardly five thousand dollars left in the town. Jennie wires to the nearest express office, telling them to send the money, and arranges relay horses so as to get the money before sunrise next morning.

Next morning the Kid is awaiting the sunrise to see whether he kills the sheriff or not. Through an accident, the breed locates the hiding place and attacks the bandit. His superior strength prevails and the bandit is thrown over the cliff. Jennie has received the money and, accompanied by a posse, makes all haste to take the money to the Apache Kid. Her surprise and joy are unubounded when the party meet the breed, Peggy and the sheriff returning. They learn of the bandit's death and the bravery shown by the breed.

The sheriff recalls his debt to the breed and regrets the humiliating remarks made to the latter when he had warned him to stay away from the girl. As the story ends, the girl finds her trust in the breed was justified and the others begin to look upon him with more respect and honor.

REX.

IN THE HEART OF THE SHELL (March 3).—Baby Wilton, while selling the pretty shells she picks up along the beach, comes upon two sweethearts, sitting on the sand. While the sweethearts are "playing hands" the girl suddenly discovers that she has lost her ring. Both start up and search the sands for it, but are unable to find it.

Baby Wilton timidly approaches the young couple and offers to help them.

"I play every day on the beach and maybe I will find it," she explains.

The man hands her his card, which reads, "Alfred Clark, Huntington Hotel," and tells her that if she finds it to bring it to him at the address on the card.

A rough beachcomber learns from Baby Wilton of the loss of the ring and sternly tells her that he will look for it. Little Baby Wilton runs home to her mother, weeping at the harsh way the beachcomber treated her. She finds her mother, a confirmed invalid, only partly conscious. A doctor is at her mother's side. He tells the child that only an operation can save her mother. "And operations cost a great deal of money, little girl," he smiles sadly. "I would not attempt to take the case, as only a skilled surgeon could handle it. It might cost all of a hundred dollars."

Next day Baby Wilton starts to look for the ring on the beach, but is ordered away by the beachcomber, who hopes to obtain the reward himself. Wearied with trying to sell her shells, Baby sinks down to sleep beside a big rock. As she drifts away into dreamland, the big shell changes form and soon a beautiful fairy steps out of the shell and starts talking to her.

"I will grant you any wish, little girl," smiles the good fairy at Baby Wilton.

"I wish that my mamma would get well and that I could find the ring to pay for her operation," says Baby Wilton.

"Your wish is granted," declares the fairy And then, while Baby Wilton looked on in amazement, the fairy drew back into the shell and faded from sight.

Waking from her dream, Baby Wilton looks about her. She finds near the great rock against which she has gone to sleep a large beautifully-colored shell. She thinks of what the fairy has whispered in her ear and, taking a stone, cracks open the shell. There, inside, where Mr. Clark's fiance had put it in an idle moment, lies the ring.

Dodging the ugly beachcomber, who suspects her purpose, Baby Wilton takes the ring to Mr. Clark, who is overjoyed to get it back again. Mr. Clark gives Baby $100 for her trouble as a reward. And then, with the check tightly grasped in her hands, Baby Wilton runs back to her mother.

"See, mother," she cries, "here is money to pay for your operation. Now you will soon be well."

THERE IS NO PLACE LIKE HOME (March 25).—The cast: Andrew Blair (Antrim Short); His Father (Lou Short); His Mother (Mrs. Short). Written and produced by Lois Weber.

Andrew Blair is discontented with his happy home. He and the other boys of the village look with envy upon the Bolton boys, whose parents live in a covered wagon and go about the country. Andrew finds it hardest to get along with his father, who insists he prepare his lessons instead of running about the streets, while he finds it hard to bear with his mother in the morning, as she always wants him to fill the wood-box before leaving for school.

The boy broods over his imaginary hard life and finally decides to run away. He scribbles a note on a piece of wood, and slips away. Seeing the Bolton boys, he joins them and then learns that they do not fish for fun, but to supply the family with something to eat. He decides to return with the Bolton boys that evening, and on the way they stop at a farmer's to steal a chicken.

They secure the chicken, but the farmer discovers them and takes a shot at the boys. Andrew receives most of the shot, and one of the Bolton boys, who is a cripple, loses his crutch. Andrew receives a rough welcome from the Bolton parents, and when they learn the circumstances of the lost crutch they turn the chicken loose for fear the farmer will discover who the boys were.

Andrew sits down to a sloppy meal. The farmer arrives at the house, and Bolton makes the boys hide out in a shack. Andrew thinks of his mother's nice meals and how neat his father always appeared, and decides to go back home. Meanwhile, the Blairs have missed the boy and while his mother is inclined to worry, her husband tells her to pretend not to miss the boy and he will come back.

Andrew sneaks away from the Boltons and enters the room. He tells his father he is sorry he ran away and his mother immediately sets before him an appetizing meal. As he sits before the warm fire, he decides that he has not appreciated his father and mother and that in the end, "there is no place like home."

HER SISTER'S SIN (April 2).—The cast: Dr. Brock and his worthless brother (Francis Ford); Dr. Brock's Wife and her worthless sister (Grace Cunard). Scenario by Grace Cunard. Produced by Francis Ford.

Dr. Brock, an eminent physician, and his wife live happily together. The wife is a home-loving woman, much given to domestic duties. The wife's sister visits them and there soon appears a slight cloud to the happiness of the doctor and his wife. The wife's sister is entirely different from her. Her only care in life seems to be to gamble, drink and go with the so-called "smart set." One night the sister is participating in a card game and is a heavy loser. Nearby is a safe containing valuables belonging to the doctor. The sister opens the safe, steals a sum of money and continues in the game. Upstairs the wife has retired to bed. Her husband has presented her with a beautiful diamond necklace and she wears it to bed with her.

The doctor goes to the safe for an important paper and discovers the theft. He removes the remaining valuables and, going to his wife, tells of the sister's speculations. The wife pleads that the girl is her sister and her husband promises to take no action, but insists that the girl leave the house the next day. Sadly the wife agrees to the arrangement. The doctor returns to his work in the laboratory, the wife drops to sleep, while downstairs the sister, continuing the card game, again loses heavily.

A masked burglar breaks his way into the house and, coming to the wife's room, discovers the diamonds she has worn to bed with her. He is in the act of getting them when the wife awakens and screams. Dr. Brock hurries upstairs and confronts the intruder and recognizes him as his own brother.

In the card game an argument arises and one of the players is caught cheating and shot. The police, hearing the disturbance, rush in. The worthless brother and the worthless sister realize how narrow has been their escape from prison and determine to lead a better life.

As the story ends the worthless brother of the doctor and the worthless sister of his wife find much to admire in each other and decide that with each other's assistance they will be able to lead better lives, while the doctor and his wife give their blessing and stand by really to help the strugglers along.

IMP.

THE GASOLINE HABIT (March 28).—The cast: "Slim" Hoover (Victor Potel); Mrs. "Slim" Hoover (Eileen Sedgwick).

Mrs. "Slim" Hoover, snubbed as the only "Fordless" matron in Resthurst, persuades "Slim" to buy a Ford. He does; and the first excitement ever experienced by the Hoovers starts with the initial cranking of the machine. The Hoovers' Ford does everything that any temperamental auto ever did, together with a few special stunts.

The Hoovers become "Fordless" once more when the machine slips out of "Slim's" hand while he is cranking it, and lands in the top of an oak tree. The Hoovers decide to traverse the rest of life's pathway together on foot.

BOUND VOLUMES OF THE MOVING PICTURE WORLD

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade

NOW READY—VOL. 26.

WE HAVE AT YOUR DISPOSAL

Bound Volumes for the years 1912, 1913, 1914 and 1915. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

The Record of Moving Picture History in the Making

OCTOBER TO DECEMBER, INC., 1915

INVEST TWENTY-FOUR DOLLARS

and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed during the past four years. These neatly bound books are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

VICTOR.

A MODEL HUSBAND (Two Parts—March 29).—The cast: Mr. Cherub (Harry Myers); Mrs. Cherub (Rosemary Theby). Written by Samuel Greiner. Produced by Harry Myers.

Mr. Cherub is considered by all the world to be a model husband. Housewives hold him up as a shining example to their husbands. In truth, however, Mr. Cherub is anything but a virtuous husband. He mistreats his wife and orders her around like a slave. As for liquor, it is true enough that he never saw the inside of a saloon, and pretends to be an apostle of grape juice and pasteurized milk. But he makes up his continence on the sly, by enjoying every once in a while a few teaspoonfuls of a cough medicine, which is really nothing else than Scotch Strong.

The Prohibitionists, however, know nothing of all that. So highly do they think of him that they determine unanimously to nominate him for Mayor. They send a committee to his home to bring him the good tidings. Unfortunately he is just engaged in a pleasant altercation with his wife concerning the food, the affair reaching its climax in a crockery duel.

But when Mr. Cherub sees the committee approach his home he loses no time in patching up things and grouping himself, his wife and his children into a touching picture of family affection, which fairly brings tears to the eyes of the committee. The ladies on the committee urge Mrs. Cherub to communicate to them by what ways and means she has succeeded in making as perfect a husband as Mr. Cherub. Her good cooking, Mrs. Cherub replies, turned the trick.

Unfortunately, one of the Prohibitionists pays a visit to Mr. Cherub's office just as the latter is out, and, being attacked with a fit of coughing, is helping himself to Mr. Cherub's cough medicine. This is the first step towards Cherub's downfall. A special committee of investigation is organized and surprises him in a very embarrassing position.

A young girl, who is really the sweetheart of this model of a husand, he introduces to them as his sister. The cough medicine he explains away on the ground that it was but so much bay rum, of which he made use after shaving.

The committee decides to interrogate his wife as to his sister. The truth comes out with a vengeance. She reveals to them her entire life and packs up her things, firmly resolved to leave him. When Mr. Cherub enters matters come to a domestic crisis. In spite of entreaties Mrs. Cherub rushes away with her children.

GOLD SEAL.

LADY RAFFLES RETURNS (Two Parts—March 28).—The cast: Chief of Police (Jack Connelly); Lady Raffles (Grace Cunard); Phil Kelly (Francis Ford); Crook (Harry Mann). Written and produced by Grace Cunard and Francis Ford.

In the home of Mr. Bronson, a wealthy banker, a strange series of incidents occur. There have been several valuable articles missed and the detective assigned to the case finds a man going through the safe one day. The man has a box of valuables which the detective takes. While they are talking a woman comes in claiming to be Mrs. Brownson. She picks up the box and leaves, supposedly to 'phone to headquarters of the capture.

Brownson returns later and the butler is found dead. The woman has disappeared. When Brownson states that he is a bachelor and that the man the detective is holding is his secretary, headquarters recognizes the work of Lady Raffles, and Phil Kelly, a famous detective is assigned to the case. Phil's chief tells him that Brownson has just been robbed of ten thousand dollars, and is ordered to recover the money.

Lady Raffles writes a note to the detectives, deriding the police and bragging that she will rob the Brownson safe that day at noon regardless of the number of police on hand.

Having learned of the butler's death, Lady Raffles sends one of her assistants to take the butler's place. The assistant claims to be a brother of the dead butler and thus secures the position. The crooks make their plans carefully. The new butler knocks a picture off the wall and takes it supposedly to have it fixed. The chief orders that no one be admitted or allowed to leave the house without his instructions. Some time later a man brings the picture to the house.

Lady Raffles and her confidence man get inside the house, pretending to be relatives of the dead butler. She and the butler together open up the picture, which proves to be a collapsible safe. They move the real safe behind the curtains and substitute the fake one. Lady Raffles, thinking she is unobserved, takes her time about opening the safe and getting the valuables from it.

Phil Kelly, cleverly anticipates how the crooks will work and, disguising himself in the clothes of one of the band, sees Lady Raffles opening the safe. The safe is returned to its original place, the fake one folded up and one of the crooks starts out with it, stating that the wrong picture has been sent. Kelly leaves with the gang. A short time later the robbery is discovered and the police are unable to figure out how it was done, although Kelly had warned them that Lady Raffles always kept her word.

In her private room she and Kelly are left alone. Kelly handcuffs her, discloses his identity and after a short search, locates the missing valuables. He leaves Lady Raffles handcuffed and restores the valuables to the owner. While the girl is raving at her bonds she looks on the table nearby and sees the keys to the handcuffs which the detective had obligingly left. When his chief asks him why he did not capture the crook, Kelly replies that he was only commanded to get the money and nothing was said about capturing the crook.

LAEMMLE.

THE DISASTROUS DARDANELLES EXPEDITION Special Release—March 30.—What happened at Gallipoli? Did the British troops evacuate the peninsula with the loss of but one man? Or did they suffer the loss of 30 per cent. of their effectives when they withdrew their ill-fated expedition against Turkey?

Perhaps the most spectacular campaign of the whole war was that at the Dardanelles. The sinking of great English dreadnoughts as they attempted to force the passage to Constantinople, the slaughter of hundreds of thousands of English, Colonial and Turkish troops in the "Graveyard of the East," and the final mysterious withdrawal from the costly venture by the French and English forces, all make the Universal's greatest war film, "The Disastrous Dardanelles Expedition," a feature of the most soul stirring interest.

These pictures were secured by Ashmead Bartlett, the famous war correspondent, who was able to penetrate into the peninsula with the troops. The scenes show thrilling Suvla Bay operations, the repulsing of a Turkish attack, the destruction of the position occupied by the famous Australian and New Zealand contingents (the Anzacs), the terrific slaughter at the famous Fort Sed-il-Bahr and other pictures showing the transportation of troops from Lemnos, the British hospital station and military base, to the various landings on the peninsula.

These landings were the most costly ventures the expedition experienced. Thousands of men were mowed down as they disembarked from the pontoon barges. The Turks, as they lay entrenched on the tops of hills, literally swept the troops from the boats into the water with their withering fire. It speaks well for the extraordinary bravery of the British that they were able to land at all.

A FOOL'S GOLD (Three Parts—March 30).—The cast: Dick Webster (Richard Stanton); Molly, His Wife (Myrtle Gonzales); J. J. Whittier (F. M. Wells); Doris Van (Gretchen Lederer); Bruce Higgins (Hayward Mack). Written G. L. V. Jefferson. Produced by Richard Stanton.

Dick Webster is confidential secretary to J. J. Whittier, a capitalist. Dick and his wife, Molly, find it hard to live on the small salary he is receiving. Bruce Higgins is a clerk in Mr. Whittier's employ, and one day, noting Webster's brooding tries to cheer him up. Webster tells him of his troubles and Higgins invites him to meet some friends. He makes the acquaintance of Doris Vane, a "social vampire," and she attracts him by her charms. Doris and Higgins are partners in a scheme to make money easy and Webster agrees to furnish them with tips on the market. He does this and Doris places the information in the hands of Higgins. The trio make quite a large sum of money. According to the agreement Webster receives one-half of the money. He takes it home with childish pleasure, but when his wife learns how he got the money and realizes that it was dishonestly, she will have nothing to do with it, and pleads with him to return it to his employer. This he refuses to do and a quarrel ensues.

Webster returns to the office, ever on the alert for new tips, but this time does not share the information with his partners and plays a lone hand. His luck is phenomenal and his wealth grows by leaps and bounds. His two partners, angry because he will not share his wealth with them, tell his employer and Webster is fired. The crowd of parasites which surround him, tell him how wonderful he is and cause him to believe that he is a master of finance. He believes that if he could marry into a family of established wealth he could increase his power. Accordingly he secures a divorce from Molly and begins to look about him for a new wife. Whittier and Doris have spread the news of the methods he used to secure his wealth and none of the people whom he wishes to associate with will have anything to do with him. Doris, however, wins his consent to their marriage. Their house becomes a gathering place for a swift set. Doris spends his money freely and Higgins, her companion, helps her.

Meanwhile, Molly's child is born and, really loving Dick, she pleads with his old employer to win him back to her. As the old man really at heart likes Dick, he agrees, but realizes that the only way to save him is to utterly crush him. Accordingly all the force of Whittier's name is thrown into the battle and the climax is reached when Webster is ruined. Webster returns to his sumptuous home, which he finds filled with people, eating and drinking, and his wife openly caressing Higgins amid the cheers of her companions. His anger overcomes him and he sets fire to the apartment holding the crowd in the room at the point of a revolver. He is finally overcome and they make their escape, while he sinks in a chair with his head on the table. The faithful old butler, however, drags him out and he walks the streets the balance of the night waiting for morning and his final fate.

Next day marks the complete ruin of Webster. Shunned by the parasites, who were his friends when he had money, he goes to his wife, who was wife in name only, but she deserts him. He returns to the ruin of his home and sifts the ashes of his home through his fingers. Whittier has called upon Molly, told her about her husband's misfortune and, overruling her protests, insists upon her taking the money which he has taken from her husband. She still refuses, but when he gently tells her of her unhappiness and her baby child, she realizes he is right and accepts the money. The old man advises her to put the money in the bank, and begin life anew with her husband.

Perfect Developing and Printing

There are reasons—
Come and see them.

Dependable Service—Prompt Delivery—
We sell Eastman raw stock and can make shipment same day order is received.

Rothacker Film Mfg. Co.

Successors to

Industrial Moving Picture Co.

223-233 West Erie Street Chicago, Illinois

To All New York City and State Exhibitors

Do You Want to See Your Theatres Empty?

The Ahern Committee has reported favorably the worst Censorship Bill conceived. It is now on the floor of the Assembly in Albany. TO DEFEAT IT YOU MUST AT ONCE WRITE OR WIRE YOUR ASSEMBLYMAN and get up petitions of protest from among your patrons. ACT IMMEDIATELY.

Below you will find complete list of all Assemblymen, the districts they represent, and their addresses:

ALBANY
1 Clarence F. Welsh, 83 State St. Albany
2 John G. Malone, 25 Howard St., Albany
3 Wm. C. Baxter, 1803 Third Ave., Watervliet

ALLEGANY
William Duke, Jr., Wellsville

BRONX
32 William S. Evans, 743 Kelly St., Bronx
33 Earl H. Miller, 601 Eagle Ave., Bronx
34 M. Maldwin Fertig, 1556 Minford Place, Bronx
35 Joseph M. Callahan, 1037 Ogden Ave., Bronx

BROOME
Simon P. Quick, Windsor

CATTARAUGUS
DeHart H. Ames, Franklinville

CAYUGA
Wm. T. Whitman, Venice Center

CHAUTAUQUA
1 Leon L. Fancher, Jamestown
2 Joseph A. McGinnis, Ripley

CHEMUNG
Robert P. Bush, Horseheads

CHENANGO
Bert. Lord, Afton

CLINTON
W. R. Weaver, Peru

COLUMBIA
William W. Chace, Hudson

CORTLAND
Geo. H. Wiltsie, Cortland

DELAVAN
Edwin A. Mackey, Franklin

DUTCHESS
1 James C. Allen, Clinton Corners
2 Frank L. Gardner, Poughkeepsie

ERIE
Alexander Taylor, 235 Hampshire St., Buffalo
Ross Graves, 68 Manchester Pl., Buffalo
Nicholas J. Miller, 12 Cayuga St., Buffalo
4 James M. Mead, 350 Gold St., Buffalo
5 John A. Lynch, 694 S. Division St., Buffalo
6 Peter C. Jezewski, 173 Stanislaus St., Buffalo
7 Joseph Roemhild, Jr., 31 Burch Ave., Buffalo
8 Leonard W. H. Gibbs, 15 Depew Ave., Buffalo
9 Nelson W. Cheney, Eden

ESSEX
Raymond T. Kenyon, Ausable Forks

FRANKLIN
W. T. Thayer, Chateaugay

FULTON-HAMILTON
Burt Z. Kasson, Gloversville

GENESEE
Louis H. Wells, Pavilion

GREENE
George H. Chase, Jewett

HERKIMER
Selden C. Clobride, Herkimer

JEFFERSON
1 H. Edmund Machold, Ellisburg
2 Willard S. Augsbury, Antwerp

KINGS
1 R. Hunter McQuistion, 55 Liberty St., N. Y. C.
2 William J. Gillen, 12 Vanderbilt Ave., Brooklyn
3 Frank J. Taylor, 50 Van Dyke St., Brooklyn
4 Peter A. McArdle, 151 Hewes St., Brooklyn
5 Fred G. Milligan, Jr., 528 Decatur St., Brooklyn
6 Nathan D. Shapiro, 660 Willoughby Ave., Bklyn.
7 Daniel F. Farrell, 378 17th St., Brooklyn
8 John J. McKeown, 413 Smith St., Brooklyn
9 Frederick S. Burr, 330 Eightieth St., Brooklyn
10 Fred M. Ahern, 426 Park Pl., Brooklyn
11 George R. Brennan, 1140 Pacific St., Brooklyn
12 William T. Simpson, 523 Sixth St., Brooklyn
13 Herman Kramer, 18 Bushwick Ave., Brooklyn
14 John P. LaFrenz, 65 Java St., Brooklyn
15 Jeremiah F. Twomey, 151 Java St., Brooklyn
16 Charles Joseph, 189 Bay 17th St., Brooklyn
17 Frederick A. Wells, 215 Montague St., Bklyn.
18 Frederick B. Maerkle, 161 Lefferts Ave., Bklyn.
19 William A. Bacher, 12 Suydam St., Brooklyn
20 August C. Flamman, 44 Court St., Brooklyn
21 Isaac Mendelsohn, 419 So. Fifth St., Brooklyn
22 Charles H. Duff, 1397 Madison St., Brooklyn
23 Abraham Shiplacoff, 1589 Lincoln Pl., Brooklyn

LEWIS
Henry L. Grant, Copenhagen

LIVINGSTON
George F. Wheelock, Moscow

MADISON
Morell E. Tallett, De Ruyter

MONROE
1 James A. Harris, Penfield
2 Simon L. Adler, 811-14 Wilder Bldg., Rochester
3 John R. Powers, 29 St. Paul St., Rochester
4 Frank Dobson, Charlotte
5 Franklin W. Judson, R. F. D., Lincoln Park

MONTGOMERY
Erastus Corning Davis, Fonda

NASSAU
Thos. A. McWhinney, Lawrence

NEW YORK
1 John J. Ryan, 189 Greenwich St., N. Y. City
2 Peter J. Hamill, 262 William St., N. Y. City
3 Caesar B. F. Barra, 57 Kenmare St., N. Y. City
4 Henry S. Schimmel, 302 Broadway, N. Y. City
5 Maurice McDonald, 344 W. 14th St., N. Y. City
6 Nathan D. Perlman, 314 E. 4th St., N. Y. City
7 Peter P. McElligott, 360 W. 21st St., N. Y. City
8 Abraham Goodman, 33 Essex St., N. Y. City
9 Charles D. Donohue, 408 W. 43d St., N. Y. City
10 Leon Bleecker, 31 First St., N. Y. City
11 James F. Mahony, 682 Tenth Ave., N. Y. City
12 Joseph D. Kelly, 51 Chambers St., N. Y. City
13 James C. Campbell, 827 Tenth Ave., N. Y. City
14 Robert L. Tudor, 159 Lexington Ave., N. Y. City
15 Abram Ellenbogen, 233 Broadway, N. Y. City
16 Martin G. McCue, 734 Third Ave., N. Y. City
17 Vincent Gilroy, 57 W. 92d St., N. Y. City
18 Mark Goldberg, 222 E. 72d St., N. Y. City
19 Perry M. Armstrong, 548 Riverside Dr., N. Y. C.
20 Frank Aranow, 161 E. 79th St., N. Y. City
21 Thomas T. Reilley, 236 W. 138th St., N. Y. City
22 Maurice Bloch, 407 E. 88th St., N. Y. City
23 Daniel C. Oliver, 520 W. 157th St., N. Y. City
24 Owen M. Kiernan, 163 E. 89th St., N. Y. City
25 Robert McC. Marsh, 45 W. 11th St., N. Y. City
26 Meyer Levy, 19 E. 119th St., N. Y. City
27 Hoffman Nickerson, 375 Park Ave., N. Y. City
28 Salvatore A. Cotillo, 235 E. 116th St., N. Y. City
29 Alfred D. Bell, 340 Madison Ave., N. Y. City
30 Timothy F. Gould, 158 E. 127th St., N. Y. City
31 Jacob Goldstein, 44 W. 114th St., N. Y. City

NIAGARA
1 William Bewley, Lockport
2 Alan V. Parker, Niagara Falls

ONEIDA
1 John J. Hess, 33 Schuyler St., Utica
2 Louis M. Martin, Clinton
3 George T. Davis, Willett Block, Rome

ONONDAGA
1 Edward Arnts, 928 N. Noveti St., Syracuse
2 J. Leslie Kincaid, 530 Onondaga Bank Bldg., Syracuse
3 George R. Fearon, 614 Guerney Bldg., Syracuse

ONTARIO
Heber E. Wheeler, Holcomb

ORANGE
1 William T. Snider, Palatine Hotel, Newburgh
2 Charles L. Mead, Middletown

ORLEANS
A. Allen Comstock, Kent

OSWEGO
Thaddeus C. Sweet, Phoenix

OTSEGO
Allen J. Bloomfield, Richfield Springs

PUTNAM
Hamilton Fish, Jr.

QUEENS
1 Nicholas Nehrbauer, Jr., 580 Ninth Ave., L. I. C.
2 Peter McGarry, 71 Greenpoint Ave., L. I. City
3 William H. O'Hare, 33 Parkview Ave., Glendale, L. I.
4 George E. Polhemus, 71 Union Hall, Jamaica

RENSSELAER
1 John F. Shannon, 361 Congress St., Troy
2 Arthur Cowee, Berlin

RICHMOND
Stephen D. Stephens, 15 Central Ave., Tompkinsville

ROCKLAND
William A. Serven, Pearl River

ST. LAWRENCE
1 Frank L. Seaker, Gouverneur
2 Edward A. Everett, Potsdam

SARATOGA
Gilbert T. Seelye, Burnt Hills

SCHENECTADY
Walter S. McNab, R. F. D. No. 1, Schenectady

SCHOHARIE
Edward A. Dox, Richmondville

SCHUYLER
Henry J. Mitchell, Watkins

SENECA
William J. Maier, Seneca Falls

STEUBEN
1 Reuben B. Oldfield, Bath
2 Richard M. Prangen, Hornell

SUFFOLK
1 DeWitt C. Talmadge, East Hampton
2 Henry A. Murphy, Huntington

SULLIVAN
William B. Voorhees, Roscoe

TIOGA
Daniel P. Witter, Berkshire

TOMPKINS
Casper Fenner, Heddens

ULSTER
1 Henry R. DeWitt, Kingston
2 Abram P. Lefevre, New Paltz

WARREN
Henry E. H. Brereton, Diamond Point, Lake George

WASHINGTON
Charles O. Pratt, Cambridge

WAYNE
Riley A. Wilson, Savannah

WESTCHESTER
1 George Blakely, 5 Hamilton Ave., Yonkers
2 William S. Coffey, Mount Vernon
3 Walter W. Law, Jr., Briarcliff Manor
4 Floy D. Hopkins, White Plains

Look for your Assemblyman in above list and get in touch with him AT ONCE! !

As Webster is sitting among the ashes of his ruined home, thinking over what he has lost and that he has nothing to live for and wondering how he shall do away with his life, he finds a chubby hand nestling into his own and looks up into the eyes of his wife. Realizing that at last he has found riches which cannot be stolen from him, he takes the patient and forgiving wife into his arms.

Mutual Film Corporation

VOGUE.

SEARCH ME (March 23).—The cast: The Jailbird (Patty McQuire); The District Attorney (Arthur Moon); The Judge (Russ Powell); His Wife (Mert Sterling); Her Daughter (Priscilla Dean); The Detective (Jack Ganes). Directed by Jack Dillon. Scenario by Robert A. Dillon.

A jailbird is brought from his cell to the Warden's office, given $10 to go straight, and released, but not before the $10 has been picked from his pocket by the detective who slips it back to the Warden. At the jail gate the attention of the warden and detective is centered on the shapely ankle of a girl who is on her way to a pawnshop to obtain a loan on a necklace which her accomplice has stolen from the wife of the judge who sentenced the jailbird.

While engrossed in this manner, the jailbird gets back his $10 bill from the warden and also the watch of the crooked detective, which he later takes and pawns in the same shop that the girl is pawning the stolen necklace. The pawnbroker takes the necklace and is making out a ticket when the girl steals the necklace back from him and hides it in her muff, just as the jailbird enters to soak the detective's watch.

The jailbird seeing this manipulation steals the necklace from the girl's muff, pawns the watch, receives a ticket for it and departs. Outside the pawnshop the judge is passing just as the girl emerges. He flirts and renews her and the jailbird, escaping from the pawnbroker who has discovered his loss, jumps on the same car that the judge is in trying to flirt with the girl.

Alighting from the car the girl tells her accomplice of the Judge's attentions, and he is promptly knocked down, and the jailbird helping him to his feet, recognizes him as the judge who sentenced him, and for revenge slips the pawn ticket for the detective's watch in his pocket.

The warden discovers the loss of the $10 bill and accuses the detective of double crossing him, and when later the detective discovers the loss of his watch he accuses the warden of purloining it. The detective is summoned to the District Attorney's office who is the sweetheart of the judge's daughter, where he hears the pawnbroker's tale of the robbery.

Later in the park the girl discovers the loss of the necklace from her muff, and seeing the jailbird on an adjoining bench they walk over to him, accuse him of the robbery and there is a fight.

The detective locks the trio up, but not before the jailbird slips the necklace into his pocket where it is found later in court. On trial, the judge discovers the pawn ticket in his pocket at the same moment that the detective finds the necklace in his. The judge calls the detective and whispering confidentially to him slips the pawn ticket in his pocket, at the same moment the detective slips the pearls in his (judge's) pocket.

The judge's wife who attends the trial, sees and grows fearful of the man who stole her necklace when she flirted with him (this man is the girl's sweetheart who pawned the necklace and whom the judge flirted with), and she cautiously begs him not to expose her as a flirt. The judge on the bench sees the girl (the accomplice of the crook), and he is afraid of exactly the same thing that is worrying his wife.

BEAUTY.

A TRUNK AND TROUBLE (March 29).—The cast: Walt Slick (John Sheehan); Ruth, his wife (Carol Halloway); Bob (Dick Rosson); Mabel his wife (Quenelle Rosson).

Ruth is jealous of her hubby, Walt. She catches him making love to the photo of a girl friend of hers, and Walt beats it out of the house. After his departure Ruth receives a letter from her girl friend, the photo of whom caused all the trouble, in which Mabel states that she is glad Ruth has been able to find her an apartment near by, and she and her hubby are coming at once to spend their honeymoon.

Mabel and Bob arrive at the depot. Bob is so enthused over married life that he is constantly forgetting his suitcase. At the depot he chances to set it down for a second and forgets it. While Bob goes back for the suitcase, Mabel waits.

Walt is about to commit suicide by letting the train run over him when he sees the original of the girl whose photo he had admired so much. She also sees him and thinking that she is about to witness a suicide starts to faint. Walt runs over and grabs her just in time to prevent her from falling. Bob, also a jealous person, comes back with the suitcase and sees a strange man embracing his wife. Walt beats it, and Bob chases after him. Nearby an express wagon has broken down, spilling trunks and suitcases and spilling Mabel's dog. With Bob in close pursuit, Walt comes along, sees the dog trunk open, and as a last resort, jumps into it and closes it. The expressman gets the stuff back on the wagon and starts off.

When Mabel and Bob arrive at Ruth's apartment, Ruth is dressing, and tells them to wait just a minute. Bob has forgotten the suitcase again and starts back after it. The expressman arrives, and Mabel has her trunk put in her apartment which is directly opposite Ruth's. Inside the trunk is Walt. The girl's pet the "dog" through the hinged door. Mabel confesses to Ruth that she has one secret vice that she has not told to Bob. She likes her little puffs of cigarettes. She takes out one and induces Ruth to try one also.

Returning with the suitcase, Bob is stopped on the street by a lady kidnapper who hands him a baby, asking him to hold it for just a minute. As the woman doesn't return, Bob resolves to take the baby home. The baby has been kidnapped by Krooked Kate, who has detectives on her trail. She follows Bob and the detectives follow her to the apartment house.

Cigarettes don't agree with Ruth and getting sick, she returns to her apartment. Mabel hears Bob, is afraid to let him know that she has been smoking, and hastily throws her cigarette down. It falls into a waste paper basket near by the trunk. Mabel then admits Bob who sniffs the air and smells smoke. He begins to accuse Mabel of having had a man in her room. The cigarette meantime has started the waste paper basket burning. Walt, in the trunk, is getting pretty warm by this time. Bob is still accusing Mabel when they see that a fire has started. Krooked Kate enters and grabs the baby. The detectives appear in the hallway. Bob rushes out to get fire extinguishers. Smoke is seen coming from the trunk where Walt is smoking a cigarette dropped there by Ruth. The extinguishers are turned on and Walt is driven out and explanations follow.

THE IMPROBABLE YARN OF McQUIRK (April 5).—The cast: Jerry McQuirk, an old sailor (Orral Humphrey); Jamie, a credulous boy (Robert Miller); Jamie's Mother (Lucille Ward); Hookum, king of the cannibals (Perry Banks). Directed by Phil Walsh.

Jerry McQuirk, an old sailor, and Jamie, a boy of about eight years, are companions in idleness. Jerry whiles away the time relating a lurid history of his experiences in being cast upon a cannibal isle. He repeatedly drops the story at a critical moment, and has to be prodded by Jamie.

Jerry's tale is about a time when he is cast from shipwreck on the cannibal isle, where the king decided he was too thin to eat, whereat the cannibals started Jerry on a fattening process. However, Jerry circumvents them by eating profusely the leaves of the Skinaree plant, which keeps him thin. Finally Hookum tires of waiting and orders Jerry cooked as he is.

Amongst the wreckage from his ship, Jerry finds a phonograph and a can of powder. While amusing the natives with the phonograph, he blows them up with the powder, and Jerry lives to tell the tale.

MUSTANG.

THE RANGER OF LONESOME GULCH (Three Parts—March 24).—Frank, the ranger of Lonesome Gulch, loves Nell, the daughter of Davis, a retired college professor, living on a western ranch. Although Nell cares for Frank, and he proposes to her periodically, she can never quite decide to marry him and puts him off until she shall finish a novel which she is writing.

The novel is finished and accepted, subject to some changes which the publishers wish to consult her about and she goes East, leaving Frank lonely, but happy with the reminder that she will think seriously of marrying when she returns.

Nell meets Watson, an illustrator, who returns with her to get material for illustrations for the book. Watson finds out that Davis has money and determines to marry his daughter. Frank discovers a letter written by Watson disclosing his intentions and escorts him to the train at gun-point.

Frank determines to teach Nell a lesson by staying away. The cowboys are giving a barbecue on Nell's birthday and Nell rides over to Frank's station to find out what is the

Features For Sale
Write the largest film brokers in the country for your wants. We have everything. Dramatic, sensational, animal, Western. See us first.
Wisconsin-Illinois Feature Release Co.
Mallers Building, Chicago

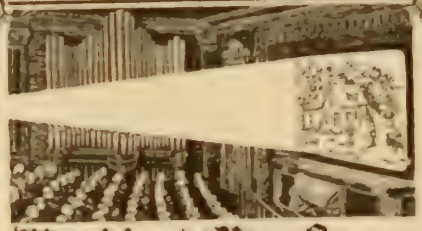
THE STERLING CAMERA & FILM CO.
Manufacturers of Feature Film Productions
Commercial, Industrial and other Camera Work a Specialty. All Work Guaranteed
145 W. 45th St., New York, N. Y.

"Better-than-Program" Pictures
CALIFORNIA MOTION PICTURE COMPANY
San Rafael, Cal.

A Seeburg Pipe Organ
will solve your music problems.
J. P. SEEBURG PIANO CO.
Republic Building, Chicago

HIGHEST GRADE
Developing and Printing
FILM TITLES
We guarantee all work give prompt delivery, at lowest prices. Our Expert, Latest Camera Man on short notice.
STANDARD MOTION PICTURE COMPANY
R. 1620, 5 S. Wabash Ave. Chicago
Phone Randolph 6692

High-Class Publicity
Shortest Cut to Success
Former "Birth of a Nation" manager and Triangle representative offers attractive service that brings results. Wire, write or telephone.
HENRY MACMAHON
321 W. 55th St., New York Phone—Col. 2969


Weickhardt Pipe Organ Music
in conjunction with good pictures always draws crowded houses
WRITE FOR OUR
THEATER ORGAN CATALOG
WANGERIN-WEICKHARDT CO.
112-124 BURRELL STREET
MILWAUKEE, WISCONSIN. U. S. A.

RUN ROLIN PATHE FILMS AND MAKE YOUR AUDIENCE HAPPY.

Have You bought space for the First National Motion Picture Exposition Madison Square Garden May 6-13-1916

Telegraph or write to

J. W. BINDER
Motion Picture Board of Trade
of America, Inc.
18 East 41st Street, New York

or

HARRY A. COCHRANE
Madison Square Garden
New York City

matter. Frank accuses her of intending to marry Watson, and although she assures him that she has always loved him, Frank is obdurate and Nell goes away crestfallen. She is attacked on the road by a band of drunken horse traders, who have stolen the wine from the barbecue. She takes refuge in Frank's cabin and he defends her to the last cartridge. The drunks are too many for him and are breaking down the door; so Frank, agrees with Nell to shoot her with the last cartridge, rather than let her fall into a worse fate.

The cowboys, who have followed the horse traders in search of the wine, arrive too late to prevent the tragedy. Nell is taken home to die and Frank goes mad and wanders away. Nell's life in the open has fortified her to resist death, however, and she recovers and eventually finds Frank, who has been cared for by some trappers. His reason returns, and Nell is no longer in doubt.

AMERICAN.

IN THE SHUFFLE (Three Parts—March 28).—The cast: Sharlee Evans (Winnifred Greenwood); Bill Ensor (Edward Coxen); Bluff Stuart (George Field); "The Kid" (William Marshall). Directed by Thomas Ricketts.

Bill Ensor is the silent partner of Bluff Stuart in a gambling place. An unpleasant feeling is created between the partners because Stuart feels that Bill's efforts to keep things fair and square are ruining the business. Bill incurs the enmity of the Kid, when he prevents the Kid, slightly intoxicated from sitting in a poker game. Stuart frames up an attack on Ensor, in which the Kid shoots Ensor in the shoulder. Ensor is taken to a hospital where he meets Sharlee Evans, a nurse, the Kid's sister.

Ensor falls in love with Sharlee, and she returns the affection. A hospital surgeon who cares for Sharlee learns by a visit to the gambling rooms that Ensor is Stuart's silent partner, and uses this information with Sharlee against Ensor. She refuses to believe the accusation until Ensor himself admits it. Ensor proposes to Sharlee, but is refused because he is a gambler. She tells him how in years previous Stuart induced her father to sell his hardware business to join Stuart in gambling, and how Stuart fleeced him out of his money, the loss of which caused her father to kill himself. The sting of her father's disgrace was renewed by "The Kid's" lax morals and gambling tendency.

Ensor leaves her, intending to sell out to Stuart, and engage in a reputable business. Bill has a serious talk with the Kid in which he tells the boy of Stuart's part in the father's ruin. Stuart, meanwhile, showers his porter's girl with attentions and dismisses the waiter for interfering. The jealous waiter plots to kill Stuart. The Kid goes to Stuart to confront him with the facts regarding his father. In a fit of anger the Kid struggles with Stuart, who has an empty revolver in his hand. The waiter, outside a window, shoots Stuart. The Kid thinks he has killed Stuart. Just as the fatal shot is fired, Ensor enters, takes the revolver from the Kid, who escapes through the window, and upon the arrival of the police, Ensor is accused of the murder and exonerated when they discover the revolver is empty and has not been fired.

Upon reaching home, the Kid tells Sharlee of his crime and Ensor's acceptance of the accusation; and she insists that the Kid return to exonerate Ensor. In the meantime, the waiter is caught and confesses. The Kid's manhood asserts itself, and Ensor takes him west, where the story closes with a letter from Sharlee to Ensor, hinting a happy reunion to come.

ON THE RAMPAGE (March 24).—The cast: Jerry (George Ovey); Baron de Long (George George); Host (Jefferson Osborne); Hostess (Janet Sully).

Jerry is permitted a moment's respite by the policeman when the law's guardian spies Baron de Long, a notorious fakir. Jerry appropriates his suitcase, which contains some articles of apparel and an invitation to attend a very exclusive party. He decides to impersonate the Baron. Bedecking himself in false whiskers and in the Baron's clothes, Jerry is welcomed with a great deal of pomp. Suddenly his attention is attracted by a commotion outside of the mansion. It is Baron de Long, who has been released, being ejected as an impostor. However, the Baron gains entrance to the house by means of a side window. He confronts Jerry.

A general mixup follows. The first impostor grabs a sabre and jabs it into Jerry, who gives chase to his tormentor. Finally they come together on the top floor. The Baron, getting the upper hand, throws Jerry out of the window. In his downward flight he crashes through the roof of the massive conservatory. In the meantime someone has summoned the police. They run down the Baron. After looking high and low for Jerry they finally pull him out from under tons of glass. Jerry and the Baron are handcuffed together, taken to the ballroom, where the host and hostess apologizes to the guests for the trouble caused by the two. And as the whole gathering jeers, the officers leave, Jerry and the Baron once more in the clutches of the police.

JERRY AND THE SMUGGLERS (March 31).—The cast: Jerry (George Ovey); Hank (George George); Sing Lee (Louis FitzRoy); Padlock Bones (Gordon McGregor); His Wife (Janet Sully); Maid (Louise Horner); Chauffeur (Arthur Mund); Sergeant (Harry Jackson). Directed by Milton Fahrney.

Financially embarrassed, Jerry attempts to avoid paying for the sumptuous meal he has just had, and for his troubles he is thrown out. Much to his surprise, a large bundle follows him, the waiter believing that it belonged to Jerry, when it was really the property of the celebrated detective, Padlock Bones.

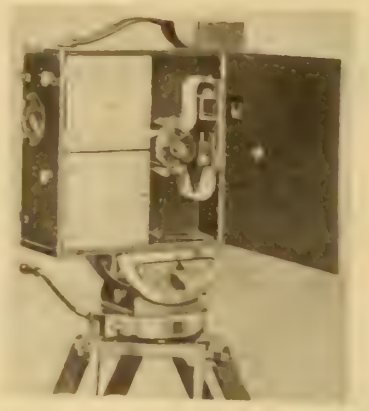
Jerry opens the bundle and finds a book "How to Become a Detective," and also a collection of disguises, including the attire of a Chinaman. There is also a note telling of a band of Mongolian smugglers and, after reading this with much interest, Jerry decides to dress up like one of the natives of the Orient and try his hand at running down the smugglers. In the meantime the detective discovers the loss of his bundle and, after a heated argument with the waiter, starts off to find Jerry.

Impersonating a Chinaman, Jerry walks along a roadway when he is struck by an automobile, but instead of being knocked to the ground, he is lifted up on the hood of the machine and he rides for some distance before the occupants of the car take any particular notice of him. Jerry recognizes them as some of the conspirators of the smugglers and interests them by saying he is a cook out of a job.

They take him to their mansion and employ him as cook. He at once starts in by making love to the maid, and when the gardner sees this he starts a fight, in which the whole household takes part and which ends up in an uproar. When things are quieted, Jerry persists in his lovemaking. He is making good headway with the maid when the landlady appears. The maid rushes away and Jerry continues on his course with the woman of the house without knowing what he is doing. The husband arrives and another mixup puts things in an uproar. Jerry is ordered to get to work in the kitchen, and his inexperience with a gas stove results in an explosion. A fire follows and Jerry plays a prominent part with the hose.

Jerry manages to get a line on the smugglers at about the same time that Padlock Bones learns of Jerry's whereabouts, but before the would-be detective arrives, Jerry, in the attire of the maid, starts out with the chauffeur and makes for the water where he has information the smugglers, a band of Chinamen, are about to do their work.

The Universal Moving Picture Camera



Removal Notice!

We are now located in our new quarters at

557 W. Jackson Boulevard, Chicago

The Universal Camera Co.

1209 Times Building, New York City
821 Market Street, San Francisco, Cal.
229 East 6th Street, Los Angeles, Cal.

"NEWMAN" Brass Frames and Rails

A FEW REASONS why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.

1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.

2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.

3—Because they will outlast a dozen wood frames. They are practically un-wear-outable. Write for new catalogue

The Newman Mfg. Co.

NEW YORK CINCINNATI CHICAGO
101 Fourth Ave 717 Sycamore St. 68 W. Washington St.
Established since 1882

EVERYTHING FOR YOUR PLAYHOUSE

MACHINES

SUPPLIES—REPAIR PARTS

All makes of machines carried in stock. We equip theatres completely.
"The Exhibitors Mail Order House"

HOMMEL'S

947 PENN AVE. PITTSBURGH, PA.

PHOTOPLAYS WANTED

Two or more reel Comedies and Five Reel Features. We are Literary Agents, and sell the work of Writers of Reputation on flat commission basis. The work of novices is charged for.

Manuscripts Universal Society of Writers-Inc.
Literary Agents 220 Fifth Ave., N. Y.

START RIGHT
Install
CORCORAN TANKS

Get No. 8 Price List

A. J. CORCORAN, Inc. 11½ JOHN STREET NEW YORK CITY

He arrives in time to see them in a row boat, but all the time Padlock Bones and a lot of police are on the trail of Jerry. When the police arrive, Jerry surprises them by pointing out the smugglers, who are captured, and the gardener, believing Jerry to be the maid, starts making love. He learns that it is Jerry and starts a chase after him, while the smugglers are arrested and all start for the police station but Hank, the gardener, and Jerry, who are still doing a marathon.

THANHOUSER.

THE WHISPERED WORD (Two Parts—March 15).—The cast: Wife (Grace De Carlton); Husband (Wayne Arey); Father (J. H. Gilmour); Foreman (Lawrence Swinburne).

Anna, against the wishes of her friends and father, marries John Golden, who was deemed unworthy of her. The first few months of her married life convinced her that she had probably erred when she followed the dictates of her heart.

John, addicted to liquor, dragged her down to the depths of poverty, forcing her to live in the squalor of the congested tenement district. One day she whispered to him a single word. From then on he took a firm foothold on himself and for the first time in many months the young wife recognized the husband of her ideals.

Where he had been a loafer and a social outcast he became a diligent worker and looked forward to the day when he could resume his old place among the better people of the community. He saves his father-in-law from the hands of a mob. When the old man learns that his worthless son-in-law has at last decided to make a man out of himself and when he hears he is soon to be a grandfather, he relents and harmony and happiness reigns in the Golden household in anticipation of the coming heir.

THE FIFTH ACE (Two Parts—March 22).—The cast: The Girl (Alice Lake); Her Sweetheart (Wayne Arey); Her Father (J. H. Gilmour); Gambler (Hector Dion); The Dupe (Yale Benner).

After an evening of small winnings at the gaming table the crooked gambler decides to go after bigger game. A story in the newspaper telling of a coming week-end party to be given by the daughter of a rich banker gives the gambler the opening he seeks. He hires a pair of thugs to hold up a rich clubman who is included in the list of invited friends. Of course, the scheming crook is on hand to make a fake rescue and in return the clubman falls into the gambler's trap and includes him in the invitation to the big summer home of the banker.

The gambler is accepted without question, but he finds that the heiress already has a sweetheart. The crook decides to eliminate his rival so that the goal of millions may be open only for him. Poker games are a nightly recreation among the men and the gambler prepares a deck that contains five aces. When the girl's sweetheart is about to deal, the gambler cleverly substitutes the prepared deck. The hand is played. The stakes run as high as the excitement. The rival shows four aces and is just about to take in the pot when the father of the girl remembers his own hand. Quickly he turns it over and exposes the fifth ace.

There is no crime in the father's eyes so great as that of cheating at cards. The proof is absolute for the young chap had shuffled and dealt. Despite the protests of the daughter who refuses to believe so despicable a thing about her sweetheart, the father orders him to take the first train in the morning.

One of the hysterical woman guests demands that her diamond necklace be put in the safe over night because she fears to have it in her room while a card-sharp is under the roof! This is done, and the crook learns the combination while the father is opening the safe.

In his room upstairs the falsely accused man decides not to wait until morning. He packs his bag and steals from the house and to the station to get a night train. The crook, in his own room, is torn between two loves. In the future is the heiress and her millions; in the present is a diamond necklace worth a hundred thousand dollars. But he puts aside the lesser temptation, only to receive a night telegram from a pal that his last trickery is known to the police and he must vanish quickly or be arrested.

The crook decides that he will not leave empty-handed. He drops his bag from the window to insure hasty flight, and in the darkness hurries to the safe and its waiting diamonds. As he works at the safe the banker upstairs is unable to sleep because the scene at the card table has driven sleep far from his eyes.

The crook carelessly makes some sound that the nervous man upstairs hears. Taking a pistol the banker comes down to meet the intruder. The gambler is warned, and darts to the French window and escapes. The banker fires at the shadowy form. He sees the man stagger and clutch his arm, and knows his shot has hit, but the robber escapes.

Awakened by the shot the guests come running downstairs. The woman who had the necklace sees the open safe. She loudly accuses the "card sharp" of its theft and demands its return. She is insistent and leads the way to his room, flinging open the door to show the signs of hasty departure.

The banker knows that the crook must have gone to the railroad. He is determined to start after him. The daughter is just as determined to go with him, and she carries her point.

At the station the falsely accused man paces up and down as he waits for the train. The gambler suddenly appears on the scene. The surprise is mutual. The younger man wants to know why the other guest left so suddenly.

"I guess for the same reason that you did," the gambler sneeringly said: "Becausue I couldn't get the girl and the money."

Enraged at the sneer, the man who had been accused of cheating grasped the gambler by the arm, only to withdraw his hand quickly at the feel of the warm, sticky blood that showed through the light cloth of the gambler's sleeve. Realizing that discovery is at hand, the crook tries to escape, but the young chap quickly proves his mastery. When the girl and her father arrive they find a cowering person, beaten and cursing and a quiet young chap standing over him. In the crook's bag they find the necklace and the deck of cards from which he took the fifth ace that caused the suffering to the two young people.

MUTUAL.

MUTUAL WEEKLY, NO. 64 (March 23).

San Francisco, Cal.—U. S. S. "Prometheus" sails with exposition relics. Three million dollar exhibits returned to France and Italy.

Washington, D. C.—Smithsonian Institute preserves Indian tribal songs on phonographic records.

New York City.—Elephants hitched to snow plows are used to clear paths in Central Park.

Boston, Mass.—Tablet commemorates birth of the telephone. Dr. Alexander Graham Bell, the inventor, predicts wireless talks all over the world.

Berkeley, Cal.—Students of University of California stage leap year celebration.

Paris, France.—Newest modes in children's hats. (Courtesy of Galleries Lafayette.)

Berkeley, Cal.—Women students of University of California do outdoor gymnastic work. This work, which is required by the University, is carried on the year 'round on open-air platforms.

New York City.—Model of prize ship "Appam" on view. Interned sailors on German liners build model for pastime.

Washington, D. C.—Ex-Secretary of War Garrison confers with Secretary of War Baker on Mexican situation.

San Francisco, Cal.—Art Smith, noted American aviator, leaves for Japan on the Chiyo Maru to instruct the Mikado's army fliers.

Pre Catelan, France.—President Poincare officiates at the opening of the Dutch hospital.

Washington, D. C.—General Hugh L. Scott, chief of staff, U. S. A., and Chief of Blackfoot Indians at War Department.

Columbus, N. M.—First scenes showing effect of Villa's bandit raid on this little border

M. KASSEL
Artist

Genuine life size paintings of the Film Stars for theatre and lobby decoration.

Candler Building
220 West 42nd St., New York

The First Moving Picture Journal in Europe

The Kinematograph Weekly

The reliable Trade organ of Gt. Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—

The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W. Eng.

Perfect Developing and Printing

Negatives Developed..1c. ft
Positive Printing.....4c. ft.

Special price on quantity orders.

TITLES in any language

5c. per foot complete

Cards Free—Tinting Free

Satisfaction guaranteed by our fifteen years' experience.

GUNBY BROS., Inc.
145 West 45th Street New York City

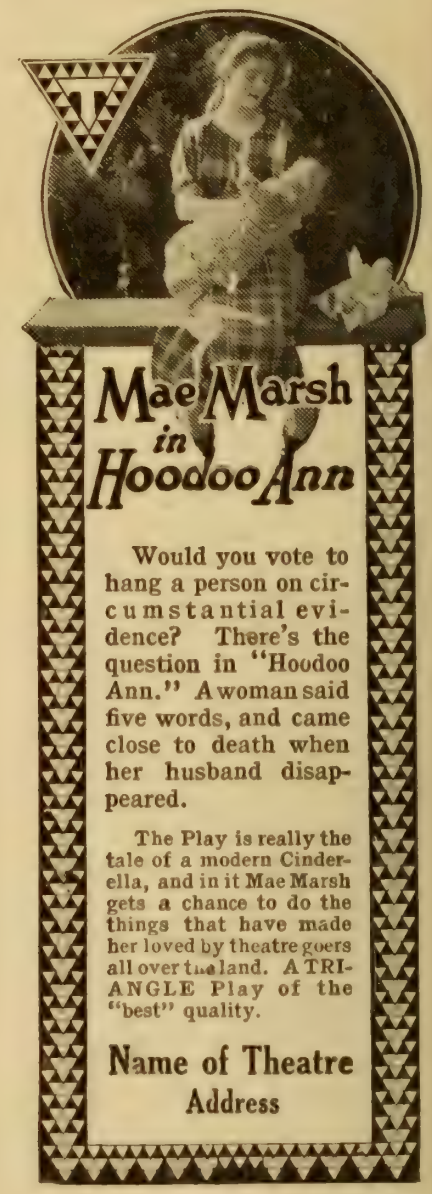
IVAN FILM PRODUCTIONS

PRODUCING MONTHLY, FEATURE DRAMAS OF DISTINCTIVE MERIT IN WHICH "THE PLAY'S THE THING"; PRESENTING FAMOUS SCREEN STARS UNDER FILMDOM'S MOST ARTISTIC DIRECTORS

IVAN FILM PRODUCTIONS INC. 126 WEST 46TH ST. NEW YORK

Triangle Releases For

Mae Marsh
in
Hoodoo Ann
Can you imagine what happens when an orphan asylum takes fire? Can you imagine the poor, little drudge of the place—the little Cinderella whom everybody cuffed and kicked, as the heroine of that fire?
And then Love came—the young artist who lived near-by, and after that a tragedy. Poor Ann fired a pistol—but you should see the picture and learn how close to the Grim Destroyer circumstantial evidence can bring an innocent person. It is a great picture—tears, comedy, tragedy, romance, and happiness at last. A real Triangle Play.
Name of Theatre
Address


Mae Marsh
in
Hoodoo Ann
Would you vote to hang a person on circumstantial evidence? There's the question in "Hoodoo Ann." A woman said five words, and came close to death when her husband disappeared.
The Play is really the tale of a modern Cinderella, and in it Mae Marsh gets a chance to do the things that have made her loved by theatre goers all over the land. A TRIANGLE Play of the "best" quality.
Name of Theatre
Address

Motion pictures that appeal to the public and that the public will pay real money to see are the kind of pictures that you want to be running in your theatre. The two advertisements above which were prepared as a part of a regular service for TRIANGLE exhibitors show just why the TRIANGLE PLAYS released this week will appeal to your patrons—just why it will be of financial advantage for you to run them. These advertisements are merely illustrations of one of the basic ideas back of the TRIANGLE FILM CORPORATION—that each picture must contain some vital point that will strike the heart of the public and make people feel that they simply cannot afford to miss the next TRIANGLE PLAY.

Triangle Film

Week of March 26th

H.B.Warner in The Raiders

In this, his first appearance in motion pictures, H. B. Warner, the popular Broadway star, more than lives up to the reputation he gained in "Alias Jimmy Valentine" and many other successes.

If you really want to see a motion picture of the "best yet" variety, a picture that has all the necessary qualities of thrills, adventure and romance, you will be delighted with this latest TRIANGLE PLAY.

See it at this theater.

Name of Theatre
Address

H.B.Warner in The Raiders

You can't keep a good man down. Just because he was only a bank clerk they failed to take him into consideration, and when they tried to cheat his employer they found they had more than they bargained for.

This exciting TRIANGLE PLAY tells how a young and ambitious clerk defeated the scheming financiers and won the hand of the daughter of his employer.

This is the first opportunity to see H. B. Warner, the Broadway star, in motion pictures.

Name of Theatre
Address

Never for a moment does the TRIANGLE FILM CORPORATION forget that its success is dependent on the success of TRIANGLE exhibitors.

And in addition to supplying photo-plays that are the best that can be produced, every effort is made to be of the greatest possible assistance to exhibitors in solving their advertising and publicity problems. In addition to all of the usual advertising helps that are ordinarily sent out, TRIANGLE FILM CORPORATION prepares special newspaper advertisements as illustrated above on every drama release. Further, the services of the Department of Publicity are at your disposal at all times for individual attention, and if for any reason your theater is not paying as it should, especial attention will be given your problem.

A TRIANGLE Weekly, devoted to news and points of interest to TRIANGLE Exhibitors, is issued every week. If you are an exhibitor and are interested in TRIANGLE PLAYS, use the coupon.

Triangle Film Corp.,
1457 Broadway,
N. Y. City.

Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information.

Name .....
Theatre .....
Address .....
Capacity .....

orporation, New York

town. Subtitles: Wilson says to Funston: "Go get Villa, dead or alive." Pancho Villa (2d from left). General Frederick Funston. These are the boys who will get Villa. U. S. Troops cross the border in pursuit of Villa.

Guantanamo, Cuba.—Jackies enjoy boxing and dancing between target practice drills on board U. S. S. "Texas."

New Orleans, La.—Thousands greet Rex in his triumphal entry. King of the Mardi Gras reigns supreme.

New York City—Early morning blaze routs out guests of Hotel Gerard.

Los Angeles, Cal.—Speed kings shatter records on new Ascot Speedway. Eddie Pullen wins 100 mile drive in 43m. 42s.

Rockland, Me.—Torpedo boat destroyer "Porter" on speed trials.

Los Angeles, Cal.—Saving a $30,000,000 fruit crop from frost. Smoke pots are lit when the temperature drops in the California fruit belt.

Chicago, Ill.—Motor-bobbing the latest sport. More fun than coasting.

Albuquerque, N. M.—Cow punchers hold annual jubilee.

FALSTAFF.

PAUL'S POLITICAL PULL (March 28).—A well-mannered young man had two elder brothers who were very cruel to him. They made him do all the work. And when they went fishing it was Paul who dug all the worms and baited the hooks and carried the tackle to and fro from the house. One day a letter came to the house addressed to the brothers. It notified them that their wealthy old uncle was dead and had left his money to the brother, "who, during the month of August, should work most steadily." The executor was authorized to make the choice, and the two elder brothers fought bitterly to decide which of them should be wealthy. Neither of them gave one thought to poor little Paul, or realized that he also was entitled to enter the contest. So the cruel brothers went out to look for work.

Paul brooded over the situation and wished that he had a fairy godmother. But he didn't—in fact the only friend he had was Sport Costigan, a ward heeler, and to him he took his troubles. Costigan told the young man that he would fix it for him. The cruel brothers, unused to work, had difficulty in finding it. They lost one job as soon as they got it, because they could only carry a piano half way up a flight of stairs. Then they got a place in a restaurant, where they lasted an entire day, being discharged after numerous misadventures. For the rest of the month they simply tramped the streets hunting for jobs, but each was satisfied because he knew he had done as much work as his brother.

And all through the month of August little Paul could be seen daily from nine to five in front of the City Hall seated on a camp chair and cooling himself with a palm fan. The month of probation ended. The executor called and the cruel brothers presented a letter from the restaurant keeper certifying that the brothers had worked there one entire day, adding: "One was a bad waiter and the other was worse." Then it was up to the executor to decide who had won and it must be admitted he was in a quandary.

Just at this moment Paul and the ward heeler entered. The ward heeler introduced Paul and said he was a brother to the cruel ones, and then he motioned to Paul, and Paul presented a letter to the executor.

This message was from the office of the City Board of Improvements, correctly signed and sealed and read as follows: "This is to certify that from August 1st to August 31st Paul Jasper has been employed by this department, assigned to keep the snow off the sidewalk in front of the City Hall, and has been most efficient." The executor gave the estate to Paul, while the wicked brothers gnashed their teeth. And little Paul was very grateful to the ward heeler, financing his campaign so that he was elected alderman, and now he is as rich as Paul.

THE SNOW SHOVELER'S SWEETHEART (March 30).—The cast: Snow Shoveler (Jay C. Yorke); Sweetheart (Frances Keyes); Her Father (Harry Bates).

The proprietor of the only garage in the village was not popular because he seemed to have only one idea in mind—that of raising the price of gasoline. He controlled all the supply of that valuable fluid and every time he thought of it he boosted the rate a nickel or so. The disliked man had a daughter, who had a sweetheart. He was a young man who came to the town and started a photograph gallery, but met with little success. True, he made a hit when he took the garage keeper posing in the midst of motor cars, but unfortunately he set the place afire. With local customers he was also unlucky, for somehow the pictures he took were always out of focus, and so badly distorted that customers would never pay for them. Hence, within a short time the sheriff took possession of the photograph gallery.

The young man called upon the girl and told her his career was over. While she was trying to console him her father entered and ordered the young man away, saying that no man who does not work "can court my daughter when gasoline is selling at 30c a gallon." The young man admitted the truth of the argument and was just about going away when he chanced to look through the window and saw that snow was falling, so he turned upon his father-in-law-elect and said resolutely: "Listen! A job awaits me—I will become a snow shoveler." And he did. In any line of business the energetic man can make good. The snow shoveler worked so enthusiastically that within a few hours he became a foreman, much to the joy of the other laborers in his gang.

In the meantime the garage keeper was in trouble. A poor widow and little child had endeavored to buy some gasoline and had been rudely repulsed. She sobbed out her sad story to several young men, and they determined to make an example of the wicked garage keeper. They found him in his home and would have made him swallow his own gasoline had it not been for his daughter. The girl went to the roof of the building and attracted the attention of her sweetheart by hitting him with a snowball. He came to her rescue and the intruders were vanquished in hand-to-hand combat. His narrow escape taught the garage keeper the wickedness of his conduct, and he voluntarily reduced the price of gasoline so low that the poorest widow in town could buy all she wanted of it. In addition, he permitted his daughter to marry the man of her choice.

MUTUAL MASTERPICTURE DE LUXE.

MY PARTNER (Gaumont—Five Parts—March 20).—The cast: Joe Saunders (Burr McIntosh); Mary Brandon (Mary Mantell); Mathew Brandon (James Ryan); Grace Brandon (Marie Edith Ellis); Ned Singleton (Curtis Cooksy); Josiah Scraggs (Goldwin Paton); Wing Lee (John Leach).

Joe Saunders, Siskiyou's leading citizen, miner, gentleman and all-around favorite, has loved Mary Brandon, the daughter of Mathew Brandon, ever since she had come to Siskiyou as a child. And it is not strange that he has, for Mary is a sweet, gentle-mannered girl of nineteen. Together with her younger sister, Grace, she keeps house for her father, and furnishes the only spot of light and joy to the hearts of many of the rough, kind-hearted men of the town.

Mary knows of Joe's devotion, and loves him, too, in her simple, girlish way, until one day Ned Singleton, a young stranger, comes to town. He is a handsome, enthusiastic chap, and he soon wins the love and respect of the entire community. He gains the unbounded admiration of Joe Saunders by catching a Mexican who cheated at cards, and Joe asked him to become his partner.

In the meantime, Mary, too, has become interested in the fascinating young stranger. On a prospecting expedition, Joe and Ned find gold, but the younger man falls from a cliff and is carried back to the little mining town unconscious. Due to the tender care of Joe and Mary he recovers his health, but seriously loses his heart to the girl. Mary has grown to care more for Ned than for Joe.

On the night of Mary's twentieth birthday, Joe follows her when she leaves the happy party given in her honor, into the woods. He tells her of his great love for her, and asks her to marry him. Mary is forced, for the first time, to confess to Joe her love for his partner. She leaves him, heartbroken and sad, and goes on to keep her tyrst with Ned at lover's rock.

Joe comes upon them just as Mary pleads with her lover to marry her at once, as he had promised. The big, kind-hearted miner steps in and forces Ned to promise he will marry her at once. In the meantime, Scarggs, the villain, who loved Mary's mother and now loves her, has tried to force his suit. He goes to Ned's

AMERICAN STANDARD MOTION PICTURE MACHINE
EASY TO OPERATE
110 W. 40TH STREET, NEW YORK

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th St. New York City

2 k. w. Direct-connected Outfit

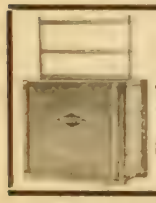
The above shows our k. w. Direct-connected

Brush Electric Lighting Set

For many users our 4 k. w. Lighting Set is larger, and perhaps more expensive than necessary. The 2 k. w. outfit is just as good in its way as the other.

Send for catalogue

The Chas. A. Strelinger Company
Box MP-2
Detroit, Michigan, U. S. A.



Quality Guaranteed in
Pacific
Tanks and Racks
PACIFIC TANK & PIPE CO.
Los Angeles - San Francisco
California
Send for Price List No. 14

CAMERAMAN
Always ready to do local, commercial and special work of any kind, anywhere, on short notice. Years of experience. Best results, and moderate rates. Write or wire to CHARLES I. REID, at Millersburg, Pa.

READY FOR RELEASE

"Villa—Dead or Alive"

(Name Reg. U. S. Pat. Office 1916)

That's what President Wilson said and that's what we are going to do.

Is the United States Prepared?

GO AND SEE Uncle Sam's Troops in action.

SEE your flag cross the border to punish those who have insulted it.

We happened to have a company looking for "atmosphere" along the border when Villa attacked Columbus. We decided to back the daring press photographer, W. Kendall Evans in securing these interesting and authentic pictures of hunting bandits in Mexico.

We stand behind these pictures and have placed our enormous plant at Jacksonville, Florida, and our organization throughout the country behind his efforts.

Knowing the public will want to see these pictures as quickly as possible, we have decided to sell the pictures to first come first served customers throughout the country.

Telegraph our distributors at once how many prints you can use.

We own the negative (the name is registered) and can offer you every protection.

EAGLE FILM MFG. & PRODUCING CO.

CHICAGO, ILLS. JACKSONVILLE, FLA.

These Films Will Be Distributed by

THE GEO. A. MAGIE DISTRIBUTING CO., 308 Mallers Bldg., CHICAGO, ILLS.

cabin, bent upon stirring up trouble, and sees Joe as he rides away after trying to divide up and split partnership with the boy. When Scraggs accuses Mary of being Joe's mistress, Ned jumps at his throat, and in the tussle which follows, he is killed. The villain tears one bloody cuff from his shirt and hides it in the holes of the hearth from which Joe had taken out their strong box before leaving, and runs to the village to say that Ned Singleton has been murdered and that he had seen Joe Saunders leave the cabin.

When the men arrive at Ned's shack they find Joe bending over the dead body of his partner. He had returned too late to proffer the hand which he had refused before. At the trial Joe is acquitted. Scraggs is accused, and in the face of everyone Joe marries Mary because he loves her, and to preserve her good name.

THE LOVE LIAR (Centaur—Five Parts—March 27).—The cast: David McCare (Crane Wilbur); Ludwig (Fred Goodwins); Margie Gay (Lucy Payton); Diana Strongwell (Mae Gaston); Edna Carewe (Nan Christy); Arlene Allaire (Ella Golden).

David McCare, the love liar, is a musical genius, the idol of society, hated by men and worshipped by women. He casts off his mistress, Margie Gay, for a new love, Diana Strongwell, an heiress. Margie pleads with him to take her back, but McCare gets rid of her through the services of Ludwig, his valet, and a broken-down musician. Ludwig is also in love with Margie. McCare marries Diana, much to the chagrin of Edna Carewe, a friend of Diana's, who is also attracted by the musician. They live happily for a short time until McCare becomes discontented and makes advances to Edna.

Meanwhile Margie finds the narrow path a stony one. A woman of the streets suggests the easiest way. Margie shrinks but finally consents. The first man she accosts is Ludwig, who leads her to her home and offers marriage. She is reluctant at first, but eventually agrees, and they are married. At a dinner dance given by Diana, she catches McCare making love to Edna. Diana denounces Edna and demands that she leave her home. McCare answers that if Edna goes he too, will leave. And so husband and wife are parted.

In time Diana divorces the "love liar" and he marries Edna. Diana advises Edna later that McCare is an overgrown child and that in order to keep his love he must be jealous. A year passes. Edna, with the aid of Diana's advice, has made the "love liar" happy. One night in a cafe he sees Arlene Allaire, a ballroom dancer. At home Edna has given birth to a baby and though it will live, it is evident that its birth will bring death to the mother. Diana, who is at the side of Edna rushes out to find McCare and locates him in the cafe, where he has assumed the leadership of the orchestra and is directing Arlene's dance. At the news of his wife's illness McCare is stricken with dumb surprise and hurries home. Edna dies in his arms.

For days McCare lived in an abstracted mood, watched over by Ludwig and Diana. One day as he plays his violin a vision of Arlene passes before his eyes. He throws off his brooding mood and goes back to the cafe and to Arlene. Her bills have been paid by McCare's checks until one day a number of them come back stamped 'No Funds' and from that moment on Van Allen who had been previously paying for everything for the dancer, finds himself again welcome at her apartments. It is here that McCare finds him one evening. The men fight, the police are called and McCare is arrested, but Arlene refuses to make any charge and McCare is simply put out into the street. Ludwig takes McCare home and there Margie and he care for the wrecked man. But McCare cannot blot the image of Arlene from his mind and he returns to the cafe where Arlene is dancing, securing employment as a musician.

Here Diana finds him. She begs him to tell her his troubles. He breaks down and confesses his love for Arlene. In time drink claimed him, too, and McCare sank lower. Time passed and McCare became desperate with love and jealousy. One night while Arlene is dancing a madness overcomes him. He dashes his violin to the floor, takes Arlene up in his arms and starts with her up the grand stairway to the cafe. The attendants attempt to overpower him, but he throws them off and drawing a revolver, compels Arlene, who has scurried away, to come to the foot of the stairs. Covering the startled crowd, he speaks to Arlene: "You've taken all my heart, my honor, my manhood. At your feet I fling the dregs!" He shoots himself and falls down the stairway to Arlene's feet.

Diana took him home and the "love liar" lived another day, forever calling upon the name of she who had shown him Hell. Diana, ever his friend, went to Arlene's apartment and pleaded with her to come to McCare's bedside. She refuses at first, so Diana poured the contents of her purse at her feet. Thus bribed, Arlene consented to go, and in her arms the soul of the "love liar" passed.

When all are gone and Diana is left alone with her dead, she takes him in her arms, for at last he belongs to her—to her alone.

Pathe Exchange, Inc.

PATHE NEWS NO. 22 (Mar. 15).

Columbus, N. M.—Mexican bandits, led by General Villa, raid American territory, killing several American citizens and soldiers and leaving in ruins several houses. Subtitles: 1. Bullet holes made by Villa's troops. 2. The fate of the raiders. 3. Watching the retreating bandits. 4. American soldiers guard one side of the boundary fence, while Carranza's troops guard their side. 5. Secretary Baker and Ex-Secretary Garrison discuss the situation in Washington. 6. Fighting Fred Funston, General, in command of the field operations.

Chicago, Ill.—Pandemonium reigns when 4,000 fond mothers enter their kiddies in a baby contest. Subtitles: 1. A Chinese entry. 2. How would you like to weigh 4,000 babies?

New York City.—Hattie, the elephant at the Central Park Zoo, earns her keep by pulling the Park snow-plow.

New Orleans, La.—His Gracious Majesty "Rex" landing from his royal yacht to inaugurate the Mardi Gras Carnival. Subtitles: 1. Boy cadets are proud to walk in the procession. 2. Many gorgeous floats are seen in the parade.

Yellowstone Park, Wyo.—Large herds of elk and deer, driven from the mountain tops by heavy snowfalls, come down to Mammoth Hot Springs Valley in search of pasture grounds. Subtitles: 1. Hay is distributed by the Government to feed the animals. 2. They become so tame that they will eat out of the hand.

Rockland, Me.—The U. S. S. torpedo boat destroyer Porter undergoes its speed trials in a heavy sea.

Roslindale, Mass.—A million Regal lilies are grown at the Farquhar Nurseries to meet the large demand for the Easter season.

Los Angeles, Cal.—A spirited contest for the 100 mile sweepstakes marks the opening of the new Ascot Speedway.

Everett, Wash.—Scores of school children enter their handiwork in the Birdhouse Building Contest to aid wild birds. Subtitles. 1. A little four-year-old locates his house in an advantageous spot in the woods.

PATHE NEWS, NO. 23 (March 18).

Columbus, N. M.—The soldiers chosen for the expeditionary force into Mexico anxiously await the call which will send them on their heroic mission. Subtitles: 1—Large bodies of field artillery are ready to join the movement. 2—The review of the famous Flying Cavalry Corps. 3—Off for the border line, with the nation's heartfelt blessing for the success of our brave soldier boys. 4—A field wireless station is erected for communication with troops across the border.

Aiken, S. C.—The Fifth United States Cavalry Polo Squad is vanquished by the strong Cooperstown team in an exciting contest, by the close score of 10 to 8. Subtitle: 1—One of the players is injured in a fall from his mount.

Yankton, S. D.—Hundreds of square miles of the rich Dakota valley are inundated when an ice gorge on the Missouri River breaks. Subtitle: 1—One farmer is marooned in a treetop for twenty-seven hours.

Detroit, Mich.—An entire street caves in when 10,000 gallons of gasolene, accumulating in city sewer, explode with terrific force.

Pathe Fashions.—Some spring hats. Courtesy of Rawak, New York. Subtitles: 1—Sport set of striped silk. Hat ornamented with cut-out leather figure. 2—The new oblong sailor of black and white braid with bird of same combination. 3—Silk pongee with band of purple and silver ribbon. 4—Suit hat of grey silk with purple milan brim, trimmed with grey and black wing. 5—Dress set of citron and

L. A. MOTION PICTURE CO.
Manufacturers of high grade studio equipment
215-217 E. Washington Street
LOS ANGELES, CAL.

SIMPSON'S SOLAR SCREEN AND CELEBRATED SLIDES
113 W. 132nd Street, New York
Pat. June, 1908

ALL THE PLAYERS

of prominence in any sized picture can be furnished instantly—WIRE US YOUR WANTS—If you fail to display the face of a popular player who is appearing at your house, you are overlooking an opportunity for larger receipts. THE FACE OF A WELL-KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES

Size 22 x 28 inches, 75 cents each. Every prominent player.

FAC-SIMILE OIL PAINTINGS, all sizes, from $8 to $25 framed. Quotations submitted on any size, framed or unframed.

THE SEMI-PHOTO POST CARDS, $3.00 PER THOUSAND, of over 600 players. The indispensable article for your mailing list.

PHOTOGRAPHS, SIZE 8 x 10, of all the prominent players; 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11 x 14, all the prominent players, $2.00 per dozen; in aluminum frames, 50c. each.

GRAVURE FOLDER, containing pictures of the prominent players, including stars from the stage, $8.50 per thousand.

SINGLE COLUMN CUTS of every prominent player, 40c. each.

KRAUS MFG. CO.
220 West 42nd Street, NEW YORK
12th Floor Candler Building

Send for Catalogue of over 600 players and samples free. Write us, giving details of your dull nights, and we will send you a remedy.

Passion Play For Sale
New or slightly used, at reasonable prices.
A. STRASSBERG
513 Mallers Building, Chicago

We print and develop titles
EXCLUSIVELY
One Price—One Quality
Pan American Film Service
145 West 45th Street New York City

black. 6—Large leghorn hat with hand painted design.

Columbus, N. M.—The funeral services over the bodies of the heroes who died in the protection of their country fittingly bespeak the nation's tribute.

Boston, Mass.—Alexander Graham Bell, inventor of the telephone, unveils the tablet erected in commemoration of his great achievement.

Etna Mills, Cal.—Pack mules are employed by the government to carry mail over the Salmon Range mountain tops, buried under six feet of snow. Subtitles: 1—Trails are dug to facilitate the progress of the carriers. 2—The mules are also provided with snow shoes. 3—A side-hill sled is used to tack down the mountain side.

THE IRON CLAW (No. 4 "The Name and the Game"—Two Parts—March 20).—Golden and Manly saw Mrs. Golden intent on watching the house and the former ordered her away. Manly supplied her with money and promised to aid her. The Laughing Mask smuggled Margery from Legar's den and the pursuing criminals ran their automobile over an open bridge. Legar robbed a bank at which some of Golden's money was kept, and successfully fastened the blame on the Laughing Mask. The man of mystery, disguised as one of Legar's henchmen, got control of the loot and notified Golden of his intention to return it only after Golden had improved conditions in his tenements.

THE IRON CLAW (No. 5 "The Incorrigible Captive"—Two Parts—March 27).—Margery, accompanied by Manly on a shopping tour, saw a parrot that once belonged to Legar and purchased it. The parrot escaped and returned to Legar's den. Manly was kidnapped and brought to the den and with the aid of the parrot, made his escape. Margery looking for certain documents to be forwarded to her father, was set upon by the master criminal, who stole a valuable map and then locked her in the vault. Margery was released from the vault, although not until the talkative parrot repeated the combination to her rescuers. Outside the house the Laughing Mask wrests the map from the fleeing criminal and returns it to Margery.

THE WOMAN'S LAW (Gold Rooster—Five Parts—March 21).—The cast: Gail Orcutt (Florence Reed); Keith Edgerton (Duncan McRae)! Mrs. Lorme, Gail's friend (Anita d'Este Scott); Vance Orcutt, Gail' son (Master Jack Curtis); Vance's Governess (Lora Rogers); John Kent, District Attorney (John Webb Dillion); Frank Fisher, reporter (William A. Williams); Lucas Emmet (Philip Hahn). Directed by Lawrence D. McGill. Scenario by Harvey Thew and Albert S. LeVino.

George Orcutt, a dissolute young New York millionaire, has forfeited his wife's respect and affection by his infidelities. Gail Orcutt centers her attentions in life on her young son, Vance, and withdraws from society. Although they reside under the same roof, they have long ceased to be husband and wife. Even this slim chain of acquaintanceship is broken when in a quarrel over another woman, George Orcutt kills his friend, Lucas Emmet, after a riotous night in Emmet's studio.

In an effort to keep her boy from being branded as the son of a convicted murderer, Gail determines to seek the aid of district attorney John Kent, who is her friend, but she finds the case is beyond either his control or hers. On the way back to her house where her husband is in hiding, Gail comes upon the living double of George Orcutt. This stranger is sitting on a park bench, his mind stunned by a terrific mental shock. Gail determines to palm off on the district attorney this living double of her husband until Orcutt shall have made his escape. She gets the stranger to her house, makes him change clothes and surrenders him to the police as the real George Orcutt. The district attorney and his medical examiners find this false George Orcutt (whom they, of course, believe to be the real George Orcutt), to be mentally incompetent and the stranger is committed to a sanitarium for treatment and observation.

In the meanwhile, the real George Orcutt escapes and goes into hiding. He lives on money sent to him by Gail who is, however, in constant terror lest her deception be detected. To her consternation she receives word from the sanitarium that her "husband" has recovered his health and will be free, and the authorities naturally send him back to what they consider his own house. Gail is forced to accept the stranger into her house as her husband. Her whole salvation rests in the fact that although his body is restored to health he cannot remember anything of his life prior to his commitment to the sanitarium. The stranger naturally assumes that he is George Orcutt and finds himself to be very much in love with the woman he believes to be his wife. Gail also takes a liking to this clean cut, clean living man of whose past she knows nothing. But she is harassed by the necessity of making both the stranger and her friends believe this man is George Orcutt, and at the same time the real George Orcutt in the background.

A newspaper reporter stumbles upon the fact that Gail has imposed upon the district attorney and then he sees the real George Orcutt in a saloon. He so informs the district attorney. That same night, when the reporter and the district attorney are on their way to Gail Orcutt's house to investigate, Orcutt himself goes there to make a demand on Gail for money. He lets himself in by his own key and finally his wife persuades him to go. He hardly has left the room when the stranger enters to consult with Gail about her strange conduct to him and to make a demand that either she cease this attitude or that she permit him to depart with Vance and set up a separate establishment.

From across Riverside Drive where the real Orcutt is hiding until he can again enter the house where he intends to rob his own wife of the large sum of money he sees her put back in the safe, Orcutt sees the stranger enter his wife's room and a quarrel between the two. He again lets himself into the house by a key, drawing a pistol as he does so. He is insane with jealousy. The butler hears steps below and believes a burglar has entered the house. The butler quarrels with Orcutt in a pistol duel in the dark. Almost immediately afterward, the district attorney and the reporter reach the Orcutt residence. Brought face to face with the situation on her own deception has created, Gail tells the story to the stranger and the district attorney of the substitution she had perpetrated. By means of papers in the suit of clothes which he wore when Gail found him, and which she had hidden in the attic, the stranger's identity is learned: Orcutt's body is taken from the house as that of a thief. The district attorney and the reporter agree to remain silent and the strange romance ends in a quiet wedding for Gail and the stranger.

IN SOFT IN A STUDIO (Phunphilms—March 22).—Heinie's lot is pretty rough—doughnuts all he has to munch; Louie's plight is still more tough—hasn't got a thing for lunch. Myrtle is a sculptress fair—see her in her studio; not a model has she there, though she's searched both high and low. Louie gets a mighty start when he gazes at his pal entering the shrine of art with the pretty sculptor gal. Heinie cannot understand what the reason is that he has been kidnapped, so he asks: "What idt iss you vant off me?" "All you have to do is pose—stand still for a minute—wearing scarcely any clothes; there's five hundred dollars in it." "Lofely woman, you're a queen, beautifuller than Venus! I lofe you wid all my bean noddings will come in between us." Well, to make a long story short, Louie pushes his way into the posing class and rouses the anger of his companion-in-crime. The result is a beating for the intruder and a jail term for Heinie.

HOW FLOWERS BREATHE (Pathe—March 25).—This latest educational release, is an interesting and instructive picture. It is taken with the greatest of care, at intervals, and the action of plants which take months to complete are shown in a few moments. Some of our most common flowers are pictured. The geranium leaf is shown growing gradually and with regularity, while the growth of the leaves of the nasturtium goes on rapidly and in a jerky manner. Other phenomena in the life of the flower are shown, and the picture is enhanced by these being done in natural color.

IN THE FRENCH SOUDAN (Picturesque Africa—On the same reel with foregoing).—The French Soudan has many points of interest which are pictured in this subject. Near Timbuktu, a town on the edge of the great Sahara Desert, a caravan halts to get water from an oasis. The peoples inhabiting this part of Africa are always of interest, and their peculiarities in dress and manners are vividly portrayed. The lack of water for agricultural purposes in this region has always been a great drawback to luxuriant vegetation, and the way these men have conquered this natural obstacle makes a most interesting part of the picture.

Triangle Film Corporation

GYPSY JOE (Keystone—Two Parts—March 19).—The cast: Joe Jackson, Marion de la Parelle, Dora Rogers, "Shorty" Hamilton, Louis Morrison, Elizabeth DeWitt and Betty Marsh.

Jackson, having joined a band of gypsies, is sent by his chief, de la Parelle, to steal a

TransVerteR

Furnishes a superior controlled direct current that produces the perfect arc for moving picture projection.

HERTNER ELECTRIC & MFG. CO.
431 Prospect Ave., Cleveland, Ohio, U. S. A.

FULCO FULCO FULCO FULCO

Moving Picture Exhibitors

Get your supplies from FULCO the house that carries everything you need

E. E. FULTON CO., 152 W. Lake St., Chicago

FULCO FULCO FULCO FULCO

WANTED

METOL-HAUFF RHODOL
METOL-AGFA ORTHOL
EDINOL

HIGHEST PRICES PAID FOR ANY OF THE ABOVE CHEMICALS. SHIP C.O.D. PRIVILEGE OF EXAMINATION. MUST BE IN ORIGINAL PACKAGES.

New York Film Laboratories
145 West 45th Street New York, N. Y.

Speedeo
Arc Controller

will feed the projection arcs — save money — and maintain perfect illumination for

ROTHAPFEL'S RIALTO
NEW YORK

Speed Controller Company, Inc.
257-259 William Street New York

Are You Tired

of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The

Orpheum Collection

contains the best music of this kind published. Issued in Three Series:

No. 1, No. 2 and No. 3

Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for piano alone or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. Note new address.

CLARENCE E. SINN
1942 West 21st St. Chicago, Ill.

Central Film Co.
H. A. Spanuth, Mgr.
110 S. State St. Chicago

Third Int

EXPOS

of the MOTION PICT

GRAND CENT

Lexington Ave. and 46

MAY 1st to

Endorsed and Supported by the Motion

If you have anything to show or to sell to the men who own and run the Motion Picture Theatre, Remember that May 1st is the time, Grand Central Palace is the Place for the Exhibitors' Exposition

The Exhibitors' Exposition —— Time:

MOTION PICTURE EXHIBIT

New York Local No. 1 of New York State,
EXECUTIVE OFFICES, No. 218 W.

ernational

ITION

URE ART *To Be Held at the*

RAL PALACE

th St., New York City

6th Inclusive

Picture Exhibitors' League of America

SPECIAL NOTICE

National President Fred J. Herrington is now travelling through all the Eastern and Southern States, making a special and urgent appeal to all exhibitors to attend

May 1st — Place: Grand Central Palace

ORS' LEAGUE OF AMERICA

Branch No. 11. Lee A. Ochs, President

42nd STREET, NEW YORK CITY

child whom the chief knows to be an heiress. A letter has been received stating that the girl is being sent to a scheming squire, Morrison, and Joe goes to the squire's home. Before he arrives, however, Morrison has departed with the child, desiring to be rid of her and intending to turn her over to the gypsies.

Back in the camp there is much excitement. The Princess Dora and Joe are in love but their affair is complicated by the jealousy of the chief's aid, Hamilton. The result is a duel with knives and pitchforks, which is interrupted by the approach of a posse seeking to recover the child.

Betty hides in a wagon which is set on fire by the overturning of an oil stove. She flees to a water barrel, which is lassoed from the back of the wagon by a gypsy. As the gypsies flee over a bridge they dynamite it to prevent further pursuit. Their wagon then comes too close to a cliff and goes over. Squire Morrison, in a cask, follows, but luckily drops into the ocean and is washed ashore unharmed. Thrills are piled upon thrills, with the usual happy result. The gypsy lovers are reunited and little Betty comes into her own.

THE RAIDERS (Fine Arts—Five Parts—March 26)—The cast: H. B. Warner, Dorothy Dalton, Henry Belmar, Robert McKim, George Elwell and J. Barney Sherry.

Scott Wells has wasted his inheritance and is a humble clerk in a Wall street broker's office, being superior in the organization only to the office boy. One day in the corridor adjoining the offices he meets David Haldeman, a railroad magnate, and his daughter, Dorothy. From that time he is the young woman's slave, worshipping from afar.

When Haldeman, threatened with a breakdown because of too close application to business, is forced to go to the mountains for a rest, he leaves his affairs in the hands of Jerrold Burnes a notorious schemer. Wells, by accident, discovers that immediately after Haldeman has announced his intention of going away Burnes has summoned several big men into a conference, the object of which is to take advantage of the magnate's absence. A card of invitation to Miss Haldeman's dance is picked up by Wells; he determines to use it and warn the railroad president of the plot.

With a borrowed dress suit Wells appears at the Haldeman mansion just as a jeweled dowager exclaims that she has lost her necklace. The guests are checked off and Wells, unable to explain his presence, is about to be turned over to the police when a servant enters with the jewels. Wells departs without revealing the information he has. Next morning as he dreams of Dorothy, he again determines to thwart the plotters. But Haldeman has gone away and there apparently is no way out until Dorothy furnishes the backing for Wells to trade and hold off the conspirators. Even then the young couple are compelled to make a night auto ride and bring Haldeman back to Wall street just when Burnes and his confederates thought victory and riches were theirs.

HOODOO ANN (Fine Arts Five Parts—March 26)—The cast: Mae Marsh, Robert Harron, William H. Brown, Wilbur Higby, Lovola O'Connor, Mildred Harris, Pearl Elmore, Anna Hernandez, Charles Lee, Elom Lincoln and Robert Lawler.

In all her young life Hoodoo Ann has lived up to her nickname. Nothing has ever gone right for her and from the 13th of the month, when she is left at the Meadowdale orphanage, her troubles increase. Little Goldie, pet of Miss Prudence Scraggs, is allowed to play with a beautiful doll and an adorable kitten, but Ann spends her time scrubbing and scouring. One night the orphanage takes fire and is burned to the ground. Ann, with no malice in her heart, saves Goldie from death in the flames.

All the neighbors are at the blaze, and the Knapps, with no children of their own about Ann. The Vances father and son, take an interest in her, and young Jimmie is soon dividing his time between his studies, he wants to be an artist, and Ann. They become great chums. Then Ann discovers Mr. Knapp's revolver and while fooling with it in the attic it is discharged.

Next door live Sarah and Bill Higgins in a continually quarrelsome atmosphere. Sarah has just left the house vowing that he will never return when Ann rushes in to see what damage her shot had done. Bill is lying on the floor and she thinks she has killed him. Sarah returns and is arrested for the murder of Bill, who is now missing. The unjust accusation moves Ann to make a complete confession and she is about to be arrested when Bill appears.

It develops that the bullet had maimed a stray cat. Jimmie and Ann nurse the animal and Ann is convinced that her future lies in being a model nurse and home maker. She soon becomes Sunshine Ann, a name which sticks long after she has become Mrs. Jimmie Vance.

Follow the Lead of the Leaders

in all kinds of Amusement Enterprises—Theaters, Parks, Bathing Pavilions, Rinks, and all places where tickets are sold.

By Letting

THE AUTOMATICKET SELLER

Work for You

It stands for Honesty in the box-office and makes it easy for the Cashier to sell Five Times as fast as "by hand"!

AS IT HAS PROVEN ITS WORTH TO OVER 3000 USERS you do not install an experiment, nor risk the troubles that a new machine always encounters during its early days.

IN CITIES AND TOWNS OF EVERY SIZE FROM COAST TO COAST Managers are finding **THE AUTOMATICKET SELLER** a necessity for systematizing the box office and protecting their cash receipts—

WHERE IT ASSURES COLLECTION OF "EVERY CENT DUE THE HOUSE," no time lost in checking-up ticket-account; and record is always ready to show every ticket sold, separately counted by colors or prices. Full information about these practical machines will be sent on request.

Automatic Ticket Selling and Cash Register Co.

"Used wherever tickets are sold"

1737 Broadway, New York

George Kleine

THE MISHAPS OF MUSTY SUFFER No. 1, "Cruel and Unusual"—March 1).

Musty Suffer gets a job as caddy, but performs so poorly that he doesn't hold it long. So he decides to tee off on his own account. He finds that the clubs are too small and calls upon his famous lucky horse-shoe for aid, wishing for larger clubs. A fairy tramp appears and grants his wish. Even then his game is not satisfactory, but he solves the difficulty by wishing for a larger ball, which he gets. He knocks the ball into the clubhouse, ruining the club members' dinner, and later on gets into difficulties with a waiter, who breaks one of the clubs across his fat body.

Stomach pains naturally result, and when Musty sees an advertisement offering free treatment and free board to hook-worm victime, he applies for treatment and gets it. And it is some treatment. He is mauled, pounded, beaten, pummeled, kicked, thrown about, walked upon and otherwise maltreated until the "hook-worm" is forced to give up the ghost. Then, after trapping the hands of his "doctors" in the viselike finger-print machine, Musty appropriates one of the chief doctors' cigars and makes his departure.

THE MISHAPS OF MUSTY SUFFER (No. 2, "Keep Moving!"—March 8).

Musty gets a job in a grocery store. A female customer makes him show her everything in the place and then buys a five-cent package of crackers. For revenge, Musty eats the artificial grapes on her hat. She catches him at it, throws a basket of apples in his face and leaves. Then a sissy boy buys a ball of yarn for his knitting, and Musty, disgusted at the effeminate qualities of the customer, puts a lighted fire-cracker in the package, with startling results. He meets his match when a cowboy desperado enters and forces him to give up half the contents of the store for five cents.

Soon a drummer happens along. Musty advises the proprietor of the store not to buy from him. This awakens the drummer's ire and he throws a handful of crumpled crackers in Musty's face. Musty, however, has not been idle, and when the drummer puts on his hat to leave, he finds that Musty has filled it full of milk.

After the drummer's departure, Musty decides to have some lunch. By mistake he fills his stomach with tobasco sauce. Naturally he craves water. In trying to get a sprinkling can which is suspended from the ceiling, he pulls down ceiling and all and is consequently discharged.

Leaving the grocery store, Musty goes to a barber shop for a shave, where he is attended by the uneonversational barber, who wears a gag for the protection of his patrons. Musty gets the shave, but the barber puts hair restorer on his face instead of toilet water. When the barber learns that Musty has no money with which to pay for his services, an altercation ensues, during the course of which the barber is arrested and Musty escapes.

Musty next visits a thirst emporium. The proprietor chases a rough customer into the street, and Musty takes charge of the bar and free lunch counter. His attempts at serving free soup to a tough customer are disastrous, and he receives considerable rough handling. During his activities in the saloon he gets his beard saturated with gasoline, and when he gets too near the fire over which the free lunch is steaming an explosion occurs which causes him considerable discomfort, but which also rids him of the troublesome whiskers. Disgusted with his experiences, Musty goes his way.

THE MISHAPS OF MUSTY SUFFER—No. 3, "Hold Fast!"—(March 15).

Musty enjoys all the comforts of a fine home during the owner's absence, and is happily snoozing when a band of desperate burglars arrive, bent on pillaging the mansion. With them they bring a huge packing case in which to carry away their loot. Unable to escape through the door, Musty hides in the packing case. Very soon he is smothered beneath a large cargo of pillows, draperies, rugs, furniture, bric-a-brac and other various and sundry articles. The case is then nailed up and carried, Musty and all, to the burglars' den. There Musty is discovered and held a prisoner till morning.

The leader of the burglars runs across Willie Work, another hobo, and conceive the idea of a prize-fight between the two. They are taken aboard a large barge and told: "Youse guys are going to battle, and the loser gets shot at sunrise." A three-round bout then follows, during which Musty and Willie introduce a number of bits of pugilistic strategy never before seen in the prize ring. The fray ends at the finish of the third round, and the two battlers leave the barge together.

THE MISHAPS OF MUSTY SUFFER—No. 4, "Going Up!"—(March 22).

Musty steals a ride on an automobile rumble

Which City Will Win?

Which City will Lead in the Amount of Contributions to the Motion Picture Campaign for the Actors' Fund of America?

Samuel Goldfish, Chairman Executive Committee, 30 East 42nd St., New York

CHICAGO Committee

Aaron Jones
Active Chairman
W. N. Selig
Treasurer
George K. Spoor
L. K. Van Ronkle
F. M. Brockel
Nat Ascher
Alfred Hamburger
F. W. Schaefer
Marck Heiman
James R. Quirk
Chairman Publicity
Watterson Rothacker
William K. Hollander

Slogan—
"I Will"!!

National Motion Picture Tribute Day Monday, May 15, 1916

PITTSBURGH Committee

Al. W. Cross, *Chairman*
William Moore Patch
Peter Antonopolis
John McAleer
A. W. McClelland
M. Feitler

Slogan—
"We'll Do It"!!

PHILADELPHIA Committee

Slogan—*"Watch Us"!!*

For Manufacturers—	Sigmund Lubin	Reynolds Schwalbe	
	Ira Lowry	J. L. Covington	**—Publicity**
For Exchanges—	J. C. Smith	Stanley Mastbaum	**—For Theatres**
	F. Day	J. McCready	
	I. Buxbaum	W. Burbank	
	J. C. Clark		

Many other big cities will be making announcements of their entry into this interesting contest to foster this humanitarian project in a few days.

Typical Excerpts from Exhibitors' Letters

"Attached find check for 10 per cent of gross receipts of my theatre whether we sell out or not." Ira F. Hay, Elk Lick, Pa.

"I contribute with pleasure to such a worthy cause." W. H. Young, St. Louis, Mo.

"Will book the best features for this date for the cause." Henry C. Brown, Summit, N. J.

"For fifty years I have served in the show business. I have a chance yet and will do all I can for those of the profession who have not." "Joe" H. Brown, Davenport, Iowa

"Glad to donate. Will do everything to make this an unusually big day." L. F. Guimond, Monticello, N. Y.

THE SPIRIT OF ALL AND THE RIGHT SPIRIT

CHECKS SHOULD BE MADE OUT TO THE MOTION PICTURE CAMPAIGN FOR THE ACTORS' FUND AND SENT TO J. STUART BLACKTON, TREAS., LOCUST AVENUE, BROOKLYN, N. Y.

and goes to sleep as comfortably as if he were in a Pullman berth. All goes well until the machine runs over a rock and Musty is cast to earth. He rises and hurls away the offending rock, which strikes the bandaged foot of a gouty passer-by. Musty then calmly resumes his nap in the middle of the road, undisturbed by the passing autos, which miss him by inches only.

Dippy Mary arrives upon the scene, and struck by Musty's unnatural beauty, falls in love with him. The result is that she gives him free reign in her employer's mansion during the latter's absence. A waiter arrives with a splendid lunch, which Musty would have enjoyed hugely had not an expressman dropped a trunk on one of the upper floors, causing the plaster to fall from the ceiling onto the repast. Musty tips the waiter with a large, juicy pie, which he hurls into the face of the menial.

A downy bed in the room tempts Musty. He climbs in and falls asleep. His slumber is punctuated with beautiful dreams, during which he bathes in a bath-tub full of beer and makes the acquaintance of several charming damsels. The dreams are disturbed, however, by the serenades of a "little Dutch band" and Musty is forced to drop water, pieces of furniture and various other missiles to persuade the serenaders to depart.

Resuming his slumber, he dreams of a beautiful maid who tempts him with a bumper of sparkling wine. While pursuing the illusion he falls out of the second-story window and bounds into a passing ambulance, in which he is whisked away.

THE MISHAPS OF MUSTY SUFFER—No. 5, "Look Out Below"—(March 29).

Musty and his friend Willie Work, after a comfortable night's rest in a convenient henhouse set out in search of adventure. They select a mansion with the intention of burglary, but are frightened away by a militant sawbuck. They are summoned by Mme. Cayenne, a jealously guarded wife who promises them a fine lunch if they will mail a letter to her lover. They agree and the lunch is served. Just as they begin to eat, Senor Cayenne returns. Musty dives out of the second-floor window and hangs from the sill. Willie, who fails to escape, is introduced to Senor as Madame's brother from Kokomo, and royally entertained. The lunch is served to him alone although he is loyal to his friend and makes numerous attempts to slip various dainties to Musty, who remains hanging by his hands from the sill. Willie particularly enjoys the nut course, and uses Musty's head to crack the shells. Even the water in the finger bowls appeals to him after he has flavored it with sugar and lemon. At last he takes his departure, and goes to sleep on the lawn of the house in which he has been entertained.

Morning comes and Willie wakes. He discovers that Musty has been hanging all night from a window only a few feet above the ground. The two of them set out together but Willie spies a free lunch sign and decamps. Musty spies a beautiful maiden dressing in front of a window. The maiden, who is not so beautiful when she turns her face toward one sees him peeping and hurls a water pitcher which strikes Musty on the head. Musty takes this as a gentle hint to leave, and so resumes his travels.

Evening brings him to a lodging house, which advertises lodging for three cents and up. Musty enters and is given a resting place on a rope. The same rope is occupied by others whose snoring prevents our hero from slumbering. He complains to the attendant who induces sleep by hitting Musty over the head with a stuffed club.

When the gentle dawn appears Musty makes his way into a private room, to escape the attendant who is putting everybody out in far from gentle fashion. Even here, however, he finds he cannot escape, for a pile driver descends upon his head, knocking him into the exit chute, through which he is rushed into the street, where he collides with a laborer engaged in mixing mortar. The workman is precipitated into his own product, and Musty hastily decamps.

COSMOFOTOFILM CO.

A CHIP OFF THE OLD BLOCK—(Juvenile Film Corporation, March).—Chip, a poor little newsboy, comes out of a picture house and stands in admiration before a card board statue of Charlie Chaplin. While standing there he meets Little Nell and her sweetheart, John. Chip and Nell undergo the proceedings of "love at first sight," much to John's dissatisfaction. Nell gives Chip a penny as John pulls her away. As they continue their journey Chip looks after them, kisses the coin Nell gave him, sits down before the Chaplin statue and dreams.

His dream introduces him in the miniature role of Charlie Chaplin. After a funny experience with Miss Pantaloons, Chip meets Little Nell, who is dressed in a long skirt and poke bonnet. As they sit spooning on a bench John, dressed as a miniature villain, with a high silk hat and swallow tail coat, sees them and becomes enraged with jealousy. He bribes a tramp to steal Nell, and rid him of his rival. The tramp knocks Chip unconscious and runs off with Nell. He turns Nell over to John and then goes off and sits under a tree.

Chip regains consciousness and discovers the tramp under the tree asleep. He ties the tramp to the tree, hits him on the head with a club and thereby wakes him, and forces him to tell where he took Nell. The tramp confesses. Chip soon finds John and Nell struggling. He rescues her but John draws a knife and pursues them.

After a lively chase, Chip turns the tables on John and overpowers him. He then embraces Nell as they stand over the body of John. The scene fades out as they join arms and walk away. The dream ends. Chip wakes up and finds the manager of the theater shaking him. He rubs his eyes, realizes it was all a dream and runs off.

CHIP'S ELOPEMENT (Juvenile Film Corporation—March).—Chip, a newsboy, while sleeping in a newsboys' home, dreams that he is a real grown up moving picture actor. In the course of his dream he drives an auto to the home of Little Nell and induces her to elope with him. While Nell prepares for the elopement, Chip's rival, dressed as a villain, places a bomb on the cylinders of Chip's auto.

As Chip and Nell drive off in the auto the villain jumps on behind and Nell's father pursues with a horse and buggy. Two "cops" try to stop Chip in his flight, but they fail. The villain falls from behind the auto and is picked up by the "cops," who place him in the wagon with "pa." The villain and "pa" renew the chase.

Meanwhile Chip and Nell arrive at the church and are escorted within by Cupid. The villain and "pa" arrive at the church too late. Pa threatens to punish Chip but Cupid consoles him to a degree of forgiveness. He shakes hands with Chip and scorns the villain. As Chip, Nell and "pa" drive through the gates of Chip's new home, a shower of confetti falls in and around the auto.

Then Chip wakes up only to find that the supposed confetti is none other than feathers flying about his bed. Arousing himself more thoroughly he realizes that he is in the midst of a pillow fight. He soon forgets his dream and jumps into the fight. The matron of the home enters. The newsboys, with the exception of Chip, jump into their beds. The matron catches Chip in the act of throwing a pillow. She grasps Chip and spanks him as the scene fades out and the story ends.

CHIP'S BACKYARD BARN-STORMERS—(Juvenile Film Corporation—Two Parts—March).—Chip and his boy companions give a show in a backyard. Scenery is borrowed from a moving picture studio nearby. Attractive posters are displayed in conspicuous places by Cassi, the business manager, and everything is soon ready for the big show. But just before the first act begins Chip realizes that Mose, the most important character, is absent. He authorizes Cassi to go to Mose's home and use his influence toward getting Mose.

Upon arriving at Mose's home Cassi finds that Mose is destined to spend the day at his Mammy's washtub. Cassi pleads to Mammy, telling her how badly Mose is needed at the show, but his pleading proves in vain. As a last hope Cassi volunteers to take Mose's place at the wringer providing Mammy will let Mose go to the show. Mammy agrees; Cassi relieves Mose. Mose takes his dog and starts off for the performance.

Meanwhile Chip has adopted the role of Charlie Chaplin and has been doing several dances with Little Nell "The Leading Lady." After the dances Chip tries to steal the sweetheart of "Fatty," one of the principal characters. As he runs off with the girl Fatty starts after him, but is checked in his pursuit when he falls through the stage. In the midst of great confusion Fatty is helped to his feet and the curtain is drawn just as Mose arrives with his dog.

During the concluding act of a burlesque on "Uncle Tom's Cabin," the story shifts back to Cassi at the washtub. He is beginning to realize the great sacrifice he has made, his patience becomes exhausted. By accident he upsets the basket into which the clothes are being wrung. Mammy becomes suddenly enraged and begins to shake him, whereupon Cassi pushes Mammy into the tub and escapes. Mammy vows vengeance as she pursues Cassi.

While getting ready for the final scene Chip unconsciously nails the stage to the back of Farmer Allen's wagon, which is backed against the fence in the adjoining yard. A few minutes later Farmer Allen gets ready to drive to town. While hitching his horse to the wagon,

FOR EXHIBITORS

In New York State and Northern New Jersey, a high class feature film service at prices within your reach from an exchange which treats you fairly and honestly as you want to be treated. NATHAN HIRSH, the president of this exchange, has been an exhibitor for many years, and hence knows the essentials of the exhibitor's success.

If you wish to reap the benefits of successful experience and if honest and fair treatment carries any weight with you, call or write for our complete list of high-class feature productions, try our service by booking whatever you want, and, like hundreds of other satisfied exhibitors YOU WILL COME BACK.

A FEW OF OUR NEW RELEASES NOW READY

The Mother Who Paid

in five parts. An exceptionally fine picture; one that you will want to repeat.

The Little Orphan

in five parts, featuring the famous child star, Em Germain. Previously under the direction of D. W. Griffith. GOING BIG.

Thou Shalt Not Kill

in five parts, featuring the well-known Rose Coghlan. An appealing story with a good moral.

The Burglar and the Lady

in five parts, with James J. Corbett and petite Claire Whitney. You can't afford to miss it.

Coming

The

"Folly of Sin"

5 Parts

A Problem Play

Pioneer Feature Film Corp.

Nathan Hirsh, Pres.

126 West 46th St., New York City

Phone Bryant 9037

SEND FOR FREE BULLETIN No. 1

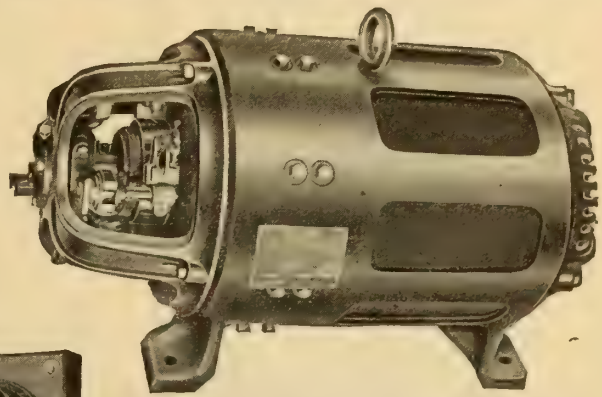
JUST OFF THE PRESS, DESCRIBING THE

HALLBERG 20th CENTURY MOTOR GENERATOR

$249.

ADJUSTABLE FOR ONE 30 TO 70 AMP. D. C. ARC

$20 extra for control for (2) 30 to 40 amp. arcs.—



Weight 475 lbs. Height 15", Width, 15", Length, 30".

For 110 or 220 volts, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $40 extra.

Other Sizes and Styles of All Kinds—Quoted upon Request

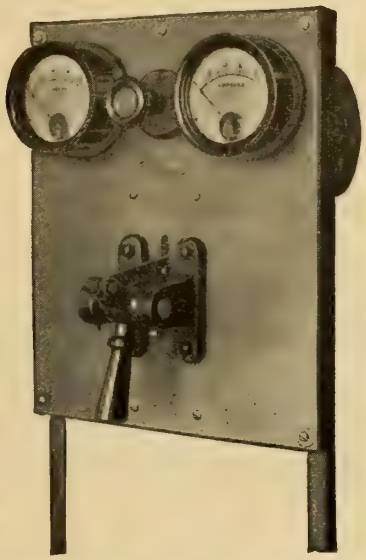
This Perfect 2 Lamp Switchboard

ONLY

$50.

for (2) 30-40 amp. arcs with volt and amp. meters and special field rheostat — No live part on front of board.

18" wide—18" high—10" to 12" from wall. With angle iron legs.



D. W. Griffith's
"THE BIRTH OF A NATION"
New York, N. Y., December 21, 1915.

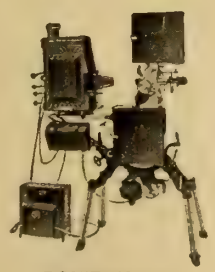
Mr. J. H. Hallberg.

Dear Sir: After a thorough investigation and test of the various Motor Generators and other devices for changing Alternating to Direct Current and for the control of projector arcs, your Hallberg Motor Generators have been adopted as the standard for the shows exhibiting Griffith's Birth of a Nation and Triangle Films.

We are much pleased with the performance and efficiency of your Motor Generators which we have so far installed and shall continue to use more of them from time to time as we require such devices.

Yours very truly,
CECIL B. WOOD,
Electrical and Projection Expert, Griffith's Birth of a Nation and Triangle Film Company.

For Sale by all leading M. P. Machine Distributors



POWER'S 6B

EXHIBITED BY

KLEINE OPTICAL CO.
166 N. State St., Chicago, Ill.

E. E. FULTON CO.
154 West Lake St., Chicago, Ill.

SWANSON & NOLAN
1744 Curtis St., Denver, Colo.

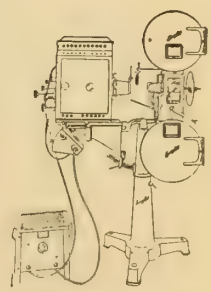
G. A. METCALFE
117 Golden Gate Ave., San Francisco, Cal.

LEWIS M. SWAAB
1327 Vine St., Philadelphia, Pa.

FEATURE FILM & CALCIUM LIGHT CO.
125 4th Ave., Pittsburgh, Pa.

H. J. MANDELBAUM
Columbia Building, Cleveland, Ohio

F. H. THOMAS
691 Boylston St., Boston, Mass.



"SIMPLEX"

I equip your theatre completely; all makes machines, carbons and supplies. Send $2.50 for latest Operators' Book, "MOTION PICTURE ELECTRICITY."

Manufacturer and Main Distributor

J. H. HALLBERG

SWEDISH ELECTRICAL ENGINEER **38 EAST 23rd STREET, NEW YORK, U. S. A.**

mentioned above, Cassi rushes into the show, followed by Mammy. As Mammy gets up on the stage and begins to punish Fatty, who in the role of Simon Legree is beating Mose, who is made up as Uncle Tom, Farmer Allen gets in his wagon on the other side of the fence and starts to drive off. As a result the whole fence and stage are pulled down and Mammy and the characters are drawn out into Farmer Allen's lot. After realizing what has happened Farmer Allen determines to punish the culprits. Mammy pursues Chip, while the Farmer chases Fatty.

All the "kids" in the audience join in the big chase. Fatty and Chip are soon caught. The children all gather round and laugh heartily while poor Chip and Fatty squirm 'neath the hard spanks of Mammy and the Farmer – and thus the story ends.

CHIP'S RIVALS (Juvenile Film Corporation—March)—While coasting down Kelly's Hill a number of boys snowball Mr. Kelly, who seeks revenge by throwing ashes on the hill. Chip and Cassi run Kelly down with their sled. In a rage Kelly pursues them. In the course of the chase the boys cross an ice pond. When Kelly tries to follow he stumbles and falls through the ice. Kelly frees himself from the ice and starts home, while Chip and Cassi end their chase in front of Little Nell's home.

Little Nell invites Chip and Cassi to come to her. They tell Nell of their adventure with Kelly. Meanwhile Kelly goes home and hangs his overalls on the line to dry. While Nell chats with Chip and Cassi, Joe dressed in a new Boy Scout uniform appears upon the scene and attracts Nell's attention.

Kenneth attired in the costume of a cowboy enters and conquers the affection of Nell. Cassi gets an idea and departs. Chip is very much peeved at Nell's attention to him. He demands that Nell give him back the chewing gum which he gave to her. Nell gives him the gum and Chip leaves. In the meantime Cassi has donned an elaborate Indian suit. When he makes his appearance in front of Nell he succumbs to the "Red Feather" and adores Cassi. "Cowboy Kenneth" and "Scout Joe" plot to win back Nell's love. Kenneth tells Joe he has a penny and proposes that they buy Nell some candy.

While Chip passes Kelly's home he sees Kelly's overalls on the line. He knows that all is fair in love and war and fears advances of the foe to "borrow" Kelly's overalls. He also succeeds in obtaining an old coat, shoes and other clothes and disguises himself. Upon arriving at the candy store Kenneth and Joe acquire the confection to win back Nell's love. Stepping on the scale of the store Kenneth gives Joe a penny's weight of the candy and says: "You give her that much and I'll give her this much." Joe becomes peeved but being for the time entertained he gives up the argument and starts off with Kenneth for Nell's home.

In the meanwhile Chip places some red hair upon his upper lip with the "evidence" and has attired himself as a miniature Charlie Chaplin. Back in Kelly's yard Mr. Kelly misses his overalls and starts in the direct Vowing vehemently he starts out to search for the culprit. Upon arriving at Little Nell's home Chip proves to be in Nell's estimation "most finest feathers." When Cassi observes the interesting Chip kicks Cassi into the doll carriage which starts to roll down the street.

Simultaneously Kelly, Kenneth and Joe appear at the gate and are run down by Cassi. When Kelly greets Cassi he (Cassi) points to Chip and says: "He's to blame, he pushed me." Kelly makes a dash for Chip, but Chip dodges him, and escapes. Kelly follows. When Percival saunters forth for his morning walk a negro baby asks the time. Percival, who carries a wrist watch on his ankle, willingly obliges the little colored boy and places his foot upon a wall and looks at the watch upon his ankle. At the same time Chip enters, followed by Kelly. In an effort to catch Chip who ducks under Percival's leg Kelly upsets Percy and they both fall to the ground. They are trodden upon by Cassi, Kenneth and Joe, who continue to pursue Chip. Regaining his feet Kelly continues the chase. When Percival recovers the little colored boy, who has looked on an interested observer, goes up to him and asks: "What time did you say it am?" Percy, thoroughly peeved, pushes the little darky into the street and begins to skip away.

Meanwhile the boys have caught Chip; they hold him until Kelly arrives and begins to spank him. Little Nell appears in the background and looks sadly on while Kelly punishes Chip to the enjoyment of the other "kids." Wiping a tear from her eye, Nell journeys up to Chip just as Kelly brutally throws him into the snow and walks off with the other boys. As Chip lies in the snow and cries, Little Nell bends over him, taps him upon the shoulder and says "Don't cry, Chip, I like you." Chip's sad face brightens into a smile and as the story ends they cuddle close to each other.

We Deliver the Goods

EXTRAVAGANT claims as to the merit of any article inevitably prove a boomerang and react upon those who make them. Ever since the inception of our business it has been our policy to claim what we can easily support.

THAT they will provide a picture superior to that possible on any other known projection surface, other conditions being equal, is the broad and sweeping statement which we make—and can support—in offering

RADIUM GOLD FIBRE SCREENS

OUR representatives who are constantly calling upon exhibitors throughout the country merely show their wares. What the prospective buyer sees upon the occasion of the initial demonstration is invariably sufficient to make a sale if the exhibitor is in the market for a screen.

THE salesman makes no promises which he is powerless to fulfill. He DOES promise superior projection results—and THE RADIUM GOLD FIBRE SCREEN "delivers the goods" from the very first minute of its installation. He DOES give a five-year guarantee—and a reputable company stands back of it.

Write Us Today if You're Interested —We'll Give Estimates and Further Particulars

RADIUM GOLD FIBRE SCREEN INC.

220 W. 42d Street New York City

V-L-S-E, INC.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 17 (February 28.)

Cincinnati.—Big four passenger train is derailed, but telegraph pole prevents cars from falling on their side.

San Francisco.—Naval apprentices at Yerbe Buena Training Station hold battalion and hospital corp drills.

Perrysburg, N. Y.—Children with incipient tuberculosis of the bone are given outdoor treatment at J. N. Adam Memorial Hospital and romp through snow drifts in scanty attire.

Glendora, Cal.—Frank Chance, former Peerless Leader of the Cubs, and later manager of the New York Americans, re-enters baseball as boss of the Los Angeles Pacific Coast League team.

New York.—Children are gathered at a baby conference at the Villard Grant of the New York Diet Kitchen where nurses illustrate the proper methods of caring for them as an illustration to be used during "Better Baby Week."

Chicago.—Military organizations of all sorts march in big preparedness parade.

New York.—Evening gowns, afternoon frocks and negligee of the latest mode are shown in charming fashion section.

Macon, Ga.—The New York Americans begin the baseball training season at their camp at Macon.

Winnipeg, Man.—Canadian troops ready to leave for the front, take part in a farewell parade.

Redondo, Cal.—Work is begun on monster horse-shoed shape pier containing thousands of tons of concrete.

Rockland, Me.—The U. S. S. Pennsylvania, oil-burning dreadnaught, sets new mark in speed trials over measured course.

Pittsburgh, Pa.—Big fire in the suburb of Lawrenceville causes $435,000 loss and threatens entire neighborhood.

Krazy Kat goes wooing in another funny cartoon by George Herriman.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 18 (March 2.)

San Francisco.—Thousands take part in a "one year after" celebration at the Panama-Pacific Exposition in which a baby parade is held and one of the buildings is destroyed by dynamite.

Staten Island, N. Y.—Hundreds of pigs are raised on the model farm of the Farm Colony which supplies all the pork used in charitable institutions maintained by the City of New York.

Miami, Fla.—Motor boats contest in annual meet over the Biscayne Bay course.

New York.—The latest fashions in evening gowns, morning dresses and sport suits.

San Francisco.—Members of the anti-knockers society take old General Gloom out into the Pacific and dump him overboard in a joyous funeral.

Chicago.—Amateur drivers set new marks on big motor speedway.

Miami, Fla.—School children welcome James Whitcomb Riley, the children's poet.

Del Monte, Cal.—The San Mateo polo team defeats Del Monte in annual contest.

Chicago.—Society girls in esthetic dances charm famous Russian dancer.

On French Front in Greece.—Stores of grain and other supplies are brought to the French army, while their cruisers and monitors guard the harbor.

Krazy Kat and Ignatz Mouse appear in a duet "He Made Me [illegible]." A cartoon by Herriman.

THE TWO-EDGED SWORD (Vitagraph—Five Parts—March 27).—The cast: Mary Brooke (Edith Storey); Jed Brooks (Evart Overton); Dorothy Allen (Josephine Earle); Gordon Allen (Robert Gaillard); Farmer Brooks (Logan Paul); Evelyn Langdon (Marion Henry); Mrs. Brooks (Mrs. Nellie Anderson). Authors E. V. Brewster and L. C. Russell. Produced by George D. Baker.

Gordon Allen, a rising young novelist, is obliged to devote all his time to his work to maintain his wife, Dorothy, in the social position she demands. While visiting Evelyn Langdon, her friend in a country town, Dorothy meets Jed Brooks, a big handsome farmer lad, and pretends to be unmarried. Jed's indifference to her charms piques Dorothy and she sets about to accomplish his awakening.

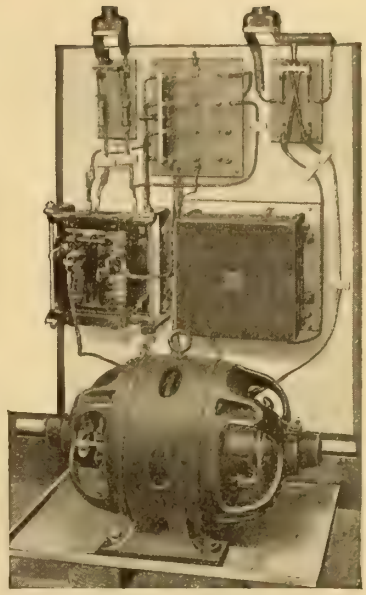
Mary, Jed's sister, idolizes her big brother and intuitively resents the allurements of the boarder. Dorothy accomplishes Jed's awakening and for the first time in his life he kisses a woman. One day during Jed's absence, Dorothy's husband arrives unexpectedly and finding her in the hammock, kisses her, just as Jed returns. There is a fight and then comes the unmasking. Jed's heart is broken. Gordon refuses to forgive his wife, and Mary, realizing

Good Pictures

demand good projection.

Good projection cannot be secured without good light.

Good light is produced by the steady direct current from



Wagner Converter in a prominent Massachusetts Theatre

The Wagner WHITE LIGHT Converter

The Wagner White Light Converter combines the alternating current motor and the direct current generator in a single machine. It is compact and efficient. Maintenance is low. It requires little attention. It is simple to install and simple to operate.

Wagner Quality

You are assured of the best possible projection when you install a Wagner White Light Converter.

Literature upon request. Bulletin 10923

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

L-151

the hurt Jed has received, swears to get even with Dorothy. Jed, unable to bear the tortures of his blasted hopes, shoots himself, and Mary dedicates her life to vengeance.

Ten years later, she is a changed woman and succeeds in getting introduced into Gordon's home as his secretary. She deliberately makes love to Gordon and Dorothy finds her husband and his secretary in each other's arms. Then Mary realizes that she loves Gordon, and realizes that the two-edged sword of revenge has turned in her hand and cut deep. She goes away to the little country home in bitterness.

Some time later, while attending the motor races held in that section annually, Dorothy is dangerously injured and Evelyn slightly hurt by a swerving racing car. They are carried to Mary's home, and shortly after, Dorothy overhears Gordon again confess his love to Mary, and also learns for the first time that Jed died by his own hand because of her (Dorothy's) heartlessness. She is in a critical condition at the time and the shock hastens her death. Before passing away she begs her husband's forgiveness and joins his hand in that of Mary's.

MR. JACK INSPECTS PARIS (No. 6 of "Frank Daniels' Comedies"—Vitagraph—March 27).—The cast: Mr. Jack (Frank Daniels); Paul, his nephew (Garry McGarry); Fifi (Marguerite Forrest). Author, Fred H. James. Produced by C. Jay Williams.

Upon receiving his diploma, Paul Renard, a young medical student in Paris, is cabled $5,000 by his rich uncle, Mr. Jack, of New York, to fit up an up-to-date office. Paul is delighted, but instead of using it for a new office he spends it on "Fifi," a cabaret queen. Uncle sends word that he is coming to inspect the new offices.

Rendered desperate Paul hires a furnished doctor's office on credit. But Uncle decides to arrive a little earlier than stated, in order to have a quiet peep at "gay Paree" beforehand. He does so and through a friend, is introduced to "Fifi." Paul, knowing nothing of this, has hired a bunch of loafers to act as "patients." By chance, Uncle is mistaken for one of the patients. Learning the whole crowd are fakirs, he decides to see the thing through.

Now Paul has never seen his Uncle, and does not recognize him, but Uncle recognizes him. Consequently, Uncle is greatly enlightened as to his nephew's opinion of him. Greatly enraged by the ludicrous incidents which follow, Uncle goes to Fifi for comfort. There Paul finds him and after a grand expose all around, they are both thrown out by the valet, make up and become good friends.

WORLD-EQUITABLE.

PASSERS-BY (Equitable—Five Parts—March 20).—The cast: Peter Waverton (Charles Cherry); Beatrice Dainton (Marguerite Skirvin); Margaret Summers (Mary Charleson); Lady Hurley (Kate Sarjeanston); Peter Summers (Donald Kite). Directed by S. E. V. Taylor.

Peter Waverton is engaged to Beatrice, the orphan niece of his half-sister's (Mrs. Hurley) husband. He is quite a little older than the girl, but she adores him and he is deeply devoted to her. But again and again the memory of Margaret, the woman he had loved and lost, eight years ago, comes to him.

Margaret had been governess at Mrs. Hurley's house. Mrs. Hurley discovered the love between her half brother and Margaret and decided to break up the affair, no matter by what means. Through her lawyer she manager to make it imperative that Peter should go to Europe, and intercepted the note of farewell and explanation that Peter wrote to Margaret.

Mrs. Hurley led Margaret to believe that Peter had deserted her, and dismissed the girl from the house. On Peter's return from Europe, Mrs. Hurley answered his eager inquiries about Margaret's whereabouts by showing him faked-up pictures, letters, etc., which would lead him to believe that the girl had run off with some notorious crook. Peter put detectives on her trail, but it was all to no use. Mrs. Hurley did everything in her power to throw Beatrice and Peter together, the result being the present engagement.

Returning from a ball at his fiance's house, Peter brings into his house two forlorn tramps and wines and dines them, much to their astonishment. As the butler goes to let the tramps out, he finds a strange woman on the doorstep, who has lost her way in the fog. He brings her in, and so Margaret and Peter meet again after eight years. All is explained. Margaret tells Peter of their son, little Peter, who has been her joy in life. When Margaret goes out to work in the daytime, the housekeeper at her boarding house has cared for the little boy. Peter expresses his great desire to see his son. Peter insists upon Margaret's spending the night in the room to which the housekeeper takes her.

In the morning Peter sends one of the tramps he befriended the night before to bring little Peter to him. Margaret encourages the child to be friendly with its father. The tramp takes Peter out for a walk on a wild hunt for rabbits, and the whole household gets upset, thinking the child is lost.

Beatrice and Mrs. Hurley come to take Peter to a reception. Mrs. Hurley is furious to see Margaret with Peter and the whole story of Mrs. Hurley's treachery is told to Beatrice. Little Peter is brought home and Beatrice learns that he is Peter's child. Beatrice gives up Peter, although she knows he still loves her, because both she and Peter realize that his place is with Margaret and his son.

CLARIDGE FILMS, INC.

THE BIRTH OF CHARACTER (Five Parts—March).—An alchemist, about to be burned at the stake, tells his captors that some day the teachings of the alchemists will be generally believed. The alchemist taught that the human character goes through a process of evolution and in the effort to conquer conditions about him, man finds his birth of character.

Harry is in love with Grace. She is the good influence in his life. His companions influence him in the other direction. Large losses at cards make him desperate so that at a dance he is momentarily tempted to steal a diamond-studded hair ornament. The impulse passes immediately and he returns it, explaining that it dropped to the floor and be picked it up. Unfortunately a witness to both the impulse and the quick wit in pulling himself out of the dilemma was Darby, a master criminal. Later Harry is dragged to a gambling joint by his friends; the place is raided through Harry's bitter rival, Arthur Vane, from whom he rescues Alice, a girl who assists her father in the management of the place. All the boys are arrested except Harry, whom Alice saves by means of a secret door. He thus meets her father, who proves to be Darby. This leads Harry to his becoming the tool of Darby, and he is on the downward path.

Harry and Grace become engaged. She does not know the life into which he is drifting. A dealer in objects shows them a valuable necklace. This later is procured by Harry in a successful burglary. He is then sent to a fashionable house-party by Darby to see what loot may be obtained there. Grace is a visitor at the same house party, and it is she who shoots him, not knowing his identity. Discovering who it is she saves him—the wound is

What Is More Important Than Perfect Projection?

EXHIBITORS are realizing more and more the importance of perfect projection. Every day we see evidence of this. It is encouraging and shows that the Exhibition end of the motion picture industry is on a firmer basis than ever. We have contended that perfect projection is the keystone of a theatre's success.

The greatest example of the old axiom, "Penny wise and pound foolish," is the exhibitor who looks for the cheapest. The best should be considered none to good.

THE experience the Kleine Optical Company has gained in handling projection equipment exclusively for over twenty years has proved valuable to thousands of exhibitors. Our engineering department is at your service always and each installation we make has our personal attention following our aim for better projection.

Our stock includes everything for the theater—Everything that has merit. We do not exploit experiments.

EXCLUSIVE EDISON DISTRIBUTORS
EXCLUSIVE SIMPLEX DISTRIBUTORS
DISTRIBUTORS OF POWER'S CAMERAGRAPHS
DISTRIBUTORS OF MOTIOGRAPH MACHINES

In Chicago and tributary territory

OUR COMPLETE CATALOGUE ON REQUEST

KLEINE OPTICAL COMPANY

Incorporated 1897 GEORGE KLEINE, PRESIDENT

DISTRIBUTORS OF MOTION PICTURE THEATER EQUIPMENT

166 North State Street CHICAGO, ILLINOIS

FOR SALE

MOVING PICTURE MAILING LISTS

Only complete one to be had, numbering 24,050; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

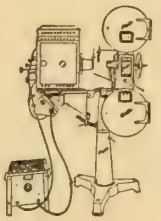
1173 Film Exchanges	$4.00
205 Manufacturers and Studios	1.50
235 Moving Picture Machine and Supply Dealers.	1.50

Write for particulars

Trade Circular Addressing Co.

168 West Adams Street, Chicago

Franklin 1183 Estab. 1880



We Sell

and carry in stock all make machines and moving picture accessories. Five years of uninterrupted success. Originators of prompt shipments. Wise exhibitors consult us. They realize the advantages derived in purchasing from an established organization. Get our 50-page supply catalogue.

THEATRE ACCESSORIES

LUCAS THEATRE SUPPLY COMPANY

ATLANTA GEORGIA

REFLEX

Made in Switzerland.

THE QUALITY CARBONS OF THE WORLD
REFLEX D. C. CARBONS HAVE A SPECIALLY CONSTRUCTED NEGATIVE WITH COPPER COATED CORE

Have you tried REFLEX Carbons?
If not, send in your order now.

¾ x 12 Plain Cored, $10.00 per 100 carbons
⅝ x 12 Plain Cored, 7.50 per 100 carbons
⅝ x 6 Copper Coated Cored, $3.75 per 100 carbons
½ x 6 Copper Coated Cored, 2.75 per 100 carbons

If your dealer cannot supply you with REFLEX carbons, send cash with your order, or instruct us to ship C. O. D., and we will fill sample orders in lots of not less than fifty each in all the above sizes.

Write us for Descriptive Circular

JONES & CAMMACK

SOLE IMPORTERS

Corner Bridge and Whitehall Streets New York City

EXHIBITORS of DIXIE

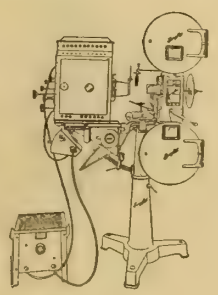
You are invited to the first **MOTION PICTURE TRADES EXPOSITION and GRAND BALL**

EVER HELD IN THE SOUTH

Exhibition and demonstration of latest inventions in motion picture machines, screens, supplies, accessories and everything pertaining to the motion picture business.

CITY AUDITORIUM
ATLANTA, GEORGIA
March 30, 31 and April 1

For further information address
F. W. YOUNG, Secretary
Ansley Hotel, Atlanta, Georgia

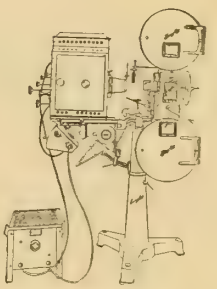


LEADING MOTION PICTURE THEATRES DEMAND

Simplex

because of the

FLICKERLESS PICTURES which it PROJECTS



Simplex — The ONLY MACHINE on which it is possible to set the shutter while the machine is in operation.

Simplex — MACHINES used EXCLUSIVELY by "THE BIRTH OF A NATION" EXHIBITIONS

ALL THE THEATRES IN THE CHICAGO LOOP DISTRICT

THE PACKARD MOTOR CAR COMPANY, Detroit
PHELPS, DODGE COMPANY, New York
BURTON HOLMES, The Traveler and Lecturer.
NATIONAL CASH REGISTER CO., Dayton

AND OTHERS USE

Simplex TRADE MARK PAT'D — PROJECTORS are used in China, Canal Zone, Porto Rico, Hawaiian Islands, Philippine Islands, and in the Army Posts all over the United States and the World.

Simplex TRADE MARK PAT'D — Over 90% of the Film Manufacturers use SIMPLEX in testing their product.

Simplex TRADE MARK PAT'D — PROJECTORS were used at the PANAMA-PACIFIC INTERNATIONAL EXPOSITION BY: U. S. Government, U. S. Steel Corporation, Palace of Education, Departmental Theatres, Nos. 1 and 2, and many others.

MADE AND GUARANTEED BY

Simplex TRADE MARK PAT'D — THE PROJECTOR THAT RECEIVED THE GRAND PRIZE—PANAMA-PACIFIC INTERNATIONAL EXPOSITION.
SEND FOR CATALOG "A"

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

only a scratch, but with scorn tells him she never wants to see him again. Harry then determines to make a man of himself, surrenders, and is imprisoned to pay the penalty of his crime. As an ex-convict he is welcomed only in the underworld. Alice, because she has fallen in love with him, unselfishly determines to help him, goes to Grace, pleads with her to overlook the past and give Harry a chance. Grace finally agrees to do so, and Alice sends Harry to her. He obtains a position and is rapidly demonstrating a real character. Refusing to have anything further to do with crooked work, he is threatened and only saved from trouble by the unselfish Alice. However, he repays this sacrifice with an open and cruel snub when with Grace he meets her on the street. Her love turns to hate. The master willingly lures him to his den, Alice maneuvres to lure Grace to the underworld, also so that she may be a witness to the punishment of her ungrateful lover. The situation works up to the dramatic climax where Darby is about to kill Harry when the police, summoned by Grace through a ruse, break in and she and Harry are saved.

FOX FILM CORPORATION.

A WIFE'S SACRIFICE (March 27).—Peppo and Gorgone, brother and sister, destroy the death certificates of Hannibal and Claudia Palmieri, and lay claim to the fortune of twenty million francs left by the elder Palmieri. They journey to Paris and place their fraudulent case in the hands of a law firm. Reduced to practically their last penny by the cost of the trip, they have to exercise their wits in order to maintain an existence until there can be some adjustment of their claim.

When Count de Mornay, a wealthy diplomat, and his wife return to Paris from India, Peppo and Gorgone, now known as Hannibal and Claudia Palmieri, decide to cultivate their acquaintance. Claudia determines to ensnare the wealthy count if possible and Hannibal is to aid her by besmirching the name of the countess and causing the count to turn against his wife.

The countess, while opening and answering the mail of her mother, Madame de la Marche, comes across a letter from Robert Burel, who claims to be the illegitimate son of Madame de la Marche. Burel demands money on threat of making known his identity to the world. The countess is at first unable to credit the statement of Burel, but she finally decides to see him in person and question him.

While she is on her way to Burel's quarters she is followed by Hannibal Palmieri, who assumes that she is going to see her lover. When the countess, satisfied that Burel is her half-brother, pledges her necklace to obtain the money which Burel demands, Hannibal concludes that she is engaging in the transaction to supply her lover with money.

Hannibal transmits the news to her sister, Claudia, and together they inform the count of what they have learned. The count intercepts the necklace, returns to his apartment and finds the countess and Burel, embracing each other. He demands an explanation from the countess, who makes a supreme sacrifice and remains silent rather than tell the truth and admit the early sin of her mother, Madame de la Marche. The count kills Burel, divorces the countess whom he believes has been guilty of infidelity, and marries Claudia.

After a lapse of time, Pauline, daughter of the count and his first wife, returns from India. She attracts the attention of Hannibal, the count's new brother-in-law, who makes known his desire to marry her. Pauline does not care for Hannibal, but her father insists on the marriage. The marriage contract is about to be signed when Drake, one of the witnesses to be, who is also a government agent, exposes Hannibal and Claudia as impostors, declaring that the real heirs to the Hannibal fortune have long been dead. In the last few scenes of the play the innocence of the real countess is established and Claudia and Hannibal pay the penalty for their sinful conspiracy.

METRO PICTURES CORP.

HER GREAT PRICE (Rolfe Photoplays, Inc.—Five Parts—March 27).—The cast: Agnes Lambert (Mabel Taliaferro); Tom Leighton (Henry Mortimer); Larry, a writer (Richard Barbee); Henry, the Trinity painter (George Fauncefort); Tony, a sculptor (William Cahill); Ruth Beresford (Jeanette Horton); Mrs. Ewing (Ruth Chester). Directed by Edwin Carewe.

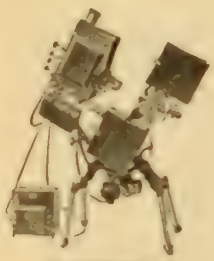
Agnes Lambert, an ambitious young writer, is in the depths of despondence as New Year's Eve approaches. She is deeply in debt and that day three manuscripts were returned which she submitted with hopes to as many magazines for publication. Larry, Tony and Henry, three Bohemians of the artists' quarter in which Agnes lives, invite her to their celebration, but find she is in no mood to join them. They tell her they are going out, but are expecting a friend, Tom Leighton, a wealthy sculptor, just returned from Europe. Larry returns and encourages her, saying she must write a story with "a new twist."

After she is alone Agnes determines to end her life. She is about to raise a drink of poison to her lips when Leigton unexpectedly interrupts her. He is startled and seeks an explanation. Agnes tells him of her consistent failure, and how Fate has always worked against her. Left motherless when a babe, she was adopted by a wealthy woman, with whom she lived until she was thirteen. Then the daughter in the home, her own age, filled with envy and jealousy, demanded that she be sent away. Reluctantly, the mother of the girl carried out her desire.

Agnes then explained how three artists, known as "The Trinity," found a place for her. They were attracted by her ability to weave romances and encouraged her to write. Leighton is strongly interested in the girl's story, and makes a strange bargain with her. He tells her he will advance her $50,000 if she will agree to have her life insured in his favor for that amount. Then at the end of the year if she still considers herself a failure she can carry out her original intention of suicide. She agrees to this remarkable proposal.

During the months that follow Agnes and Leighton see a great deal of each other and both find a strong fascination in being in each others' company. She still finds she is unable to write marketable stories, and Leighton induces her to take up the study of sculpture with him. It is while Agnes is thus engaged that she learns of Leighton's engagement to marry Ruth Beresford, whom he has met in Europe. Ruth is the girl that had cast Agnes adrift from her mother's home several years before. Agnes is broken-hearted and goes to Ruth to ask her to give up Leighton. She arrives at Ruth's home following an accident at a lawn fete in which Ruth is blinded through the explosion of some fireworks. Overcome with pity, she leaves without an explanation. Ruth learns the truth from Leighton later. She leaves him in rage. Leighton hurries to Agnes and confesses his love for her.

Agnes seeks seclusion from her former friends and goes among the poor, administering to them. At the end of the year she returns to the studio to carry out her bargain of death. It is here that the story takes a remarkable "new twist."



POWER'S 6-B

U. S. Metals Refining Company

the largest concern of its kind in America, ordered their entire equipment, consisting of Machines, Special Condensing and Projection Lenses, for their

CHROME N. J., PLANT

They were more than pleased with our projection system and placed an order for their

GRASSELLI, IND., PLANT

for the same outfit.

EDISON SUPER

We Carry It In Stock What Do You Need?

THEY KNOW WE HAVE THE GOODS

Consult Us on Your Projection

We CAN Improve Your Projection

We Equip Motion Picture Theatres Completely

Picture Theatre Equipment Co.

19 West 23rd St. New York

PROJECTION ENGINEERS
Consult Us for Model Projection

158 Pearl St. Buffalo, N. Y.

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

SITUATIONS WANTED.

LIVE WIRE—Expert manager, operator, booker. Nine years' vaudeville and moving picture experience. Sidney, care M. P. World, N. Y. City.

EXPERT CAMERAMAN—Travel, features, studio lighting, experienced negative developer, printer; go anywhere. Address Industrial, care Moving Picture World, Chicago, Ill.

CAMERAMAN—Expert—excellent outfit. At liberty, willing to travel, highest references upon request. Salary minor consideration. A. K., 353 Schenck Ave., Brooklyn, N. Y.

OPERATOR—Electrician, thoroughly experienced, four years steady, any machine, desires change of position, better class theaters only. Replies to R. F. A., care Moving Picture World, N. Y. City.

EXPERIENCED CAMERAMAN—Have complete professional outfit. Will go anywhere. Correspondence solicited. Chas. H. Balsley, Box 844, Connellsville, Pa.

EXPERIENCED—Laboratory manager qualified for any branch of the motion picture finishing plant. Understanding color photography thoroughly. J. T., care M. P. W., New York City.

MANAGER—At liberty after April 2. Thoroughly competent, experienced and reliable. Will consider "only" a large house. At present managing Vitagraph "Battle Cry of Peace" in Cincinnati, Ohio. Address R. N. LeF., care Music Hall, Cincinnati, Ohio, or Box 35, Lebanon, Ohio.

CAMERAMAN—Desires position. Has representative references; complete outfit. Accept moderate salary. Address French Cameraman, care M. P. World, N. Y. City.

EXPERIENCED—Musical director (piano) at liberty. Vaudeville or pictures. Good library. Member, 310 A. F. M., New York City. Chas. R. Hirst, Jamestown, N. Y.

HELP WANTED.

AGENTS WANTED—Special proposition, 101 Ranch new feature. Bond and reference. Address K. L. Williams, Bliss, Okla.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

WILL RENT THEATERS IN TOWNS NOT OVER ONE HUNDRED MILES FROM NEW YORK. SEATING CAPACITIES MUST EXCEED SIX HUNDRED. WILL BUY LEASES OR WILL BUY PROPERTY OR WILL RENT BUILDINGS ALREADY COMPLETED AND IN OPERATION, OR, IF YOU CONTEMPLATE BUILDING ONE, WILL RENT IT FROM YOU. WRITE OR WIRE, BUT DO NOT CALL IN PERSON UNTIL APPOINTMENT IS MADE. WALTER ROSENBERG, SAVOY THEATER, 112 WEST 34TH ST., N. Y. CITY.

THEATERS FOR SALE OR RENT.

FOR SALE—Moving picture theater in live town of 7,000. Eastern N. C.. Capacity 300. Finest equipment. Now doing excellent business. Only one other house. Best reason for selling. Box 416, Washington, N. C.

LIFETIME'S OPPORTUNITY to purchase one of the largest, most handsome and profitable movies in State of Ohio, town of 20,000. Running 7 days and 7 nights week. This magnificent money maker is positively worth $75,000. On account of personal reasons our client will sacrifice for $20,000; $10,000 cash, balance can be arranged. Ten year lease. Modern equipment. Everything of the latest. Weekly expenses about $375. Weekly receipts for the last 18 weeks average $975-1,400. Week's or month's trial will be given to satisfy you beyond a doubt that this is the best money maker of the season. This offer stands good for fourteen days. After that date price will advance $5,000. Lewis, Moving Picture Broker, 580 Ellicott Square, Buffalo, N. Y.

MOVIE—Town of 24,000 in New York State. Running six days and six nights week. Admission five and ten cents. Cheap rent; good lease. 950 upholstered opera chairs. Stage 25 x 30 ft. Fans, piano; four piece orchestra. Weekly expenses about $373. Weekly receipts $450-$600. Playing Paramount, Bluebird and Fox Features. Positively worth $10,000; price $8,000. Lewis, Moving Picture Broker, 580 Ellicott Square, Buffalo, N. Y.

MOVIE—Binghamton, N. Y. Seating and standing capacity about 500. Running 6 days and 6 nights week. Five and ten cents admission; completely equipped; weekly expenses about $100; receipts $145-$200. Price $2,200; $1,500 down. Lewis, 580 Ellicott Square, Buffalo, N. Y.

MOVIE—Brick, best location, fully equipped, seating 500. Greenwich, Conn. Sell or lease building. Equipment $1,500. Star Theater, [illegible] N. Y. City.

MOVIE—Lively town in State of Ohio; seating and standing capacity about 350. Ten cents admission. Cheap rent. Long and favorable lease. Running 7 days and 7 nights week. Playing Paramount and Universal films. Weekly expenses about $180. Profits $70-$100 week, according to weather. Actually worth $10,000, price $7,000. Lewis, Moving Picture Broker, 580 Ellicott Square, Buffalo, N. Y.

PHOTOPLAY & VAUDEVILLE HOUSE—The leading theater in town of 45,000 State of Pennsylvania. Seating capacity 1,375. Admission 10-20-30-50c. Running six days and six nights week. Five piece orchestra; exhaust fans; two 6A Power's machines. Stage 60x40 ft. General Film service. Weekly expenses about $1,000. Receipts about $1,400. This is one of the most beautiful houses in the State. Can only be appreciated when seen. Price $19,000; $10,000 cash, balance to be arranged. Investigate. Lewis, Moving Picture Broker, 580 Ellicott Square, Buffalo, N. Y.

EQUIPMENT WANTED.

WANTED—Ft. Wayne compensarc, 60 cycle 220 V, in first class condition, cheap at once. R. A. Shobe, Kentland, Ind.

WANTED—200 to 300 upholstered or veneer opera chairs, also 300 wood folding chairs. Amusements, care M. P. World, New York City.

TENT WANTED—Used M. P. Tent 35 x 70 ft., must be in good condition. Complete with poles and stakes. Describe fully. A. E. B., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theatre Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

FOR SALE—Power's 6, just overhauled; Sterling economizer (new), muslin screen. Several other big bargains. C. T. Jones, Loudonville, Ohio.

3,000 OPERA chairs, steel and cast standards, from sheriff sales, factory close outs, etc.; from fifty cents up. I can save you half. J. P. Redington, Scranton, Pa.

FOUR Power's 6a, never used, complete, $240. Three No. 6 overhauled, in first-class shape, $125. One No. 5, all complete, $50. J. P. Redington, Scranton, Pa.

OPERA AND FOLDING CHAIRS—Large stock of slightly used at less than half. 800 green plush upholstered, $1.25 each. 200 leather, $1.50. Veneer, 65c up. Maple wood folding chairs, new 40c. each. Atlas Seating Co., 10 East 43d St., N. Y. City.

NEW STANDARD—Power's 5, 500 chairs, booths. Bargain new chairs. Empire Business Exchange, Corning, N. Y.

FOR SALE—Two hundred and fifty (250)-theater seats, will be sold at once at great sacrifice. No speculators need answer. Idle Hour Theater, Hamburg, N. J.

CAMERAS, perforators, printers, tripods, projectors, developing outfits, polishers, rewinders. Special filming, private screening. Titles, Zeiss lenses, optielectromechanical repairing. Eberhard Schneider, 219 Second Ave., N. Y. City.

CHAIRS—5,000 in stock, as low as 50c each. We can save you money on chairs. Write us for particulars. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

FOR SALE—Complete traveling outfit used for about one year by one operator, excellent condition. Power's Cameragraph No. 6A Model No. 628, Mechanism Nos. 6706-9646. Rheostat 220 volt adjustable grid. Loop Setter. 2¼" E. F. Motion Picture Lens Tube, 10" E. F. Stereo Lens. 4" E. F. M. P. Lens. 16" E. F. Stereo Lens. Included with original equipment of machine. 3 Traveling Trunks (2 Special make by Taylor & Co., Berry Trunk). Duplex curtain (Brenlin) on roller 16' x 12', traveling case for curtain, extra three wing shutter, extra Rheostat, extra Johnston adjustable Lens M. P., extra (R. T. Film Ex.) Lens Tube, extra (Feature Film & Cal. Light Co., Pittsburgh) Lens, extra (Feature Film & Cal. Light Co., Pittsburgh) Lens. 300 feet asbestos covered cable at 7c. Total $516.55. This complete equipment is offered at $250.00. Address R. B. C., care M. P. W., New York City.

REBUILT—1911 Motiograph, with outside shutter same as new; big bargain at $75. Arthur Close, 1120 Branson St., Marion, Ind.

POWER'S 6A—Machines fully equipped—first-class condition; one at $165.00, one at $175.00, and one at $195.00. A full line of used machines and theater equipment at bargain prices. Write us today. Crescent Film Co., 170 W. Washington Street, Chicago, Ill.

MIRROR SCREENS—Second hand. Have all kinds second hand scenery. Bailey Scenic Studio, Box 416, Troy, N. Y.

HAVE—A road outfit fully equipped, Power's 5 Head, gas outfit, etc. Will sell cheap for cash. John Robinson, care Economy Film Service Co., 168 W. Washington St., Chicago, Ill.

TRANSFORMER—Standard adjustable 110 volts. Perfect condition, used one month. Any reasonable offer accepted. Perfect, [illegible] N. Y. City.

"AMBERLUX LENS FILTERS" begin where Gold Fibre screens leave off. Gold Screens eliminate 10% of EYE STRAIN—"AMBERLUX FILTERS" eliminate 90%. Let me prove it. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

GUARANTEED REBUILT MACHINES—1908 Motiograph—$60; 1913 Motiograph—$90. Power's No. 6A—$150. Edison TypeB—$75. 1911 Motiograph—$75. Simplex Motor Drive—$250. Edison Exhibition—$65. Power's No. 5—$65. Going Quick. Rush your order. Amusement Supply Company, 160 No. Fifth Ave., Chicago, Ill.

CAMERAS WANTED.

WANTED—Motion picture camera for cash. Professional, any condition, any price. Address H. R. H., care M. P. World, N. Y. City.

CAMERAS FOR SALE.

NEW MODEL NO. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

SAVE MONEY—Bargains in new and second-hand cameras and tripods. Vistas, $60, F.3.5 lens. Write for price lists. Ray, 326 Fifth Ave., N. Y. City.

FOR SALE—Camera, tripod cases 4, magazines, trick attachments—complete prof. outfit $250 C. O. D. Examination privilege; send small deposit. Cameraman, 1946 Effie St., Los Angeles, Cal.

FILMS WANTED.

WANTED—In large lots, features, all lengths and singles. Must be in good condition with posters. M. D. Sikawitt, 729 7th Ave., N. Y. City.

WE WANT—To buy features, 5 and 6 reelers. Tell us what you have and price in first letter. Acme Feature Film Co., 172 W. Washington St., Chicago, Ill.

WANTED—Chaplin and Keystone comedies, any length—also miscellaneous European war scenes. Submit list with prices and conditions to Feature Film Company, 27 E. 7th St., St. Paul, Minn.

FILMS FOR SALE OR RENT.

HAVE A LOT of film for sale cheap. Let me know what you can use. I buy and sell. Wm., Orr, 172 W. Washington St., Chicago, Ill.

OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

1,000 Single reels American and foreign subjects at $3.00, in first-class condition. Try one or two and be convinced of the condition. Cash with order. Federal Feature Film Co., 119 East 23d St., N. Y. City.

NEMESIS or 19 Down Express, 3 reels, lot paper, $25; Dagmar, 3 reels, lot of 1, 3 and 6 sheets, $25. Red Rose of the Apaches, 3 reels, heralds and some paper, $35. Power's 6 machines, $85. Edengraph, all complete, $40. Edison, all complete, $40; 25 per cent. with order, balance C. O. D., privilege examination. Chaplins, $30 and $35 per reel. Liberty Film Rental Co., Pittsburgh, Pa.

FEATURES—Two, three, four and five reelers in A-1 condition from $18 to $100. 500 single comedy, drama and western from $1.50 to $6 each. Send for list. Hatch Co., 284 Market St., Newark, N. J.

LEADER—While it lasts—new film (black leader) never run $5.50 per 1,000 ft. Evans Film Mfg. Co. 416-22 W. 216th St. N. Y. City.

FOR SALE—Three reel features with original lobby displays, $25 each. "Tracked by Wireless," "Zigomar," "Tiger Lily," "Pit and Pendulum," "Cycler's Last Lap," "Dawn of Tomorrow," "In Touch With Death." Barney Film Brokers, 5 So. Wabash Ave., Chicago, Ill.

GOING OUT of the exchange business, will sacrifice 150 reels of 2-3-4-reel features, with plenty of paper. Act quick. Address Enneff, care M. P. World, N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

"WURLITZER STYLE K" Organ for sale. Cost $4,500. Instrument is in use at the Majestic Theater in Dayton, Ohio. Will sell cheap. Address H. H. B., 15 E. McMillan St., Cincinnati, Ohio.

NEW PIANOS at great sacrifice in price. In order to make room for manufacture of phonographs, will sell 61 new pianos of discontinued style at low factory price. Instruments all new, fully warranted 25 years. Will send on approval. Write at once for catalog and price. The Compton-Price Piano Mfg. Co., Coshocton, Ohio.

MISCELLANEOUS.

CARTOON ADVERTISING FILM made to order. Agents wanted. Price 25c foot upwards. Ray, 326 Fifth Ave., N. Y. City.

100 PORTRAITS of Leading Movie Stars. Set complete, 25c. postpaid. J. M. Harris, 228 Dinwiddie St., Pittsburgh, Pa.

NOTICE—Manufacturers' samples of Fam[illegible] vies. Liberal [illegible]

INDEX

TO CONTENTS

Advertising for Exhibitors..... 73
After South American Trade..... 84
Aitken Returns from Coast..... 96
"Alias Jimmy Barton" (Biograph)..... 98
An Atlanta Screen Club..... 123
Another Censor Bill..... 58
Art of the Moving Picture..... 72
At Leading Picture Theaters..... 90
Australian Notes..... 68
"Austria at War" (Raver)..... 103

"Battle of Truth, The" (Biograph)..... 98
Beyfuss Returns to Coast..... 90
"Boob Weekly, The" (Pathe)..... 98
"Branded as a Thief" (Pathe)..... 99
"Brigadier Gerard, The" (Red Feather)... 102

Calendars of Daily Program Releases..130, 132
Censor Bills in Congress..... 57
Charleson, Mary..... 93
Chicago News Letter..... 85
Comments on the Films..... 105
Co-operation Agreement..... 129
Co-operative Advertising..... 121

"Devil, the Servant and the Man, The" (Selig)..... 97
Dillon, Jack, Vogue Director..... 70
"Dollars and the Woman" (Lubin)..... 100
"Driftwood" (Raver)..... 103

Elgin Censors Resign..... 124
Essanays for April..... 84
Exhibitors on Screen Comedy..... 61

Facts and Comments..... 55
"Fortunate Youth The" (Raver)..... 103
Freuler Discusses Brisbane's Speech..... 61
Funeral of "Daddy" Manley..... 94

Gaumont Leon, Visits America..... 95
German Trade Notes..... 71
Gilday Gets Interest in Willis Wood..... 90
Glen Island for Pictures..... 62
"Gold and the Woman" (Fox)..... 99
Growth in Washington..... 117
"Gulf Between, The" (Lubin)..... 100

"Her Great Price" (Rolfe Metro)..... 98
Horsley Drops in on New York..... 60
Horsley Releases for April..... 66

Illinois State League..... 92
Interesting Vitagraph Program..... 91

Kentucky Bills Die..... 119

Lafayette, Ind., Sunday Trial..... 125
List of Current Film Release Dates, 166, 168, 170
"Little Meenas Romance" (Fine Arts)..... 101
London Trade Notes..... 69
"Lost Bridegroom, The" (Famous Players) 104

Manufacturers' Advance Notes..... 108
Meighan, Thomas, with Lasky..... 70
Merger of Film Companies Rumored..... 65
"Millionaire's Son, The" (L-KO)..... 102
Milwaukee's Better Film Movement..... 124
Motion Picture Exhibitor, The..... 92
Motion Picture Photography..... 82
Music for the Picture..... 83
Myll, Louis, Comedy Producer..... 63
"My Partner" (Mutual)..... 102

New Boston Fire Laws..... 114
News of Los Angeles and Vicinity..... 87
New Richardson Handbook, The..... 57
Notes of the Trade..... 113

Observations by Man About Town..... 67
One More in New Orleans..... 122
Opening of Brooklyn Rialto..... 58
Oppose Sunday Shows..... 59

Paris, Texas, Censorship..... 126
"Passers By" (World Film)..... 99
Pavlowa Film on State Rights..... 94
Photoplaywright, The..... 76
Pictures or Pulp..... 63
Picture Theaters Projected..... 113
Poster Case in Ontario..... 115
Press and Screen..... 56
Projection Department..... 77

Queen Theater, Wilmington, Del..... 65

Raver Corporation Offerings..... 103
Raver Has a Studio..... 60
"Red Circle, The" (Pathe)..... 99
Reviews of Current Productions..... 97

Selig General Film Releases..... 63
"Social Pirates" a Special..... 91
Stories of the Films..... 134
Subscription Tickets..... 116
"Supreme Sacrifice, The" (World Film).. 99
"Supreme Temptation, The" (Vitagraph).. 101

"Tangled Hearts" (Bluebird)..... 101
Tennessee Sunday Laws..... 118
Three Laskys for April..... 95
Ticker Scalpers Tax..... 127
Triangle Program..... 101
Trying Ohio Sunday Laws..... 120
Two and Three Reel Biographs..... 27
Two Lubin Offerings..... 100
Two Theater Transfers..... 128
Two World Film Offerings..... 99

Universal Ball is Gay Affair..... 66

Vitagraph's New Publicity Staff..... 59

"Waifs" (Inc.)..... 101
Want Federal Tax Abolished..... 90
War Pictures from Three Fronts..... 64
"When Things Go Wrong" (Kalem)..... 97
Webster Opens in St. Louis..... 122
World-Equitable Roster..... 98

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack..... 161
Speer Carbon Co..... 165

CHAIR AND SEATING MANUFACTURERS.
American Seating Co..... 177
Steel Furniture Co..... 177

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co..... 174
Calehuff Supply Co., Inc..... 174
Fulton, E. E..... 151
General Electric Co..... 177
Globe Ventilator Co..... 173
Hallberg, J. H..... 157
Hertner Electric & Mfg. Co..... 151
Hommel, Ludwig & Co..... 144
Kleine Optical Co..... 160
Lucas Theater Supply Co..... 161
Northwestern Motion Picture Equip. Co.... 176
Picture Theatre Equip. Co..... 162
Porter, B. F..... 176
Speed Controller Co..... 151
Stern Mfg. Co..... 176
Strelinger, Chas. A..... 148
Swaab, Lewis M..... 172
Typhoon Fan Co..... 177
Universal Motor Co..... 174
Wagner Electric Mfg. Co..... 159

FILM EXCHANGES.
Bradenburgh, G. W..... 172
Central Film Co..... 151
Keefe, Eugene F..... 176
Strassberg, A..... 150
Pioneer Feature Film Corp..... 156
Wisconsin-Illinois Feature Release Co..... 142

LENS MANUFACTURERS.
Gundlach-Manhattan Optical Co..... 175

MANUFACTURERS OF MOVING PICTURES.
All Features Booking Agency..... 9
American Film Co., Inc..... 45
Biograph Co..... 30, 130
Bluebird Photoplays, Inc..... 6-7
Clara Kimball Young Film Corp..... 10
California Motion Picture Co..... 142
Claridge Films, Inc..... 167
Dominion Exclusives, Inc..... 167
Eagle Film Mfg. & Producing Co..... 149
E. & R. Jungle Film Co..... 176
Eskay Harris Feature Film Co., Inc..... 32
Essanay Film Mfg. Co..... 3, 28-29, 33-34
Famous Players Film Co..... 11
Gaumont Co..... 42
General Film Co..... 19, 31
Great Northern Film Co..... 176
Hepley Naval Productions..... 133
Ivan Film Productions..... 145
Kalem Co..... 26-27, 54
Kleine George..... 41
Knickerbocker Star Features..... 21
Lasky, Jesse L., Feature Play Co..... 12
Lewis, Sol. L..... 131
Lubin Mfg. Co..... 22
Metro Pictures Corp..... Colored Insert
Moss, B. S. M. P. Corporation..... 46
Oliver Morosco Photo Play Co..... 13
Paramount Pictures Corp..... 14-17
Pathe Exchange, Inc..... 47, 51
Raver Film Corp..... 18
Rolin Film Co..... 142
Selig Polyscope Co..... 23
Signal Film Corp..... 44
Sterling Camera & Film Co..... 142
Thanhouser Film Corp..... 2
Triangle Film Corp..... 146-47
Universal Film Mfg. Co..... 4-5, 8
Vim Comedies..... 20
Vitagraph Co. of America..... 24-25
V-L-S-E, Inc..... Colored Insert
Vogue Films, Inc..... 43
World Film Corp..... 52-53

MISCELLANEOUS.
Automatic Ticket Selling & C. R. Co..... 154
Bioscope, The..... 171
Botanical Decorating Co..... 171
Caille Bros..... 177
Cine Mundial..... 177
Classified Advertisements..... 163
Corcoran, A. J..... 144
Eastman Kodak Co..... 172
Erbograph Co..... 177
Evans Film Mfg. Co..... 176
First Nat'l M. P. Exposition..... 143
Grinden Art Metal Co..... 171
Gunby Bros..... 145
Il Tirso Al Cinematografo..... 176
Kassel, M..... 145
Kinematograph Weekly, The..... 145
Kraus Mfg. Co..... 150
MacMahon, Henry..... 142
Manuscripts Universal..... 144
Motion Picture Campaign..... 155
M. P. W. Circulation Coupon..... 174
M. P. W. Anti-Censorship Slides..... 177
M. P. Directory Co..... 174
Moore, Wm. N..... 177
National Ticket Co..... 138
N. Y. City & State Exhibitors..... 141
N. Y. Film Laboratories, Inc..... 151
Pacific Tank & Pipe Co..... 148
Pan American Film Service..... 150
Richardson, E. H..... 173
Richardson's Handbook..... 178
Rothacker Film Mfg. Co..... 140
Sosman & Landis Co..... 176
Standard Motion Picture Co..... 142
Third Internat'l M. P. Exposition..... 152-53
Trade Circular Addressing Co..... 161
Underwood Typewriter Co..... 169
Young, F. W..... 161

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co..... 150
Universal Camera Co..... 144

MUSIC AND MUSICAL INSTRUMENTS.
American Photo Player Co..... 148
Harmo Pipe Organ Co..... 176
Schirmer, G., Inc..... 173
Seeburg, J. P., Piano Co..... 142
Simon, Walter C..... 176
Sinn, Clarence E..... 151
Symphony Player Co..... 173
Wangerin-Weickhardt..... 142

POSTERS AND FRAMES.
Dick Brady Poster Rental Co., Inc..... 175
Goes Lithographing Co..... 177
Monger & Ring..... 177
Newman Mfg. Co..... 144

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mch. Co..... 148
Enterprise Optical Co..... 172
Power, Nicholas, Co..... 180
Precision Mch. Co..... 161

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc..... 174
Gold King Screen Co..... 174
Minusa Cine Products Co..... 169
Radium Gold Fibre Screen, Inc..... 158
Satin Gold Fibre Screen, Inc..... 171
Simpson, A. L., Inc..... 150

STEREOPTICON SLIDES.
Simpson, A. L., Inc..... 150

THEATRICAL ARCHITECTS.
Decorators' Supply Co..... 175
Kinsila, Edw. Barnard..... 173

PLAIN FACTS AND TO THE POINT

ABOUT

Speer Carbons

Clarion, Pa., January 12th, 1916.

Gentlemen:—

Replying to your letter as to our opinion of "Speer Carbons" will say that we are more than pleased with them for three reasons:—First, they are cheap in price. For the past year we have been paying practically double your price for carbons. Second, they furnish a fine light, enabling us to project a clear, white picture. The carbon at all times seems to burn evenly without any of that "sputtering" effect. Third, they last far longer than any other carbons used by us. By actual test, on our Power's 6-A, one of your 5/8 x 10" carbons with 40 AMP. D. C. currents passing through it, lasted 10 hrs. and 8 min. The last three hours, carbon savers were used. Without question, our future orders will be for Speer Carbons.

Yours truly,
Orpheum Theatre,
L. V. Hepinger, Mgr.

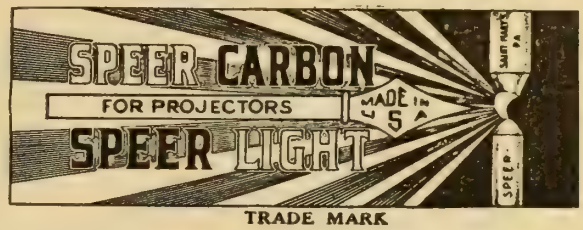
(Copy)

Please do not delay—Place *your* orders early!
Recommended by All Particular Operators

NET CASH PRICES

½ x 12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16 x 12, cored, pointed both ends, $40.00 per M. (1,000) in a case)
⅝ x 12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾ x 12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞ x 12, cored, pointed one end, $115.00 per M. (500 in a case)
1 x 12, cored, pointed one end, $150.00 per M. (500 in a case)

Sample Orders for 100 Carbons filled at 10% Advance on above Case Lot Prices



TRADE MARK

Speer Carbons are absolutely guaranteed to give satisfaction or money back

Speer Carbon Company Dept. "W"

(Makers of Carbons for Electrical purposes during the past 25 years)

St. Marys, Pa.

For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. Hallberg, 36 East 23rd St., New York, N. Y.
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kleine Optical Co., 166 N. State St., Chicago, Ill.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 130, 132.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Mar. 8—Number 10 (Topical).
Mar. 15—Number 11 (Topical).
Mar. 22—Number 12 (Topical).
Mar. 29—Number 13 (Topical)
Apr. 5—Number 14 (Topical).

BIG U.

Mar. 2—Shackles (Drama).
Mar. 16—The Fatal Introduction (Three parts—Drama).
Mar. 23—On Dangerous Ground (Drama).
Mar. 30—No release this day.
Apr. 6—Hungry Happy's Dream (Comedy).

BISON.

Mar. 4—The One Woman (Three parts—Smuggling—Drama).
Mar. 11—The Quarter Breed (Three parts—Western—Drama).
Mar. 18—The Iron Rivals (Two parts—Railroad—Drama).
Mar. 25—Monna Vanna (Three parts—Dr.).
Apr. 1—The Night Rider (Two parts—Western—Drama).
Apr. 8—Behind the Mask (Two parts—Dr.).

GOLD SEAL.

Mar. 7—The Winning of Miss Construe (Three parts — Human - Interest - Comedy Drama).
Mar. 14—Born of the People (Two parts—Society—Drama).
Mar. 21—The Madcap Queen of Crona (Two parts—Comedy—Drama).
Mar. 28—Lady Raffles Returns (Two parts—Detective—Drama).
Apr. 4—Lord Jeffy Arrival (Adventure No. 5. The League of the Future—Three parts Detective—Drama).

IMP.

Mar. 3—The Hoax House (Two parts—Comedy—Drama).
Mar. 7—Sunlight and Shadows (Western—Drama).
Mar. 10—The Doll Doctor (Two Parts—Modern—Drama).
Mar. 14—Her Invisible Husband (Comedy).
Mar. 17—Paterson of the News (Two parts—Newspaper—Drama).
Mar. 21—Ain't He Grand? (Comedy).
Mar. 24—The Crimson Trail (Two parts—Dr.).
Mar. 28—The Gasoline Habit (Comedy).
Mar. 31—Scorched Wings (Three parts—Dr.).
Apr. 4—The Town That Tried to Come back (Comedy).
Apr. 7—The Poet's Progress (Two parts—Comedy—Drama).
Apr. 7—The Dare-devils of War (Two parts—War—Dr.).
Apr. 9—Mignonette (Two parts—Drama).

JOKER.

Mar. 4—No release this day.
Mar. 11—No release this day.
Mar. 18—Muchly Married (Comedy).
Mar. 25—It Nearly Happened (Comedy).
Apr. 1—The Tale of a Telegram (Comedy).
Apr. 8—His Highness the Janitor (Comedy)

LAEMMLE.

Mar. 5—The Disastrous Dardanells Expedition (Special release).
Mar. 5—The Blackmailer (Drama).
Mar. 8—The Windward Anchor (Drama).
Mar. 9—Lavinia Comes Home (Two parts—Heart-Interest—Drama).
Mar. 15—Lonesomeness (Drama).
Mar. 16—No release this week.
Mar. 19—No release this week.
Mar. 22—The Desperado (Drama).
Mar. 23—The Secret Foe (Two parts—Dr.).
Mar. 26—No release this day.
Mar. 29—The Blackmailer (Drama).
Mar. 30—A Fool's Gold (Three parts—Dr.).
Apr. 6—The Eyes of Fear (Two parts—Dr.).
Apr. 9—Bill's Wife (Comedy).

L-KO.

Mar. 12—No release this day.
Mar. 19—Live Wires and Love Sparks (Three parts—Comedy).
Mar. 22—Scars and Stripes Forever (Two parts—Comedy).
Mar. 26—A Friend—But a Star Boarder (Comedy).
Apr. 2—Caught on a Skyscraper (Two parts—Comedy).
Apr. 5—For the Love of Mike and Rosie (Three parts—Comedy).
Apr. 9—No release this day.

NESTOR.

Mar. 10—When Lizzie Disappeared (Comedy).
Mar. 13—The Deacon's Waterloo (Comedy).
Mar 17—Across the Hall (Comedy).
Mar 20—Love and Vaccination (Comedy).
Mar 24—The Wrong Bird (Comedy).
Mar 27—The Janitor's Busy Day (Comedy).
Mar 31—He Almost Eloped (Comedy)
Apr 3—How Times Do Change (Comedy).
Apr 7—A Leap Year Tangle (Comedy).

POWERS.

Mar. 11—Uncle Sam at Work, No. 12 "The Heart of a Nation" (Educational).
Mar. 16—Sammie John-in, Strong Man (Cartoon—Comedy).
—Safety First (Educational).
Mar 18—No release this day
Mar 23—A Teyland Mystery (Novelty).
—Arabian Oddities (Educational).
Mar. 25—No release this day.
Mar 30—Between Midnight (Comedy).
Apr 1—A Serpent in the House (Comedy).
Apr 6—The Dance of Love (Novelty).
Apr 8—No release this day.

RED FEATHER PHOTO-PLAYS.

Mar. 13—Terence O'Rourke in "The Pool of Flame." (Five parts—Drama)
Mar. 20—Drugged Waters (Five parts—Dr.).
Mar 27—Answer (Five parts—Drama)
Apr. 3—Two Men of Sandy Bar (Five parts—Drama)

REX.

Mar. 7—No release this day.
Mar. 9—The Dumb Bandit (Drama).
Mar. 12—His Brother's Pal (Two parts—Detective—Drama).
Mar. 14—The Bold Bad Burglar (Comedy—Drama)
Mar 17—The Cry of Erin (Drama).
Mar. 19—Behind the Curtain (Drama)
Mar 21—The Phantom Thief (Drama).
Mar. 26—A Social Outcast (Three parts—Dr.).
Mar. 28—There's no Place Like Home (Drama).
Apr. 2—Her Sister's Sin (Drama).
Apr. 4—No release this day.
Apr. 7—The Still Voice (Drama).

VICTOR.

Mar. 12—Love Spasms (Comedy).
Mar 15—Orders Is Orders (Two parts—Dr.).
Mar. 24—No release this day.
Mar 29—The Model Husband (Two parts—Comedy).
Mar 31—No release this day.
Apr. 5—The Little Fraud (Drama).

UNIVERSAL SPECIAL FEATURE.

Mar. 13—Graft No. 14. "The Iron Ring" (Two parts—Drama)
Mar. 20—Graft No. 15. "The Patent Medicine Dangers" (Two parts—Drama).
Mar. 27—Graft No. 16. "Pirates of Finance" (Two parts—Drama).
Apr. 3—Graft No. 17. "Queen of the Prophets" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Vogue.
Monday—American, Falstaff.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Weekly, Gaumont.
Thursday—American, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—Masterpicture de Luxe (5), Falstaff, Mustang.

AMERICAN.

Feb. 15—A Modern Sphinx (Three parts—Society—Drama).
Feb. 22—Life's Harmony (Three parts—Society—Drama).
Feb. 29—The Happy Masquerader (Three parts—Drama).
Mar. 7—The Silken Spider (Three parts—Society—Drama).
Mar. 14—The Suppressed Order (Three parts—Drama).
Mar. 21—The Code of Honor (Three parts—Drama).
Mar. 28—In the Shuffle (Three parts—Drama).

BEAUTY.

Feb. 16—Ella Wanted to Elope (Comedy).
Feb. 20—The Battle of Cupidovitch (Comedy).
Feb. 23—Too Much Married (Comedy).
Feb. 27—Cooking His Goose (Comedy).
Mar 1—Johnny's Jumble (Comedy).
Mar. 8—The Gay Blade's Last Scrape (Com.).
Mar 12—Persistent Percival (Comedy).
Mar. 15—Plotters and Papers (Comedy).
Mar. 19—Tips (Comedy).
Mar 22—Cupid at Cohen's (Comedy).
Mar 26—The Bubbles and the Barber (Comedy).
Mar 29—A Trunk an' Trouble (Comedy).
Apr 2—Bumble's Job (Comedy).

CUB.

Feb. 25—Going Up (Comedy).
Mar. 3—The Desperate Chance (Comedy).
Mar 10—Jerry's Big Game (Comedy)
Mar. 17—The Twin Trunk Mystery (Comedy).
Mar 24—On the Rampage (Comedy).
Mar. 31—Jerry Among the Smugglers (Com.).

FALSTAFF.

Feb. 22—Ruth's Remarkable Reception (Com.).
Feb. 24—Perkins' Peace Party (Comedy).
Feb. 29—Rustle Reggie's Record (Comedy).
Mar. 2—Maude Muller Modernized (Comedy).
Mar. 7—Oscar the Oyster Opener (Comedy).
Mar 9—Ambitious Awkward Andy (Comedy).
Mar. 14—Theodore's Terrible Thirst (Com.).
Mar. 16—Rupert's Rube Relations (Comedy).
Mar 21—Pansy Post Protean Player (Comedy).
Mar 23—Pedro the Punk Poet (Comedy).
Mar 28—Paul's Political Pull (Comedy).
Mar. 30—The Snow Shoveler's Sweetheart (Comedy)

GAUMONT.

Feb. 13—See America First; No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with t' Joneses (Cartoon—Comedy).
Feb. 20—See America First, No. 23, "Key West, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Feb. 27—See America First, No. 24, Miami, Fla. (Scenic).
—Keeping Up with the Joneses (Cartoon-Comedy).
Mar. 5—See America First, No. 25, Tampa, Fla. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 12—See America First, No. 26, "Monterey, Cal" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 19—See America First, No. 27, "San Francisco, Cal. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 26—See America First, No. 28, "Tampa, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy.

(*Mutual Releases continued on page* 168.)

Canadian Exhibitors Attention!!!

Now---Booking---Now

THE BIGGEST WINNER OF THE YEAR

Nurse *and* Martyr

A FILM REVERENTLY DEALING WITH THE GLORIOUS PASSING OF SAINTLY

NURSE CAVELL

A MARVELOUS LINE OF ADVERTISING

AND EVERY NEWSPAPER THROUGHOUT THE CIVILIZED WORLD

SOLE RIGHTS FOR DOMINION OF CANADA OWNED AND CONTROLLED BY

Dominion Exclusives, Limited

553 GRANVILLE ST.
VANCOUVER, B. C.

WILLIAM COURTLEIGH *in*

THE BIRTH OF CHARACTER

WON THIS CRITICISM WHICH APPEARED IN THE LONDON KINEMATOGRAPH & LANTERN WEEKLY FEB. 17, 1916

" "The Birth of Character" was produced by Claridge Films, and is the second example of their work to be seen on this side of the Atlantic. We have, therefore, much pleasure in testifying to the general excellence of the photography, acting and stage management, which are quite equal to the best that comes from America. The settings include some pleasant river-side and country views, and ball room and other indoor scenes of much luxury and magnificence."

THESE FEATURES ARE THE KIND FOR WHICH EXHIBITORS ARE WILLING TO LAY OFF PROGRAMS

QUALITY PLUS EVERY TIME

STATE RIGHTS

5 PARTS
500 SCENES
5000 FEET.
STUPENDOUS SCENES AND SETTINGS THROUGHOUT.
STAGE IDOLS OF A NUMBER of GREAT PLAYS SEEN BY MILLIONS.

COMPLETE LINE of ADVERTISING READY

OPEN TERRITORY NOW BEING SOLD.

WALTER McNAMARA HAS HIT THE BOX-OFFICE BULL'S-EYE AGAIN *in*

THE HEART OF NEW YORK

WHICH GIVES ROBT T. HAINES HIS GREATEST SCREEN OPPORTUNITY

CLARIDGE FILMS INC. LONGACRE BLDG. 42nd ST. & B'DWAY. NEW YORK

A. EGAN COBB, GENERAL MANAGER

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 130, 132.)

(*Mutual Releases continued from page* 2098.)

MUSTANG.

Mar. 10—Curfew Corliss (Three parts—Dr.).
Mar. 17—Quagmire (Three parts—Drama).
Mar. 24—Snow Stuff (Three parts—Drama).
Mar. 31—The Ranger of Lonesome Gulch (Three Parts—Western—Drama).

MUTUAL WEEKLY.

Mar. 9—Number 62 (Topical).
Mar. 16—Number 63 (Topical).
Mar. 23—Number 64 (Topical).
Mar. 30—Number 65 (Topical).

THANHOUSER.

Mar. 8—The Cruise of Fate (Three parts—Society—Drama).
Mar. 15—The Whispered Word (Two parts—Drama).
Mar. 22—The Fifth Ace (Two parts—Society—Drama).
Mar. 29—Fear (Three parts—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Mar. 11—The Flight of the Duchess (Thanhouser—Five parts—Comedy—Dr.—No. 79).
Mar. 13—In the Web of the Grafters (Signal—Five parts—Drama (No. 80).
Mar. 16—A Bird of Prey (Thanhouser—Five parts—Modern—Drama) (No. 81).
Mar. 18—Overalls (American—Five parts—Modern—Drama) (No. 82).
Mar. 20—My Partner (Gaumont—Five parts—Drama) (No. 83).
Mar. 23—The Bruiser (American—Five parts—Drama) (No. 84).
Mar. 25—The Hidden Law (Centaur—Five parts—Social—Drama) (No. 85).
Mar. 27—The Love Liar (Centaur—Five parts—Drama) (No. 86).
Mar. 30—Revelations (American—Five parts—Drama) (No. 87).
Apr. 1—The Net (Thanhouser—Five parts—Drama) (No. 88).

SIGNAL FILM CORPORATION.

Feb. 28—The Girl and the Game, No. 10, "A Dash Through Flames" (Two parts—Drama).
Mar. 6—The Girl and the Game, No. 11, "The Salting of the Superstitious Mine" (Two parts—Drama).
Mar. 13—The Girl and the Game, No. 12 (Two parts—Drama).
Mar. 20—The Girl and the Game No. 13 (Two parts—Drama).

VOGUE.

Mar. 5—All Balled Up (Comedy).
Mar. 9—Love, Music and Cannon Balls (Comedy).
Mar. 12—More Truth Than Poetry (Comedy).
Mar. 16—Bungling Bill's Peeping Ways (Comedy).
Mar. 19—Troubled Waters (Comedy).
Mar. 23—Search Me (Comedy).
Mar. 26—Devilish Business (Comedy).
Mar. 30—The Lion Hearted Chief (Comedy).

Pathe Exchange, Inc.

BALBOA.

Mar. 11—The Red Circle, No. 13, "Branded As a Thief" (Two parts—Drama).
Mar. 18—The Red Circle No. 14 "Judgment Day" (Last No.) (Two parts—Dr.).

GOLD ROOSTER PLAYS.

Feb. 18—The Shrine of Happiness (Three parts—Drama).
Mar. 21—The Woman's Law (Five parts—Dr.).

PATHE.

Mar. 13—The Iron Claw, No. 3, "The Cognac Cask" (Two parts—Drama).
Mar. 18—Siberia, the Vast Unknown, No. 3 (Scenic).
—Some Views of Singapore (Scenic).
Mar. 20—The Iron Claw (No. 4, "The Name and the Game"—Two parts—Dr.).
Mar. 25—How Flowers Breathe (Educational) (Colored).
—In the French Soudan (Picturesque Africa) (Scenic).

PATHE NEWS.

Mar. 8—Number 20, 1916 (Topical).
Mar. 11—Number 21, 1916 (Topical).
Mar. 15—Number 22, 1916 (Topical).
Mar. 18—Number 23, 1916 (Topical).

PHOTOCOLOR.

Feb. 21—By the Zuyder Zee (Picturesque Holland) (Scenic).
Mar. 1—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Mar. 1—Rural Roughnecks (Comedy).
Mar. 22—In Soft in a Studio (Comedy).

STARLIGHT.

Feb. 21—Starved to Death In a Restaurant (Comedy).
Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—Denise (Topnotch—Four parts—Drama).
Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BLUEBIRD PHOTOPLAYS.

Mar. 19—The Yaqui (Five parts—Drama).
Mar. 26—The Flirt (Five parts—Drama).
Apr. 2—Tangled Hearts (Five parts—Dr.).

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 27—The Witch (Drama).
Mar. 6—The Marble Heart (Drama).
Mar. 13—Gold and the Woman (Drama).
Mar. 20—The Bondman (Drama).
Mar. 27—A Wife's Sacrifice (Drama).

IVAN FILM PRODUCTIONS, INC.

Feb.—A Fool's Paradise (Six parts—Drama).

METRO PICTURES CORPOLATION.

Mar. 13—Lovely Mary (Columbia—Five parts—Drama).
Mar. 20—The Wall Between (Quality—Five parts—Drama).
Mar. 27—Her Great Price (Rolfe—Five parts—Drama).
Apr. 3—The Kiss of Hate (Columbia—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Mar. 13—For the Defense (Lasky—Five parts—Drama).
Mar. 16—Code of Marcia Gray (Morosco—Five parts—Drama).
Mar. 20—The Lost Bridegroom (Famous Players—Five parts—Drama).
Mar. 23—The Saleslady (Famous Players—Five parts—Drama).
Mar. 27—Audrey (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Mar. 9—Colonel Heeza Liar and the Pirates (Comedy).
Mar. 16—Farmer Al Falfa Invents a New Kite (Comedy).
Mar. 23—Inbad, the Sailor, Gets Into Deep Water.
Mar. 30—Bobby Bumps Gets a Substitute (Comedy).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Mar. 6—Summer Days Near San Diego (Travel).
Mar. 13—Felling the Trees in the Giant Forests of California.
Mar. 20—Going some in San Francisco.
Mar. 27—The Fire Fighting Forest Rangers in Arizona.
Apr. 3—Old and New Manila.

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

TRIANGLE FILM CORPORATION.

Releases for week Mar. 5:
Daphne and the Pirate (Fine Arts—Five parts—Drama).
Hell's Hinges (Kay-Bee—Five parts—Dr.).
Wife and Auto Trouble (Keystone—Two parts—Comedy).
The Judge (Keystone—Two parts—Com.).
Releases for week Mar. 12:
The Flying Torpedo (Fine Arts—Five parts—Drama).
The Village Blacksmith (Keystone—Two parts—Comedy).
Bullets and Brown Eyes (Kay-Bee—Five parts—Drama).
The Village Vampire (Keystone—Two parts—Drama).

WORLD-EQUITABLE.

Mar. 20—To Him That Hath (Brady—Five parts—Drama).
Mar. 20—Passers By (Equitable—Five parts—Drama).
Mar. 27—The Hand of Peril (Paragon—Five parts—Drama).
Mar. 27—The Struggle (Equitable—Five parts—Drama).
Apr. 3—Velma (Shubert—Five parts—Dr.).
Apr. 3—Her God (Equitable—Five parts—Drama).

V-L-S-E, INC.

Mar. 2—Hearst-Vitagraph News, No. 18 (Topical).
Mar. 6—Hearst-Vitagraph News, No. 19 (Topical).
Mar. 6—Mr. Jack Ducks the Alimony (Vitagraph—Comedy).
Mar. 6—The Hunted Woman (Vitagraph—Five parts—Drama).
Mar. 6—Unto Those Who Sin (Selig—Five parts—Drama).
Mar. 9—Hearst-Vitagraph News, No. 20 (Topical).
Mar. 13—Hearst-Vitagraph News No. 21 (Topical).
Mar. 13—The Hero of Submarine D-2 (Vitagraph—Five parts—Drama).
Mar. 13—Mr. Jack the Hash Magnate (Vitagraph—Comedy).
Mar. 16—Hearst-Vitagraph News No. 22 (Topical).
Mar. 20—The Havoc (Essanay—Five parts—Drama).
Mar. 20—Dollars and the Woman (Lubin—Six parts—Drama).
Mar. 20—Hearst-Vitagraph News No. 23 (Topical).
Mar. 20—The Ne'er-Do-Well (Selig—Ten parts Drama).
Mar. 20—The Supreme Temptation (Vitagraph—Five parts—Drama).
Mar. 23—Hearst-Vitagraph News No. 24 (Topical).
Mar. 27—The Two Edged Sword (Vitagraph—Five parts—Drama).
Mar. 27—Mr. Jack Inspects Paris, No. 6 (Vitagraph—Comedy).

GEORGE KLEINE.

Mar. 1—The Mishaps of Musty Suffer, "Cruel and Unusual" (Comedy).
Mar. 8—The Mishaps of Musty Suffer, "Keep Moving" (Comedy).
Mar. 15—The Mishaps of Musty Suffer, "Hold Fast" (Comedy).
Mar. 22—The Mishaps of Musty Suffer, "Going Up" (Comedy).
Mar. 29—The Mishaps of Musty Suffer, "Look Out Below" (Comedy).

We show our pictures on a cloth of gold—the celebrated Minusa Gold Fibre Screen—the most expensive screen in the world.

Send for this free slide and show it as often as you can. If your patrons know that you have the finest screen to be had, they will better appreciate the show.

Always—invariably—the finest and best patronized theatres use Minusa Gold Fibre Screens.

Five thousand theatres throughout the U. S. A. are now equipped with these Anderson Method-Gold Fibre Screens.

These exhibitors appreciate the merit of the Minusa Gold Fibre Screen and realize that it offers the best projection surface to be had.

If this were not true, why would so many demand the Minusa Gold Fibre in preference to all others—particularly when it costs them more than any other screen?

The public are beginning to appreciate the difference in projection screens and that is one good reason why the theatre with the Minusa Gold Fibre Screen will continue to be the best patronized.

The "ORIGINAL GOLD FIBRE SCREEN" Perfected

MINUSA CINE PRODUCTS COMPANY,

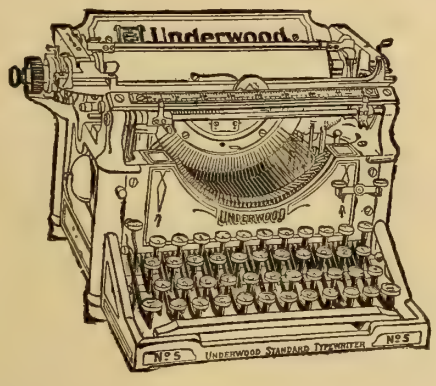
SAINT LOUIS BROADWAY AT CHESTNUT | CHICAGO SAN FRANCISCO | PITTSBURGH CALGARY, ALBERTA | NEW YORK 19 WEST TWENTY-THIRD STREET

SCREENS "BUILT BY BRAINS"

Rent an

UNDERWOOD

Typewriter



The "Just as good as the Underwood" argument, advanced for the sale of other typewriters, sums up all the proof of Underwood supremacy.

Its simplicity of construction and ease of operation have made this machine the choice of the greatest typists and largest corporations.

"The Machine You Will Eventually Buy"

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 130, 132.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Feb. 29—What Happened to Peggy (Two parts—Drama).
Mar. 1—The Indian (Three parts—Drama).
Mar. 6—The House of Darkness (Drama) (Biograph Reissue No. 40).
Mar. 8—The Mystery of Orcival (Three parts—Drama).
Mar. 13—The Lady and the Mouse (Drama) (Biograph Reissue No 41).
Mar. 14—A Grip of Gold (Two parts—Drama).
Mar. 15—The Rejuvenation of Aunt Mary (Three parts—Comedy-Drama)
Mar. 20—His Mother's Scarf (Biograph—Reissue No 42—Drama).
Mar. 22—The Battle of Truth (Three parts—Drama).
Mar. 27—The Golden Supper (Drama) (Biograph—Reissue No 43).
Mar. 28—Alias Jimmie Barton (Two parts—Drama)
Mar 29—Madelaine Morel (Three parts—Dr.).
Apr 3—Three Pieces (Drama) (Biograph—Reissue No 44).
Apr. 5—Paths that Crossed (Three parts—Dr.).

ESSANAY.

Feb. 28—The Strange Case of Mary Page No. 6 "The Depths" (Two parts—Dr.).
Feb. 29—The Surprise House (Two parts—Drama).
Mar. 1—Cartoon of City of London (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 4—Beyond the Laws (Three parts—Dr.).
Mar. 6—The Strange Case of Mary Page No. 7 "A Confession (Two parts—Dr.).
Mar. 7—The Intruder (Two parts—Drama).
Mar. 8—Canimated Nooz Pictorial No. 6 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 11—A Man's Work (Three parts—Drama).
Mar. 13—The Strange Case of Mary Page, No. 8, "The Perjurer" (Two parts—Drama).
Mar. 14—Joyce's Strategy (Two parts—Dr.).
Mar. 15—Vernon Howe Bailey's Sketch Book of Philadelphia (Cartoon).
A Scenic subject on the same reel.
Mar. 18—Unknown (Three parts—Drama).
Mar. 20—The Strange Case of Mary Page, No. 9 (Two parts—Drama).
Mar. 21—Separating from Sarah (Two parts—Drama).
Mar. 22—Canimated Nooz Pictorial, No. 7 (Cartoon).
—A scenic subject on the same reel.
Mar. 25—I Will Repay (Three parts—Dr.).
Mar. 27—The Strange Case of Mary Page No. 10 "The Clew" (Two parts—Dr.).
Mar 28—The Dixie Winner (Two parts—Dr.).
Mar 29—Vernon Howe Bailey's Sketch Book of Paris (Cartoon)—Scenic of Western America on same reel.
Apr 1—The Spider's Web (Three parts—Dr.).

KALEM.

Mar. 7—Maybe Moonshine (Comedy).
Mar. 8—When Hubby Forgot (Farce—Comedy).
Mar. 10—She Came, She Saw, She Conquered (Comedy).
Mar. 11—A Race For Life (No. 70 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 14—Ham Agrees with Sherman (Com.).
Mar. 15—The Eveless Eden Club (Comedy).
Mar. 17—A Flock of Skeletons (Comedy).
Mar. 18—The Girl who Dared (No. 71 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 21—For Sweet Charity (Comedy).
Mar. 22—At Bachelors' Roost (Comedy).
Mar. 24—When Things Go Wrong (Comedy).
Mar. 25—The Detective's Peril (No. 72 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 27—The Little Monte Carlo (No. 1 of the "Social Pirates"—Two parts—Dr.) (Special Release).
Mar. 28—Ham and the Hermit's Daughter (Comedy).
Mar. 29—The Trading Tailor (Comedy).
Mar. 31—Almost a Heroine (Comedy).
Apr. 1—The Trapping of Peeler White (No. 73 of the "Hazards of Helen" Railroad Series—Drama).
Apr 3—The Corsican Sisters, No. 2 of "The Social Pirates" (Two parts—Dr.). (Special Release.)
Apr. 4—From Altar to Halter (Comedy).
Apr. 5—Trapping the Bachelor (Comedy).
Apr. 7—The Fickle Fiddler's Finish (Com.).
Apr. 8—The Record Run (No. 74 of the "Hazards of Helen" Railroad Series—Drama)

LUBIN.

Feb. 24—The Redemption of Helene (Three parts—Drama).
Feb 26—Billie's Revenge (Comedy).
Feb. 28—At the Doors of Doom (Drama).
Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).
Mar 6—Ophelia (Drama).
Mar. 6—A Change of Heart (Two parts—Dr.).
Mar 9—Soldiers Sons (Three parts—Drama).
Mar. 11—Some Boxer (Comedy).
Mar. 13—The Butler (Comedy).
Mar. 16—The Gulf Between (Three parts—Dr.).
Mar. 18—Dare Devil Bill (Comedy).
Mar 21—The New Janitor (Comedy)
Mar 23—The Crush (Two parts—Drama)
Mar 23—A Sister to Cain (Three parts—Dr.).
Mar 25—Love One Another (Comedy).
Mar 27—Otto the Soldier (Comedy)
Mar 30—The Voice in the Night (Three parts—Drama)
Apr 1—Billie's Double (Comedy)
Apr. 3—The Fatal Ruse (Comedy)
Apr. 4—The Return of James Jerome (Two parts—Drama)
Apr 6—The Scarlet Chastity (Three parts—Drama)
Apr 8—A Wise Waiter (Comedy).

SELIG.

Feb. 17—Selig-Tribune, No. 14, 1916 (Topical)
Feb. 19—Making Good (Drama).
Feb. 21—Virtue Triumphant (Three parts—Dr.)
Feb. 21—Selig-Tribune No. 15, 1916 (Topical).
Feb. 24—Selig-Tribune No. 16, 1916 (Topical)
Feb. 26—A Safe Risk (Comedy)
Feb. 28—Selig-Tribune No. 17, 1916 (Topical).
Feb. 28—The Grinning Skull (Three parts—Drama).
Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).
Mar. 13—The Regeneration of Jim Halsey (Three parts—Drama).
Mar. 13—Selig-Tribune No. 21, 1916 (Topical).
Mar. 16—Selig-Tribune No. 22, 1916 (Topical).
Mar. 18—Toll of the Jungle (Wild-Animal—Drama).
Mar. 20—Number 13 Westbound (Three parts—Drama).
Mar 20—Selig-Tribune No. 23, 1916 (Topical).
Mar. 23—Selig Tribune No. 24, 1916 (Topical).
Mar. 25—Trilby's Love Disaster (Western—Comedy).
Apr. 3—The Devil, the Servant and the Man (Three parts—Drama).
Apr 3—Selig-Tribune No. 27, 1916 (Topical).
Apr 6—Selig-Tribune No. 28, 1916 (Topical).
Apr. 8—Along the Border (Western—Dr.).

VIM.

Mar. 3—The Artist's Model (Comedy).
Mar. 9—Bungle's Elopement (Comedy).
Mar. 10—Their Wedding Day (Comedy).
Mar. 16—Nerve and Gasoline (Comedy).
Mar. 17—A Pair of Skins (Comedy).
Mar. 23—Bungles Lands a Job (Comedy).
Mar. 24—Behind the Footlights (Comedy).
Mar. 30—Their Vacation (Comedy).
Mar. 31—Anvils and Actors (Comedy).
Apr. 6—Mamma's Boys (Comedy).
Apr 7—In the Ring (Comedy).

VITAGRAPH.

Mar. 3—Tubby Turns the Tables (Comedy).
Mar. 4—La Paloma (Broadway Star Feature—Three parts—Drama).
Mar. 6—Pansy's Papas (Comedy).
Mar. 6—Mrs. Dane's Danger (Unit Program—Four parts—Drama).
Mar. 6—Bittersweet (Unit Program—Comedy)
Mar. 10—Beaned by a Beanshooter (Comedy)
Mar. 11—The Human Cauldron (Broadway Star Feature—Three parts—Drama).
Mar. 13—Putting Pep in Slowtown (Comedy).
Mar. 17—Freddy Aids Matrimony (Comedy).
Mar. 18—Miss Warren's Brother (Broadway Star Feature—Three parts—Dr.).
Mar. 20—A Squared Account (Comedy).
Mar. 24—Freddy Versus Hamlet (Comedy).
Mar. 25—Husks (Three parts—Drama—Broadway Star Feature).
Mar. 27—Three Johns (Comedy).
Mar. 31—Freddy Foils Floaters (Comedy).
Apr 3—Her Partner (Drama).
Apr. 7—Friday, the Lonely (Comedy-Drama).
Apr. 8—The Other Way (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES

Feb. 19—The Man He Used to Be (Three parts—Drama).
Feb. 26—The Road of Many Turnings (Two parts—Drama).
Mar. 4—La Paloma (Three parts—Drama).
Mar. 11—The Human Cauldron (Three parts—Drama).
Mar. 18—Miss Warren's Brother (Drama).
Mar. 25—Husks (Three parts—Drama).
Apr. 8—The Other Way (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

Mar. 3—The Master Smiles (Three parts—Drama).
Mar. 10—The Slave of Corruption (Three parts—Drama).
Mar. 17—Mismates (Three parts—Drama).
Mar. 24—The Witch of the Mountains (Three parts—Drama).
Mar. 31—The Home-Breakers (Three parts—Drama).
Apr. 7—The Millionaire's Son (Three parts—Drama).

UNIT PROGRAM RELEASES.

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar 6—Bittersweet (Comedy).

BEAUTIFY YOUR THEATRE WITH FLORAL DECORATIONS

It gives artistic *Atmosphere.* It produces *Charm.* It gives an appearance of *Culture* — enhances *Beauty*—delights your *Patrons*—produces *Tone* and *Class.* It is a *profitable-patronage building Investment. We have every imaginable floral effect and botanical production of America and Europe.*

Beautiful Colored Catalogue Mailed Free to You | We Specialize on Floral Parades and Summer Specialties

BOTANICAL DECORATING CO.
Mfrs. of Artificial Flowers and Plants
208 W. Adams St. Chicago, Ills.

READ THIS: We quote absolutely the lowest prices ever offered on reliable goods.

For the fullest and latest news of the moving picture industry in Great Britain and Europe.

For authoritative articles by leading British technical men.

For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

American Correspondence by W. Stephen Bush of "Moving Picture World"

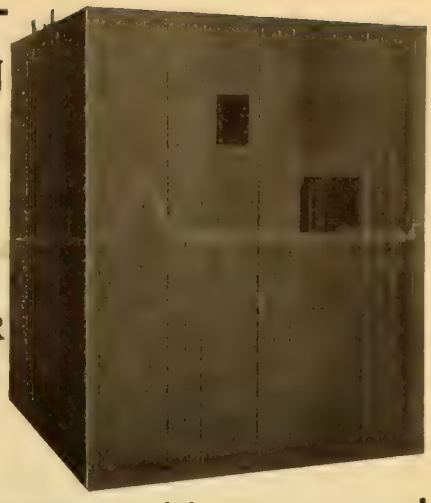
85 Shaftesbury Avenue, London, W.

Specimen on Application

GRINDEN

PERFECT PORTABLE SHEET STEEL PROJECTOR BOOTHS

Warranted Fire Proof



Developed from suggestions made by an expert operator and perfected through the introduction of a number of novel mechanical devices. Can be assembled in half an hour by one man.

Projection openings so arranged that by raising or lowering the shutter any pitch of the projection machine can be obtained and at the same time conform to the ruling of the authorities as to its size. Every opening may be tightly closed and automatically locked.

Can be packed in a crate 30 inches wide by 24 inches high by 6 feet 6 inches long, crate weighing approximately 100 pounds. Net weight of booth complete is 490 pounds.

For Prices and Complete Descriptive Circular Address

GRINDEN ART METAL CO.
419-427 Marcy Avenue Brooklyn, N. Y.

A Satisfied Customer Is the Very Best Advertisement

Mr. A. J. Gilligham, one of the most prominent exhibitors in the United States, has this to say concerning SATIN GOLDFIBRE SCREENS:

Mr. Gilligham Is But One Of Many

It's all in the Satin Finish

Satin Goldfibre Screens

Are the Best Screens

FOR LITERATURE AND PRICES ADDRESS

SATIN GOLDFIBRE SCREENS, Inc.
Suite 2030, Penobscot Bldg., Detroit, Mich.

Mr. Frank M. Duncan,
C/o Satin Goldfibre Screens, Inc.
Penobscot Bldg.
Detroit, Michigan

My Dear Mr. Duncan;-

We have been using the Satin Goldfibre Screen in both the Strand and Majestic Gardens Theatres, in Grand Rapids and they have proved very satisfactory.

Our Operators claim that they are a great assistance in securing first class projection, and our Patrons claim that we present the best pictures in the State on your Screen.

Yours very truly

GILLIGHAM & SMITH ENTERRISES

A. J. Gilligham
PRESIDENT.

AJG.EK

Motion Picture Machines

FROM

The Largest Supply House in the East

We are Distributors for

Minusa Gold Fibre Screens

The Acme of Screen Perfection.

Power, Simplex and Baird Machines and all supplies

Catalogs for the asking

LEWIS M. SWAAB

1327 Vine Street, PHILADELPHIA

FEATURE FILM BARGAINS

An American Gentleman—5 reels—20-1, 20-3, 20-6—Photos film new	$250
Hearts United—4 reels—Indian—20-1, 20-3, 18-6—Photos film new	190
Pierre of the Plains—5 reels—Western—20-1, 20-3, 20-6—Good condition	100
Her Life for Liberty—4 reels—War—15-1, 15-3, 10-6—Good condition	60
The Movie Queen (Asta Nielsen)—5 reels—Drama—15-1, 12-3, 10-6—Good condition	100
Battle of Gettysburg—5 reels—War—15-1, 15-3, 10-6—Good condition	150
Heart of Midlothian—5 reels—Drama—20-1, 20-3, 20-6—Good condition	100
The Dream Woman—4 reels—Drama—15-1, 15-3, 15-6—Good condition	75
The Serpent—3 reels—Drama—15-1-, 15-3, 15-6—Good condition	75
Possessed of a Demon—5 reels—Drama—20-1, 20-3, 20-6—Good condition	75
Treasure of Lozzats—4 reels—Drama—20-1, 20-3, 20-6—Good condition	75

All films sent C. O. D. privilege of examination. Heralds and additional posters at cost. Over five thousand reels of one, two and three-reel subjects, with posters, at $5.00 per reel up. Send for Special Spring Lists.

G. W. BRADENBURGH

802 Vine Street Philadelphia, Pa.

"EASTMAN"

in the film margin answers the question,

"How clear should a motion picture be?"

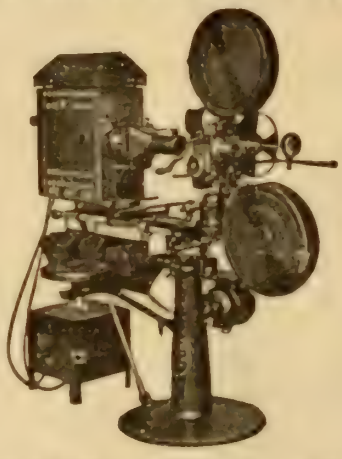
EASTMAN KODAK CO.,

ROCHESTER, N. Y.

The LATE MODEL MOTIOGRAPH

THE STANDARD OF VALUE AND QUALITY
THE ESSENCE OF SIMPLICITY AND DURABILITY

Ask your Dealer to show you the **New Sliding Disc Connection** and the **Extra Balance Wheel** on Cam Shaft, or better still, ASK FOR A DEMONSTRATION.



When **Quality** is taken into consideration the MOTIOGRAPH is priced for conservative buyers.

THE MACHINE WILL TELL FACTS

Write for Literature

The Enterprise Optical Mfg. Co., 574 W. Randolph St., Chicago, Ill.

Western Office: 833 Market St., San Francisco, Cal.

The Symphony Player Co.

MOTION PICTURE ORCHESTRAS AND ORGANS

Have you noticed just what the live moving picture theatre men are doing?

They are doing business, which means "Profit." They are installing Symphony Motion Picture Orchestras.

Write for Details and Catalogue

The Symphony Player Company, Cincinnati, Ohio
FACTORY AND OFFICE, COVINGTON, KY.

PRICE LIST OF MUSIC

suggested in the cue sheet for the Calif. Motion Picture Corp. release
"THE UNWRITTEN LAW"

Friml—Katinka	$0.60	deKoven—O Promise Me	$0.90
d'Ambrosio—Canzonetta	1.00	Etienne—Al Fresco	.80
Romberg—Ragtime Pipe of Pan	.60	Eysler—Waltz of the Season	.60
Valverde—Clavelitos	.75	Mildenberg—Arabian Night	1.00
Kautzenbach—Serenade	1.00	Lack—Idilio	1.00
Horton—Petite Serenade	1.00	Strube—Serenade	.80
Baynes—Destiny Waltz	.60	Karganoff—Romance	1.25
Atherton—Chiffonette	.75	Edwards—Inspiration	1.25
Scates—Roses and Rue	.60	Hemberger—La Caresse	.80
Noble—Morris Dance	1.00	Karganoff—Nocturne	1.00
Arensky—Intermezzo	1.00		

The numbers in the cue sheet preceded by an asterisk (*) refer to the

Schirmer Photoplay Series a loose leaf collection of dramatic numbers specially written for motion picture use. Two volumes now ready.

Price per volume (containing 10 numbers): Small Orchestra, $3.20; full orchestra, $4.40. Each number separately, 60c. small; 80c. full.

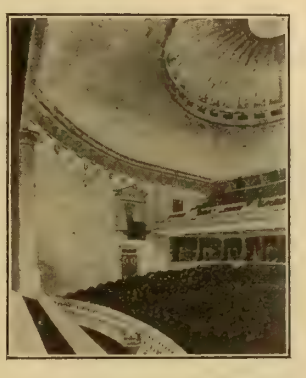
These prices are subject to a professional discount of 25% to patrons of the Moving Picture World, transportation costs to be added to net amount. Quotations given are for small orchestra; editions for piano solo, full orchestra or extra parts are in proportion.

To insure prompt service and favorable discounts, a cash balance may be maintained, against which purchases may be charged; or a regular monthly charge account will be opened with responsible theatre managers or orchestra leaders on receipt of the customary business references. **G. SCHIRMER (INC.)** 3 East 43rd Street New York City

LET THE EXPERT DESIGN IT!

IF THE BEST BE DESIRED

at the lowest price, employ a qualified specialist technically experienced with model theatre structures in Europe and America.



The author of "Modern Theatre Construction"

Complete plans and specifications, including full detail and working drawings at 3% on cost, specially prepared for each project.

Edward Barnard Kinsila
Architect and Specialist
New York Studio
228 WEST 42d STREET

Projection Engineer

Is your screen result unsatisfactory?
Is your projection current costing too much?
Are you planning a new theatre?
Are you contemplating the purchase of new Equipment?

Theatre plans examined and suggestions made as to operating room location. Operating rooms planned, etc., etc. Will personally visit theatres in New York City or within 300 miles thereof. Fees moderate.

(YOU ALL KNOW HIM) F. H. RICHARDSON (YOU ALL KNOW HIM)
Room 1434, 22 E. 17th St., New York City

Bigger Summer Profits for Your Theatre!

The Moving Picture Theatre that has "capacity houses" all summer is the one giving its patrons—

GOOD AIR
AND
GOOD FILMS

Air first, because if the theatre is hot, close or stuffy, people will go elsewhere, no matter how good the films.

The perfect ventilation of your theatre may be inexpensively maintained by the installation of—

"GLOBE" VENTILATORS

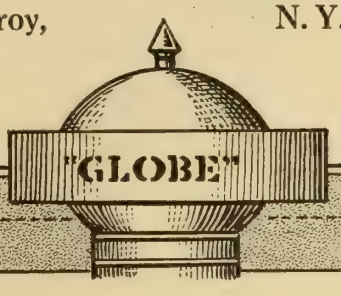
They are absolutely noiseless—no moving parts to get out of order—storm-proof and operate efficiently in all kinds of weather with no cost for power. In use for 35 years on all classes of buildings where perfect ventilation is required.

Print this in Big Type on your Bill Boards to draw the crowds this summer:

This Theatre cool and comfortable—
constantly ventilated by
"GLOBE" VENTILATORS

Now is the time to install, before hot weather. This coupon is for your use Right Now if you want Bigger Summer Profits for your Theatre.

GLOBE VENTILATOR CO.
Troy, N. Y.



TEAR HERE

Globe Ventilator Co., Dept. M, Troy, N. Y.

Gentlemen:—
Kindly send me information regarding cost of securing perfect ventilation for a Theatre seating ..... persons, and of approximately ..... cubic feet of air space.

Signed .....

Address .....

City and State .....

MIRROROID---THE PERFECT SCREEN

Seamless Medium Matte

PERFECT PROJECTION
For 36 1-9 Cents a Square Foot

Invisibly Seamed Rough Matte

5 YEAR GUARANTEE AGAINST CRACKING PEELING, DETERIORATING

3 TINTS SILVER WHITE SILVER FLESH PALE GOLD

2 FINISHES ROUGH OR MEDIUM MATTE

NO HAZE, FADE-A-WAY EYE STRAIN, GLARE AND OUT OF FOCUS EFFECT

Let us prove to you the facts that 9500 exhibitors already know
Let us send you large free samples for tests

Pat. June 9, 1908; Feb. 16, 1915
Yours for Projection Contentment

THE J. H. GENTER CO., Inc., Newburgh, N. Y.

If Your Local Dealer Cannot Supply You, We Will Inform You of Our Nearest Agency
EXTRA HEAVY MUSLIN—13 FT. WIDE SEAMLESS—$2.00 PER RUNNING YARD

CALEHUFF SUPPLY CO. Inc.
1301 Race Street, Philadelphia

JOBBERS OF POWER'S, SIMPLEX, MOTIOGRAPH, STANDARD AND THE NEW EDISON DREADNAUGHT MACHINES AND GENUINE PARTS

No difference what screen you are using, we will improve your picture seventy-five per cent. Better light, greater depth of Focus with Rembusch Famous Crystal Fibre Screen. Seeing is believing. Let us prove to you by demonstrating. Special Eastern Agents.

A Dependable Mailing List Service

Saves you from 30 to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features, Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W52

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York — Phone 3227 Chelsea
425 Ashland Block, Chicago — Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

REMOVAL NOTICE

On and after April 1st, 1916, we will be located in our new home, Rooms 300-302 MALLERS BUILDING, S. E. CORNER WABASH AVENUE AND MADISON STREET, right in the heart of the business district of Chicago.

In our LARGER QUARTERS WITH INCREASED FACILITIES, we will be able to give you BETTER AND QUICKER SERVICE.

We Sell on the Instalment Plan

Amusement Supply Company
NOTE CHANGE OF ADDRESS
Third Floor Mallers Building, Chicago, Ill.
S. E. Corner Wabash Ave. and Madison Street

Dealers in Motiograph, Power's, Simplex, Standard and Edison Machines, Genuine Repair Parts and all goods pertaining to the M. P. Theatre

GOLD KING SCREEN

GOLD KING SCREENS ARE BEST — TEN DAYS FREE TRIAL

GOLD KING SCREEN CO., ALTUS, OKLA.

Dependable Light

Direct current—steady, non-flickering light. Up to 4 K.W. capacity. 60 to 110 volts. 20% overload above current required for picture machine, handling 25 to 50 lamps in addition. Motor, 4-cylinder, 4-cylcle, high-grade and fully guaranteed. Compact, inexpensive. Write today for Bulletin No. 20.

Universal Motor Co., Dept. W, Oshkosh, Wis.

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

ONE YEAR $3.00
SIX MONTHS..... $1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
17 Madison Avenue, New York

.....
.....
.....

Cut out and mail today.

Theatre.....

Gundlach Projection Lenses

Furnished as the regular equipment of the latest models of Power's, Simplex and Baird Machines

and conceded to give the best results by thousands of theatre owners using these and other makes of machines. There must be a very potent reason why Gundlach Projection Lenses have replaced nearly all other lenses formerly in use and why they are given the preference by the United States War Department, The Lyman H. Howe Co., and the biggest theatre circuits in the country.

Try them and see for yourself how a picture looks made by Gundlach Projection Lenses.

Gundlach-Manhattan Optical Co.

808 Clinton Ave., So., Rochester, N. Y.

IT'S ALL IN THE LENS

DICK BRADY POSTER RENTAL CO., INC.

We'll Rent You Mounted Posters

Ready to use at your theatre. They have been selected with especial care to exactly supply the needs of the busy exhibitor. All of the releases of:

FOX FILM CORP.
PARAMOUNT PROGRAM
EQUITABLE
TRIANGLE
BLUE BIRD
BATTLE CRY OF PEACE
WORLD
METRO
V-L-S-E
GOLD ROOSTER
KLEINE-EDISON
MUTUAL MASTERPICTURES

Our Signs, Banners, and Show Cards Department under the personal supervision of Arthur Brady

A complete line of motion picture supplies

We cater to out-of-town Exhibitors. We are in a position to make shipments of Mounted Posters a week in advance. Write for our terms—they are very reasonable.

A Complete Line of 7″ x 11″ Photos on all Popular Screen Artists. Special rates in quantities. Boost your matinees or quiet nights.

If You're in Greater New York, Our Quick Auto Service Will Bring Our Wares to Your Door.

Dick Brady Poster Rental Co., Inc.

126 W. 46th St., New York City

11th Floor **Phone Bryant 5193**

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Send for our 1916 catalog. It contains forty beautiful full-page illustrations—some in colors—of theatres we have designed and decorated. It shows several styles of ticket booths, lighting fixtures and ornaments; it will give you many valuable ideas for decorating your new theatre or improving the looks of your present one.

Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

Archer Avenue and Leo Street, CHICAGO, ILL.

Motion Pictures Projected Without Your Machines

This may seem strange to you, but it is an indisputable fact. Every Exhibitor who booked THE BIRTH OF A NATION will tell you that this remarkable photo-play was not projected on his machines. It was projected by UP TO THE MINUTE MACHINES specified by B. F. PORTER. They always insure themselves against poor projection. Why not take a Tip and consult

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

☞ THE ONLY SUPREME QUALITY SUPPLY HOUSE IN AMERICA

MOTION PICTURE *EXHIBITORS* AND *DEALERS* NOTICE

On and after May 1st we will be located in our new building, 1023-25-27 Race Street. We will have the largest supply house of its kind in the world. Our new facilities for the manufacturing of supplies will excel all others. Our new machine will be on demonstration at our new quarters shortly.

We are now testing our projector on the hardest possible methods. When we are satisfied that it is without defects, will issue a descriptive catalogue on it, a machine that will be better than the highest price machine in use, at a price that will be within the reach of all exhibitors.

We have a number of bargains on hand and a large supply of parts and accessories that you need. Let us quote you and answer your questions.

THE STERN MANUFACTURING CO., Inc. 109 N. 10th Street, Philadelphia, Pa.

IL TIRSO AL CINEMATOGRAFO

The most important Film Journal in Italy.

Published every Monday at Rome. Excellent staff, special bureau of information. Correspondents in all parts of the world. Yearly subscription for foreign countries: $3.00.

Business Office: Via del Tritone 183, Rome, Italy.

MUSIC SALE

I have a limited number of copies of music, written for about 20 productions. Each copy is from 12 to 26 pages in length. Original price 25 to 50 cents. I will close out entire lot FOR 10 CENTS per copy. Each one is different. Music is composed of old songs, original "Harrys," Marches, Waltzes and Pathos. Two of the pictures are arranged for 4-piece orchestra. 5 cents additional required for these two for mailing. An assortment of copy of each one sent on request. Here's your chance for Original Music CHEAP.

W. C. SIMON, 761 E. 163rd St, New York City

A Genuine PIPE ORGAN

can be operated from the simple keyboard of the piano. ORGAN ALONE — PIANO ALONE — OR BOTH TOGETHER. Write for particulars

HARMO PIPE ORGAN COMPANY

128 West 46th Street, NEW YORK — 1423 McCormick Bldg., CHICAGO

SCENIC and EDUCATIONAL FILMS

Write for descriptive catalogue containing subjects from all parts of the world.

NO RENTALS

GREAT NORTHERN FILM CO. 110 W. 40th St. New York, N. Y.

LENTEN SUGGESTIONS

Educational Film on Rental

DAVID COPPERFIELD.....seven reels
OLD CURIOSITY SHOP.....five reels
VICAR OF WAKEFIELD.....four reels
THE CHIMES.....three reels
CLOISTER AND THE HEARTH.....five reels
JOAN OF ARC.....two reels

Juvenile and Chaplin Film

We make, buy and sell Educational film.

EUGENE L. KEEFE

1325 Vine Street, Philadelphia, Pa.

Have You Got One?

If you wish to be absolutely up to date and increase your profit install a

Moving Picture Stage Setting

If YOU haven't one, get it before YOUR COMPETITOR

Write us for interesting details

SOSMAN & LANDIS CO.

GREAT SCENE PAINTING STUDIOS

Main Office, 417 So. Clinton St., Chicago

Quality means EVANS means Perfection

We do PARTICULAR Work for PARTICULAR People
Developing and Printing ONLY

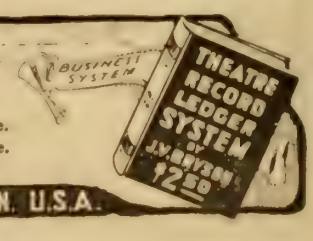
EVANS FILM MANUFACTURING COMPANY

Telephone 6881 Audubon — 416-418-420-422 West 216th Street, New York City

PERFECT PROJECTION MEANS

MENISCUS BICONVEX CONDENSERS

Order today a set of our Meniscus Biconvex Condensers—50% better light. $2.00 each, 20c. extra for postage. Money refunded if not satisfied. Try our theater record ledger, good for one year. $2.50 and 20c. for postage.



NORTHWESTERN MOTION PICTURE EQUIPMENT CO. Inc. — MINNEAPOLIS, MINN. U.S.A.

Non-Breakable and Sanitary STEEL and CAST IRON

HIGH Quality

LOW Price

Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

When you want Opera Chairs remember we have

50,000 CHAIRS ALWAYS IN STOCK

in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and

IMMEDIATE SERVICE

Other designs of unupholstered and Upholstered Chairs in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Veneer (plain) Chairs, or Upholstered; kindly state in which you are interested.

Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

AMERICAN SEATING COMPANY

General Offices: 1010 Lytton Bldg., Chicago
Sales offices in all principal cities

CREATIVE IDEAS
FOR
POSTERS
GOES LITHOGRAPHING CO.
CHICAGO
296 Broadway NEW YORK

CAILLE
Ticket Office Equipments
Embody Ticket Sellers, Ticket Choppers, Change Makers, Theatre Record Ledgers and Theatre Tickets. Catalog on request.
CAILLE "OS. COMPANY, 1001 Amsterdam Ave., Detroit, Mich

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby Display Frames
304-6 W. 42d St., NEW YORK
Phone Bryant 6621-22

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

TYPE W FLAME ARC
Powerful LAMPS Economical
For brilliantly illuminating the outside of your theatre
General Electric Company
4987 General Office, Schenectady, N. Y.

Trade of the United States with South America

Compiled by the National City Bank

	Imports into United States from			Exports from United States to		
	1915	1914	1913	1915	1914	1913
Argentina	$94,677,644	$56,274,246	$25,573,667	$52,883,035	$27,127,958	$54,980,415
Bolivia*	35,000	172	398	980,000	805,876	962,459
Brazil	120,099,305	95,000,622	100,947,735	84,883,540	23,275,894	39,901,203
Chili	37,284,043	24,238,713	29,553,823	17,800,611	13,627,618	16,616,912
Colombia*	19,615,000	17,547,987	15,714,447	17,213,000	5,784,275	7,647,165
Ecuador*	5,290,000	3,355,916	3,462,567	3,277,000	2,504,014	2,821,646
Guiana, British*	260,000	222,969	98,045	1,971,000	1,812,684	1,630,244
Guiana, Dutch*	620,000	1,034,508	813,325	594,000	655,244	731,806
Guiana, French*	49,000	.....	31,821	553,000	282,430	318,793
Paraguay*	63,000	61,198	67,220	61,000	83,595	215,058
Peru*	15,455,000	11,269,941	10,824,587	7,520,000	5,876,487	7,608,916
Uruguay*	13,644,000	9,597,168	1,860,609	8,099,000	4,153,438	7,617,110
Venezuela*	14,475,000	10,916,934	9,308,761	7,398,000	5,023,532	5,462,441
Total	$322,282,189	$229,520,375	$198,259,005	$145,338,862	$91,013,339	$146,514,635

*December, 1915, estimated.

TO SECURE YOUR SHARE OF EXPORT BUSINESS
to these various countries, advertise in OUR SPANISH MONTHLY

CINE MUNDIAL
RATES ON APPLICATION
CHALMERS PUBLISHING COMPANY, 17 Madison Ave., New York City

Anti-Censorship Slides

Four Slides		50c.
Six Slides		75c.
Twelve Slides	All Different	$1.50

Address
MOVING PICTURE WORLD
17 Madison Avenue, N. Y. City

Moving Picture Exhibitors and Theatre Managers. The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

"Keeping Everlastingly at it Brings Success"

Send your slide orders and remittance at once to

Moving Picture World, 17 Madison Ave., N. Y.

COOL & VENTILATE BY TYPHOONS
1544 BWAY. TYPHOON FAN COMPANY NEW YORK CITY

AT LAST!

Editor, Engraver, Compositor, Proof Reader, Pressman and Binder have completed their tasks and the new

THIRD EDITION
--- OF ---

Richardson's

Motion Picture Handbook for Managers and Operators

IS READY!

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances, MOVING PICTURE WORLD, 17 Madison Avenue, New York.

"Always Leave Them Laughing When You Say 'Good-bye'"

THE CLEAN CLEVER COMEDIES

(One reel)

being made by the

E & R JUNGLE FILM CO.

Featuring

LILLIAN BROWN LEIGHTON

With

"NAPOLEON" and "SALLY"

Leave no "Dark Brown Taste," being cleanliness itself, and without trace of suggestiveness.

A few States left

WRITE, WIRE, MARCONI or AVIATE

E & R JUNGLE FILM CO.

1720 NORTH SOTO STREET, LOS ANGELES, CAL.

New York Office, R. M. Vandivert, Mgr., 729 Seventh Avenue

"SIXTEEN YEARS OF KNOWING HOW"

WHEN YOU ARE INTERESTED

IN LONG DISTANCE PROJECTION
——OF MOTION PICTURES——
THINK OF THE RECORD MADE BY

POWER'S CAMERAGRAPH

AT MADISON SQUARE GARDEN

NEW YORK CITY

300 FOOT THROW **34** FOOT PICTURE

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK CITY

Vol. 28, No. 2 April 8, 1916 Price 10 Cents

H E HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Edna May in Scene from "Salvation Joan" (Vitagraph).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MUTUAL PICTURES
Edwin Thanhouser
Presents

"OH! OH! OH!-HENERY!

Two Reels of Good, Clean Comedy, with a cast that carries it right to the funny-bone of their audience

RELEASED APRIL 3rd

FALSTAFF SINGLE REEL COMEDIES

RUINING RANDALL'S REPUTATION
A FAST STORY OF THE SATISFYING KIND

The PROFESSOR'S PECULIAR PRECAUTION'S
RILEY CHAMBERLIN & WALTER HIERS -BOTH!

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

Did The Tears Ever

well up into the eyes of your spectators over the sorrows of some unfortunate?

Have You Seen Smiles

of genuine happiness when the grief of some broken hearted boy or girl was assuaged?

Have You Seen Faces

radiant from a beautiful sentiment in their hearts?

Then you know what to expect in

"The LITTLE SHEPHERD OF BARGAIN ROW"

In 5 acts
By Howard McKent Barnes

WATCH FOR THE ALL STAR CAST

Look Over Essanay's Great Feature Plays

The Havoc
The Discard
Vultures of Society
The Misleading Lady
Captain Jinks of the Horse Marines
A Daughter of the City
The Alster Case
The Raven
The Crimson Wing
The Man Trail
A Bunch of Keys
The Blindness of Virtue
In the Palace of the King
The White Sister
The Slim Princess
Graustark

Released through V.L.S.E.

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT
1333 Argyle Street, Chicago

BIG FOUR FEATURE PLAY V L S E

BLUEBIRD PINIONS

"'The Yaqui' is a fine photoplay of great timeliness as reflecting conditions and methods of warfare across the Mexican border"—Toronto World.

BLUEBIRD
Photo-Plays
(Incorporated)

The world's finest
Screen
Productions
Present

The Eminent American Dramatic Star

Tyrone Power

Playing a dual role in a remarkable photo play

"John Needham's Double"

By Joseph Hatton

Staged with the artistic realism in which BLUEBIRD Photo Plays have set a new and higher standard

Directed by Lois Weber and Phillips Smalley

For Bookings communicate with the Executive Offices of

BLUEBIRD

Photo Plays (Inc.),
1600 Broadway, New York, or your local BLUEBIRD Exchange.

Special music for all BLUEBIRD Photo Plays may be secured from your Exchange

BLUEBIRD 'PINIONS

"'Undine' is easily the best play of its kind we have ever seen."—Cleveland Plaindealer.

BLUEBIRD
Photo-Plays
(Incorporated)
The world's finest
Screen
Productions
Present
Sarah Bernhardt in "Jeanne Dore."
Helen Ware in "Secret Love."
Ida Schnall in "Undine."
Lois Weber and Phillips Smalley in "Hop, the Devil's Brew."
Carter De Haven in "The Wrong Door."
Louise Lovely in "The Grip of Jealousy."
"Rupert of Hentzau" with Jane Gail.
Mary Fuller in "The Strength of the Weak."
Hobart Bosworth in "The Yaqui."
"The Flirt" with Marie Walcamp
Louise Lovely in "Tangled Hearts"
For bookings communicate with the Executive Offices of BLUEBIRD Photo Plays (Inc.), 1600 Broadway, New York, or your local BLUEBIRD Exchange.

Special music for all BLUEBIRD Photo Plays may be secured from your Exchange

The production that received the
of theatrical critics, press and public
in the entire history of the city of Ch
accomplishment in the annals of the
and Phillips Smalley at a cost exc
Recognized in and out of the tr
huge, so lavish as to defy description

PAVL

The Inco

in "The Dumb

By Arrangement wit

STATE RIGHTS

All telegrams, special delivery letters,
all communications to the Company

UNIVERSAL FILM M

ost remarkable tribute at the hands
ever accorded any film achievement
ago, pronounced—"The most artistic
lent drama." Produced by Lois Weber
eding a quarter of a million dollars.
e as "The Spectacle Supreme." So
The peer of all film productions.

OWA

mparable

Girl of Portici"

MAX RABINOFF

NOW SELLING

c., given prompt attention. Address
1600 Broadway, New York City

ANUFACTURING CO.

'A MIGHTY TOWER OF STRENGTH

ON the regular Universal Program every week in the year you will find more genuine stars in really fine plays than on all other programs combined. By star we mean a name that is a genuine box-office attraction. Playing a leading part in a picture or two does not make a star. Continued good work that wins the public; genuine ability and a personality that makes for an actor or actress millions of friends among the fans—that is the Universal test of a star's calibre. Look at the monster showing which follows, constituting the features for the week beginning April 17, and you will realize that to get the true star quality you must tie up to the Universal Program.

Cleo Madison in "Her Bitter Cup." Twelfth Red Feather Production. Directed by Cleo Madison and Joe King. Released April 17. A daring and unusual photodrama which gives this great emotional actress a marvelous opportunity. Poor and of lowly birth, Cleo sacrifices her womanly honor to enable her to help her friends among the weak and down-trodden. She leads a strike and rescues a miserly factory owner from his burning building. She discards the man who wrought her downfall. He is the brother of the man she loves and marries. The miser is their father. Plot, situations and scenes are unusual in the extreme. The visualization of the dope fiend's dream that he has crucified Cleo is one of the most daring scenes ever filmed. A tremendous production.

Herbert Rawlinson in a two-reel Gold Seal Society Drama, with Francella Billington. Directed by Wm. Worthington. Released April 18. Every fan knows that Herbert Rawlinson is a handsome, virile, vigorous and energetic actor who puts the punch into his work that gets over big. Herbert is traveling. He stops off to be best man for a cousin. He proves himself so far the best man that he captures the little bride. All sorts of complications keep up the interest, and the story is big enough to pad out another reel or two. A big picture, clean, wholesome and boiled down to the shortest possible footage—that's the Universal Program standard.

"Royal Love." Three-reel Romantic Victor Drama. Released April 19. When first shown this magnificent picture was in four reels packed with interest; but the film editor said "Cut," and it is on the program in three reels so crowded with action that it will prove a winner wherever shown. Fight for love and a throne; a woman's choice between duty and her heart's desire, furnish the themes for one of the very best romantic plays of the season. Realistic settings and lavish staging give an enjoyable atmosphere to the picture. An enormous production even for the Universal Program.

"Oh, What a Whopper!" Two-reel Baseball Comedy. Big U. Released April 20. You've heard of baseball nuts, of course; if you want to see one in action see this hilarious laugh producer. Mr. Baseball Nut creates a riot at the ball game and is rescued from a mob of frenzied fans by a bunch of cops who land him in a cell. His wife bails him out and he solemnly raises his right hand and says "Never again," just as though he meant it. A picture that will send any audience into spasms of laughter.

King Baggot in "The Haunted Bell." With Edna Hunter. Two-reel Imp Mystery Drama. Directed by Henry Otto. Released April 21. What would you think if you had a bronze bell of odd design but no special value; if a man offered you a thousand dollars for it; then, when you were puzzling over that fact the bell began striking the hours? If you discovered a dead man in your library, and the bell—GONE? The fans know what King Baggot can do with a picture like this and they enjoy Edna Hunter's beauty and fine acting, too. By the way, Miss Hunter was chosen from among all the famous screen beauties to represent the moving picture industry in the Shakespeare Tercentennial in New York City this coming June. Big evidence of more big value on the Big U Program.

"The Passing of Hell's Crown," with Harry D. Carey and Olive Fuller Golden. Thrilling Western Drama. 101 Bison. Directed by Jacques Jaccard. Released April 22. If the "$2 Picture" people produced this screen drama they would pad it three reels and choke it down your throat, first carefully relieving you of all your surplus cash. The public is NOT tired of Westerns. It is tired only of ham actors in cowboy clothes who can't ride, or act, posing on livery nags on the outskirts of their studio town. When Harry Carey and his band of Rough Riders appear in a Western you get the thrilliest pictures ever filmed and human stories that make friends for your house and make your nickels grow to dollar size. Book Universal Westerns every chance you get.

Ben Wilson in "His World of Darkness." With Clara Beyers and Charles Ogle. Three-reel Imp Society Drama with a heart punch. Directed by Ben Wilson. Released April 23. Let's suppose that you are happily married. Suddenly you are stricken blind. Your best friend takes advantage of you and steals the affections of your wife. You recover your sight unknown to them and learn of their treachery. If you could conceive what you would do under these circumstances you might possibly guess how it is worked out in one of the most novel and startling situations Ben Wilson has ever staged. A picture that will hold any audience spellbound. Fully up to the Universal's high program standard.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

In the days of Nero in ancient Rome maidens were sacrificed to wild beasts to make sport for the populace. This unusual picture from the story by WALLACE IRWIN depicts the modern sacrifice of young womanhood to the wild beasts of lust. The magnificent staging, tense situations, fine acting and lavish production of this picture mark it as unusual.

RED FEATHER PHOTOPLAYS

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS

PAULINE FREDERICK

AUDREY'S MEETING WITH LORD HAWARD

IN A VIVID PICTURIZATION OF MARY JOHNSTON'S CELEBRATED NOVEL

"AUDREY"

LEAVE THIS HOUSE FOREVER

ADAPTED FOR THE STAGE BY HARRIET FORD AND E. F. BODDINGTON

IN FIVE PARTS

RELEASED MARCH 27TH ON THE

Paramount Program

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

It's just as easy to be a Lasky exhibitor —as it is to be just an exhibitor.

Distributors:
Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE *(Ltd)*

JESSE L. LASKY FEATURE PLAY CO. (Inc.)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky Pres.
Samuel Goldfish Vice-Pres and Treas.
Cecil B. DeMille Director Gen.

Paramount Pictures

Short Subjects

Single reels that are different. They have a definite idea behind them. They are attracting a class of people who have not been attending photoplays.

Paramount-Burton Holmes Travel-Pictures

Not just scenics—natural marvels with Burton Holmes' inimitable humorous titles.

Paramount-Bray Cartoons
and Bray-Gilbert Silhouettes

Cartoon comedies that are distinctly different.

Paramount-South American Travel-Pictures

Capitalizing on current interest. Booked as a serial but shown one reel per week or more, as you desire.

Paramount-Australian Travel-Series

Four stimulating pictures—booked same manner as series above.

"There is a class of people that should be coming to your theatre."

Paramount Pictures

5418

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Are You SATISFIED?

Released this Week

Daniel Frohman presents
PAULINE FREDERICK in
AUDREY
Produced by
The Famous Players Film Co.

Jesse L. Lasky presents
BLANCHE SWEET in
THE SOWERS
Produced by
Jesse L. Lasky Feature Play Co.

Paramount-Burton Holmes Travel-Pictures No. 8
"The Fire Fighting Forest Rangers of Arizona"

Paramount Pictographs No. 8
Preparedness—Mountain Guns.
How to Carve a Duck.
Turning Waste Into Dollars.
Developing a Sense of Time, Prof. Munsterburg.
Political Cartoon, "Found, a Big Stick," by J. R. Bray.

Paramount-Bray Cartoons No. 13
Bray-Gilbert Silhouette Fantasie
"Inbad the Sailor Gets Into Deep Water"

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures.

Link up with Paramount. 55,000,000 people know that Paramount Pictures are the best. Hundreds of these people live in your territory—If the Paramount Trade-Mark is displayed prominently in connection with your theatre they know you show the best.

5418

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St.
NEW YORK, N.Y.

I AM LOOKING FORWARD TO JULY 15TH AS THE HAPPIEST DAY OF MY LIFE — FOR THEN I SHALL REALIZE MY FONDEST AMBITION AND BEGIN PRODUCING PICTURES FOR MY OWN COMPANY."
Clara Kimball Young
ANNOUNCEMENT!
LEWIS J. SELZNICK PRODUCTIONS
INCORPORATED
HAS BEEN ORGANIZED TO ESTABLISH EXCHANGES FOR THE EXCLUSIVE DISTRIBUTION OF THE
CLARA KIMBALL YOUNG FEATURES
IF YOU HAVE NOT ENTERED YOUR APPLICATION FOR SERVICE DO SO AT ONCE.
CLARA KIMBALL YOUNG
FILM CORPORATION
LEWIS J. SELZNICK
PRES. & GENL. MGR.
126-W-46TH ST.
NEW YORK CITY
C K Y

CLARA KIMBALL YOUNG

WORLD FILM CORPORATION
PRESENTS

ALICE BRADY

IN

"Then I'll Come Back to You"

From the Vivid "Best Seller" by LARRY EVANS

The best advertised book of the year, turned into a vivid, vital photo-drama, featuring a delightful and popular young emotional star, while the 'steenth edition of the novel is still being rushed off the presses. An absolute "sure-fire" success for every exhibitor who has brains enough to be entitled to exist.

PRODUCED BY
THE FROHMAN AMUSEMENT CORPORATION

EDWIN AUGUST

ALICE BRADY

CARLYLE BLACKWELL

MURIEL OSTRICHE

FRANCES NELSON

KEEPING UP

¶ Consistency puts the prosperity punch in a program.

¶ "Once-in-a-while" pictures never did (and never will) bolster up a flock of "weak sisters."

RELEASED THROUGH WORLD FILM

ETHEL CLAYTON

EQUITABLE MOTION PICTURES CORP.
PRESENTS

John MASON and Clara WHIPPLE

IN

"The Reapers"

A Realistic Drama of Today By EVE UNSELL.

Author of "The Ransom" and "The Warning."

Two of the most widely known stars of stage and screen, in a photodrama of startling realism, tense with sympathetic and absorbing climaxes. The kind of screen-play that "people talk about." You know that's the sort of attraction to present. It gains your theatre added business and (what's more) holds it.

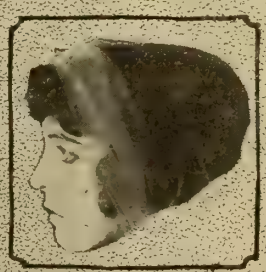
PRODUCED BY
TRIUMPH FILM CORPORATION

ROBERT WARWICK

HOLBROOK BLINN

GAIL KANE

MOLLIE KING



GERDA HOLMES

THE PACE

¶ Quality that never deviates or falters breeds confidence.

¶ World-Equitable Exhibitors are happy and prosperous because they KNOW AND HAVE PROVED these axioms.

CORPORATION 130 W. 46th ST. NEW YORK

"THERE IS A TIDE"

SHAKESPEARE

"IN THE AFFAIRS OF MEN, WHICH TAKEN AT THE FLOOD LEADS ON TO FORTUNE"

OUR TWO BIG SUCCESSES

"ONE DAY"

A gripping story of secret love, and a sequel to Elinor Glyn's famous sensation that thrilled every civilized nation

and

"THE SALAMANDER"

That powerful story of the little girl in a big city, written by the celebrated Owen Johnson, and read by ten million people in America,

HAVE REACHED THE FLOOD TIDE OF POPULARITY

EXHIBITORS—

Book these two box office tonics to take the "crimps" out of your cash balance, and give your audience a sensation to talk about.

STATE RIGHT BUYERS—

This is your flood tide of opportunity. The small amount of unsold territory may be yours.

B. S. MOSS MOTION PICTURE CORPORATION

Columbia Theatre Building 701 Seventh Avenue, New York City

COMING SOON

"The Undertow," Eugene Walter's greatest drama;
"Boots and Saddles," the marvelous love romance by Eugene Walter;
"Broadale," Lester Wallack's great masterpiece and sensation of 1890;
"Call of the Cricket," a wonderful, fantastic tale by Edward Peple, author of a "Pair of Sixes," etc.

PACIFIC COAST THEATRES

STUDY THE MAP
IS YOUR TOWN SHOWN?

SELIG'S

THE NEER-DO-WELL

BY

REX BEACH

THE SUPREME TRIUMPH OF THE SCREEN
THE SUCCESSOR TO THE "SPOILERS"

ALL STAR FEATURES DIST. INC. CONTROLLING CALIFORNIA

DE LUXE FILM CORP. CONTROLLING WASHINGTON - OREGON

GENERAL FILM SERVICE

General Film Service

assures

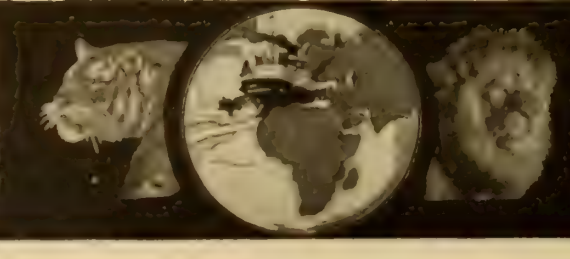
Quality First—

Of a consistent, stable, never-failing nature—the only dependable insurance for the wise exhibitor who insists upon pleased patrons and uniform quality *All The Time!*

General Film Service

Is the product of those manufacturers whose genius first made the motion picture possible — *Biograph, Edison, Essanay, Kalem, Kleine, Knickerbocker, Lubin, Selig, Vim and Vitagraph.*

General Film Company
200 Fifth Avenue
New York



GENERAL FILM SERVICE

A Biograph Spectacle

of the same quality as THE INDIAN, with a climax showing the hero and heroine escaping from a stampeding herd of wild cattle, is

THE STAMPEDE

The Three Reel Biograph Released Wednesday, April 12

Monday, April 10

The Tender-Hearted Boy

Mae Marsh and Robert Harron, supported by W. Chrystie Miller, Lionel Barrymore and Kate Bruce, in a vivid drama directed by D. W. Griffith.

The Biograph Re-issue

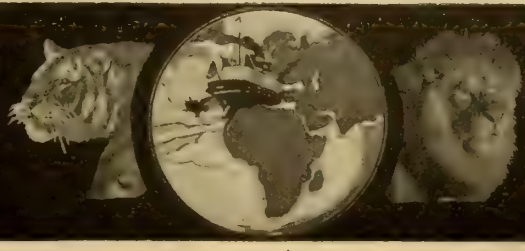
Tuesday, April 11

The Man Who Called After Dark

A startlingly original mystery story, with a cast including Vera Sisson, Gretchen Hartman, Jack Mulhall, Jack Drumeir and Ivan Christy.

The Two Reel Biograph

BIOGRAPH
QUALITY FILMS



GENERAL FILM SERVICE

April 20th

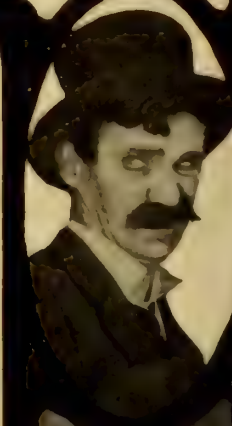
"ALL FOR A GIRL"

with

"Plump and Runt"

In one of their Funniest Films

* * *



April 21st

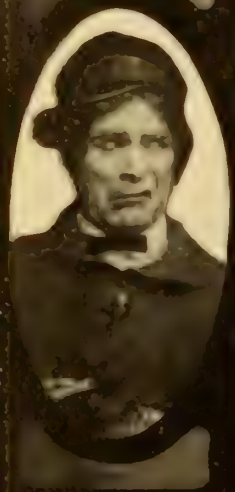
"HIRED AND FIRED"

with

"Pokes and Jabbs"

"Among comedians, there are none better"

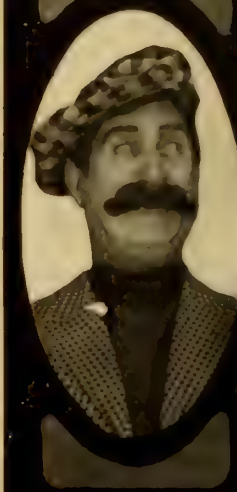
* * *



Slapsticks with stories. Superior casts

Posters that are attractions in themselves

326 Lexington Avenue, New York City



U|M COMEDIES U|M

U|M

GENERAL FILM SERVICE

April 21st

"THE SPELL OF THE KNIFE"

Featuring

Margaret Landis

A Powerful Three-act Psychological Drama

★ ★ ★

Coming April 28th

"WHEN MIGHT IS RIGHT"

Featuring

Henry King

This is a name that always draws

★ ★ ★

Direction of H. M & E. D. Horkheimer

Posters by special artists in one, three and six sheets

326 Lexington Avenue, New York City

Knickerbocker
~ Star Features ~

KNICKERBOCKER STAR FEATURES

GENERAL FILM SERVICE

LUBIN

RELEASES WEEK OF APRIL 3

April 3

"THE FATAL BEAN" DAVY DON COMEDY

(ONE ACT)

April 4

"THE RETURN OF JAMES JEROME"

(TWO ACT DRAMA)

April 6

"THE SCARLET CHASTITY"

(THREE ACT DRAMA)

April 8

BILLIE REEVES COMEDY

"A WISE WAITER"

LUBIN

GENERAL FILM SERVICE

Are You In Doubt?

You have your problems, Mr. Exhibitor, no use trying to hide 'em!

You are casting about for Pictureplays with Brains—you are searching for Productions that **bring results!**

Selig Pictureplays, released through General Film Service, bring results. This is not our statement but is the sentiment of **many** live Exhibitors.

Word of mouth advertising is the greatest of all exploitation. "My patrons are now calling for Selig pictures, they bring good business these days," is a common expression.

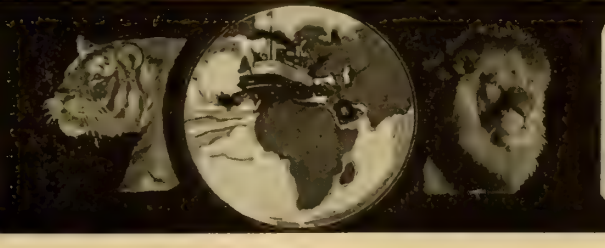
Try the Selig program. You've always hoped you could get hold of a program which would take things off your hands and **produce results.**

Experiment no longer! Take our "hunch" this one time! Try Selig productions which include "WIVES OF THE RICH," a Diamond Special, and "THE BEAUTY HUNTERS," a Curwood comedy with James Bradbury.

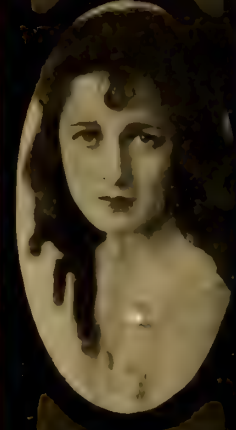
Are YOU Booking The Selig-Tribune?

Selig Polyscope Co.
Chicago and Everywhere

TRADE S MARK



GENERAL FILM SERVICE



Broadway Star Features

Are the best three reelers in the world

They are known the world over
For the heart-interest they contain
For perfect photography
And superb enactment

Book
"Myrtle, the Manicurist"
And you will need no further assurance
That Broadway Star Features
Are the best three reelers in the world

Released Saturday, April 8th
Through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

THE REGULAR VITAGRAPH PROGRAM
For the week
Commencing April 3rd
Consists of
A One-part Comedy-Drama
Enacted by an
Excellent cast of players
From the Western Studio
On Monday

—o—

For Friday
Another release of
"The Freddy Series"

—o—

And a Three-part
Broadway Star Feature
Completes the week's program
On Saturday

REGULAR RELEASES

"Her Partner"

One-part Comedy-Drama—
Monday, April 3rd

Presenting:

Mary Anderson, Webster Campbell,
Otto Lederer and Jack Mower.

—o—

"Freddy, The Fixer"

One-part Comedy—Friday, April 7th

Presenting:

William Dangman, Lucille Crane,
Virginia Norden and George O'Donnell

—o—

"Myrtle, the Manicurist"

Three-part Comedy—Saturday, April 8th

BROADWAY STAR FEATURE

Presenting:

Jewell Hunt, Templar Saxe, Harold Foshay,
Adele De Garde and Ned Finley.

Released through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

Standardization

WHAT IT MEANS TO THE EXHIBITOR

It means that photoplays are produced under a definite system, not thrown together in a haphazard manner.

It means that all must come up to the ideal, up to a standard quality, to be released.

It means that ALL plays must be excellent, not some good, some fair and some poor.

It means you can rely on such plays, knowing they are sure to please your spectators.

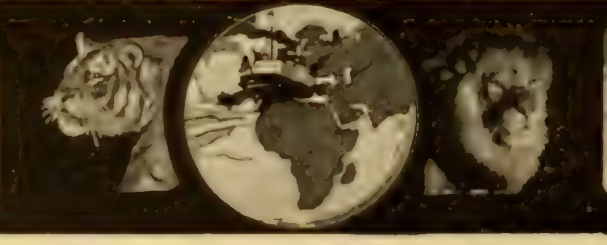
ESSANAY PLAYS ARE STANDARDIZED

Trade Mark
Reg. U.S. Pat. 1907

ESSANAY

GEORGE K. SPOOR PRES'T-GEN'L

1333 Argyle St., Chicago



GENERAL FILM SERVICE

Essanay's Short Snappy Subjects

UNDER ROYAL PATRONAGE
2 act drama—Reissued April 4
Featuring
Francis X. Bushman

CANIMATED NOOZ PICTORIAL
No. 8
Cartoon—April 5
By Wallace A. Carlson

THE LIGHTBEARER
3 act drama—April 8
Featuring
Richard C. Travers

WATCH FOR THE
ESSANAY-CHAPLIN
"Charlie Chaplin's Burlesque on Carmen"

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

GENERAL FILM SERVICE

Sis Hopkins Comedies

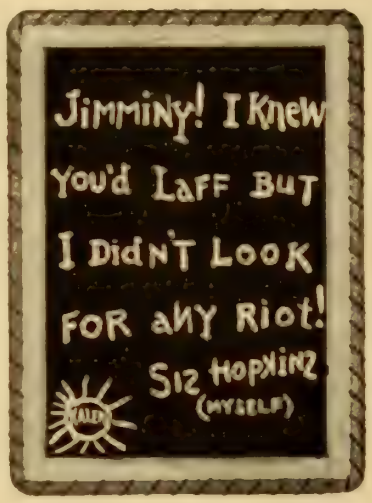
Are cleaning up for wise showmen all over the country—are you letting this opportunity slip by?

"Romance and Riot"

is the next release in these one-a-week single reel comedies. Sis learns that "Romance is like Old Dobbin's harness, just when you got it fixed it busts again."

Released Friday, April 14

AMERICA'S MOST FAMOUS FUN-MAKER



IN REGULAR SERVICE WITHOUT EXTRA COST

"Millionaires by Mistake"

Can you see the fun when Ham and Bud inherit a million and then meet a greedy near vampire when they set out to spend it?

Released Tuesday, April 11

"Fashion and Fury"

Ethel's gowns suit us all right but Hubby says they are too eccentric, which starts double-plotting for a divorce that gets everyone in a mix-up.

Released Wednesday, April 12

"The Race for a Siding"

Released Saturday, April 15th

You'll grip the edge of your seat when you see Helen Gibson speeding down grade on a runaway freight car toward almost inevitable collision with the oncoming passenger train. But that doesn't compare with the thrill when she jumps to a speeding engine.

One and Three-Sheet Posters on all Kalem One-Reel Releases

KALEM COMPANY

235-239 W. 23d St., New York City

GENERAL FILM SERVICE

There are 51 Branches of

THE GENERAL FILM COMPANY,

Located in 49 Cities of The United States and Canada. They are for the Sole and Express Purpose of Serving You.

Albany	Memphis
Atlanta	Milwaukee
Baltimore	Minneapolis
Bangor	New Haven
Boston	Newark
Buffalo	New Orleans
Butte	New York City (4th Ave.)
Charlotte	New York City (23rd St.)
Chicago (City Hall)	Oklahoma City
Chicago (Wabash)	Omaha
Cincinnati	Philadelphia
Cleveland	Pittsburgh
Columbus	Portland
Dallas	St. Louis
Denver	Salt Lake City
Des Moines	San Francisco
Detroit	Scranton
Harrisburg	Seattle
Houston	Spokane
Indianapolis	Syracuse
Jacksonville	Washington
Kansas City	Wheeling
Los Angeles	Wilkesbarre

CANADA

Montreal	Toronto
St. John	Vancouver
Winnipeg	

General Film Company,
200 Fifth Avenue
New York

With
HENRY WALTHALL
and
EDNA MAYO

The Strange Case of
MARY PAGE
Fifteen Throbbing Episodes

It's a
Tornado of Thrills,
Gaining Speed at Every Twist
A PERFECT PRODUCTION; A CAST SUPREME

Gowns By Lucile (Lady Duff Gordon)
Directed By J. Charles Hayden
Booked Through The General Film Co.

Essanay
1333 Argyle St., Chicago
Geo. K. Spoor, President

HEARST-VITAGRAPH

Across The Border

When General Pershing led the American Cavalry across the border, one of his camp followers was a HEARST-VITAGRAPH camera-man.

This insures at least a dozen more scoops within the next few weeks which will be just as far ahead of all competitors as the "fifty-four hour" beat at Columbus, New Mexico.

Couriers are already stationed along the line from Casa Grandes to El Paso in order to insure prompt delivery of this up-to-the-minute service.

———o———

When you are reading these lines, a HEARST-VITAGRAPH camera-man will be shipping pictures of the Hell holocaust at Verdun.

———o———

There is a section for peaceful people:

The smartest fashions on New York's most beautiful models.

Cartoons of "Mr. and Mrs. Joy" and "Old Man Gloom"—by Tom Powers—or, the "KRAZY KAT" adventures by George Herriman—are always ready to hand you a laugh.

———o———

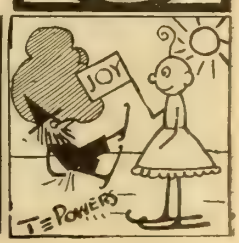
War news—world news—fashions—and fun—

It is no wonder that successful exhibitors demand the HEARST-VITAGRAPH NEWS REEL and will take no other.

BIG FOUR FEATURE PLAY V L S E

Released Twice a Week
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS



VITAGRAPH

COLUMBUS DISCOVERED ONE NEW WORLD—BUT

"THE ESCAPADES OF MR. JACK"

Discover two:
One of them—laughs you never had before—
And the other—patrons you never saw before.

THE VITAGRAPH COMPANY and the HEARST SYNDICATE
offer

"THE ESCAPADES OF MR. JACK"

Featuring

FRANK DANIELS

The Maker of a Million Laughs a Day

—o—

ONE PICTURE A WEEK
RELEASED EVERY MONDAY

Seven million people see the cartoons every morning.
Seven million people want to see the pictures in the evening.
Are you giving them their chance?

—o—

This Week's Adventure

"MR. JACK, A DOCTOR BY PROXY"

Mr. Jack is a gay dog and a doctor by proxy. He isn't much of an M. D.—but he is a considerable fixer. He relieves a charming widow and uses nothing but "champagany." But—Oh—you dizzy dawn!

Released Monday, April 3rd
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

"THE BOLDEST WORD"

PERHAPS the strongest endorsement which any moving picture service can receive is the number of representative exhibitors who are using that service.

To those who arrive at facts through the medium of figures, the following record, therefore, will be more eloquent than words:

Total number of moving picture theatres in Pittsburg	120	Average number of V-L-S-E subjects shown daily in Pittsburg theatres . .	28
Houses charging 10c admission or more (approximately one half)	60	Total number of "downtown houses" charging 10c or more	5
Total number of houses charging 10c or more served by Big Four	51	Total number of "downtown houses" served by V-L-S-E	5

None but a service which is scoring, and scoring high for its patrons, could consistently point to such records, of which this is but a single illustration of conditions prevailing throughout the country.

Such evidence places Big Four features in a position where failure to avail yourself of their true and tried drawing powers is a challenge to your best interests.

Can you afford to ignore it?

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

"THE TWO EDGED SWORD"

Featuring

EDITH STOREY

and

EVART OVERTON

Two women play with danger —one of them, in love with love, to satisfy her hunger for admiration—the other to revenge her brother's crushed faith — and death. The souls of both are pierced by the swords which they wielded to injure others

THE VITAGRAPH COMPANY OF AMERICA

Released through V.L.S.E. *Inc.*

LUBIN

Repeating her illustrious success in "The Great Divide"

ETHEL CLAYTON

with

TOM MOORE

in

"DOLLARS AND THE WOMAN"

from the famous story

'DOLLARS AND CENTS"

by

Albert Payson Terhune

A drama of soul-searing suffering, in which dollars and cents are pitted against love; happiness choked by extravagance, and mistrust born of dependence, but which ends with the triumph of the worth-while over indiscretion.

Directed by

Joseph Kaufman

LUBIN FEATURE

Released through V.L.S.E. *Inc.*

"UNTO THOSE WHO SIN"

Featuring FRITZI BRUNETTE

and

"THOU SHALT NOT COVET"

With TYRONE POWER

and KATHLYN WILLIAMS

Have Brushed the Dust off S R O Signs!

SELIG

Released through V.L.S.E. Inc.

TRADE MARK REG.
U.S. PAT. OFF.

ESSANAY

presents

WILLIAM GILLETTE

in

"SHERLOCK HOLMES"

5 acts

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"
Released through V.L.S.E. Inc.

BRANCH OFFICES

Atlanta
75 Walton St

Boston
67 Church St

Chicago
Adams St and Wabash Ave

Cincinnati
129 West 7th St

Cleveland
2077 E. 4th St

Dallas
1900 Commerce St

Denver
1433 Champa St

Detroit
502 Peter Smith Bldg

Kansas City Mo.
12th & Walnut Sts

Los Angeles
643 So. Olive St

Minneapolis
608 N. First Av

New York City
1600 Broadway

BRANCH OFFICES

Philadelphia
229 N. 12th St

Pittsburg
117 Fourth Av

San Francisco
986 Market St

Salt Lake City
129 E. Second South St

St Louis
3630 Olive St

Seattle
415 Olive St

Washington D. C.
811 E. Street N. W.

New Orleans
142 Baronne St

Syracuse
117 Walton St

Toronto
15 Wilton Ave

Montreal
204 St Catherine St

SUCCESS

SIGN POST NO 10

BIG FOUR FEATURES WORK

"THE MIRACLE"

BRING RECORD BUSINESS WHERE NONE HAD BEEN BEFORE

Grand Theatre

Jonesboro, Ark.

V-L-S-E, Inc.

New York City.

Gentlemen:

When we gave the long list of bookings to your representative, we had to start them on Mondays which were the only days we had open.

We never could get any business on Monday before, so had expected to move up bookings on your features to Tuesday, so that we could draw larger crowds on them.

But now has a miracle been wrought. We find that your features will draw business even on Monday where we could never get any before.

It seems to us that this certainly is a compliment to you. Now we want you to give us additional bookings on Friday also.

Yours very truly,

Carson & Mack

HAYNIC THEATRE

V-L-S-E, Inc.

New York City.

Gentlemen:

After using one of your pictures each week for ten consecutive weeks, we can truthfully say that the pictures have more than met our expectations.

We have used your pictures on Monday, which used to be the poorest night of the week.

Now however, we are having very satisfactory houses on this night -- in fact, outside of the serials, we have never used any pictures which have brought us better business.

Yours very truly,

Ray & Nicholas

"I know not how to govern our own course save by the proven experience of others."

V.L.S.E. Inc.

MUTUAL PICTURES

"TWO BITS"

A gripping two-part "Mustang" picture, starring Anna Little and Tom Chatterton. Directed by Tom Chatterton —Released April 7th.

Under Azure Skies

Art Acord and Nita Davis score a big success in this virile three-reel "Mustang" drama of the western plains. Directed by William Bertram—Released April 8th.

Ways of the World

Vivian Rich and Alfred Vosburgh are the principals in this intense human interest two-reel "Flying A" drama. Directed by C. J. LeViness—Released April 3rd.

Billy Van Deusen's Muddle

Released April 5th

Art and Arthur

Released April 9th

"Beauty" one-reel comedies chock-full of laughs and fun.

Bonds of Deception

A "Flying A" society drama in three reels, with Winnifred Greenwood and Edward Coxen in the leading roles. Directed by Thomas Ricketts—Released April 6th.

BE SURE YOU BOOK THESE BIG BOX OFFICE SUCCESSES! They will work your ticket seller overtime.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

American Film Company, Inc.

SAMUEL L. HUTCHINSON, President

CHICAGO, ILLINOIS

MUTUAL SPECIAL FEATURE

Exhibitors' Triumph!

Exhibitors proclaim "THE GIRL and THE GAME" the *biggest Box Office Success ever shown.*

Fifteen two-reel chapters—the most thrilling photo-novel of mountain railroad life—written by Frank H. Spearman, featuring

HELEN HOLMES

—in gripping, death-defying feats and situations never before attempted. Cast includes J. P. McGowan, Leo D. Maloney, J. L. Farley and George A. McDaniel.

Millions who read the story in these newspapers demand the film—

New York World *Pittsburgh Press* *Philadelphia North American* *Baltimore American* *Boston Globe* *St. Louis Globe-Democrat* *Atlanta Constitution* *Omaha Bee* *Cincinnati Times-Star* *Dallas Journal* *Memphis Commercial Appeal* *Seattle Post-Intelligencer* *Buffalo Courier* *Indianapolis Star* *Kansas City Journal* *Cleveland Leader* *New Orleans Times-Picayune* *Los Angeles Tribune* *Chicago Evening Post* *Detroit Journal* *Milwaukee Sentinel* *Louisville Herald* *San Francisco Chronicle* and One Thousand Others.

Book This Proved Box Office Success Today!

Directed by J. P. McGowan

For booking information apply to the "Girl and The Game" department of any Mutual Exchange, or at Mutual Home Office, New York City.

THE GIRL AND THE GAME

Signal Film Corporation

SAMUEL S. HUTCHINSON, President

4560 Pasadena Avenue Los Angeles, Calif.

MUTUAL PICTURES

Bungling Bill —Detective

A sure-fire, fast action *Vogue* Comedy success—with Paddy McQuire, the original Bungling Bill—Directed by Jack Dillon—Released April 4th.

Knocking Out "Knockout Kelly"

FEATURING

Paddy McQuire and Arthur Moon

in a *"Vogue"* ring battle for a girl's love—a scream of a laughmaker. Directed by Jack Dillon—Released April 9th.

Book these *Vogue* Comedies today. They insure big box office receipts.

Slapstick With a Reason

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS Inc.

GOWER & SANTA MONICA LOS ANGELES, CALIF.

MUTUAL MASTERPICTURES
DE LUXE EDITION
Gaumont
RELEASING THROUGH
MUTUAL FILM CORPORATION
presents
"THE HAUNTED MANOR"
An East Indian 5-Act Photoplay of Romance and Intrigue.
Starring
IVA SHEPARD
RELEASED APRIL 3
Gaumont Co.
FLUSHING, N.Y.
JACKSONVILLE, FLA.

MUTUAL MASTERPICTURES

EDITION DE LUXE

Edwin Thanhouser

presents

"THE NET"

IN 5 REELS

By LLOYD LONERGAN

Released April 1st

Staged by Geo. Foster Platt

with **BERT DELANEY**

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

"When 'Musty' laughs the world laughs with him
—when 'Musty' frowns he frowns alone ——"

"MUSTY SUFFER"

is the most talked of comedy name in filmdom. Box-offices all over the nation are daily answering that always welcome query,

"When will you have 'Musty Suffer' again?"

This unique and original character, unknown a brief six months ago, has leaped into fame almost over night. What required years for other comedians "Musty Suffer" has accomplished in

TEN ONE REEL COMEDIES---

"THE MISHAPS OF MUSTY SUFFER"

with

Harry Watson, Jr.

comprises TEN ONE REEL COMEDIES now playing nearly every representative theatre in the Union and every worth-while circuit from Marcus Loew, New York, to the Orpheum Circuit of 'Frisco—indisputable evidence, surely of the splendid worth of these remarkable comedies and the tremendous drawing power of "Musty Suffer"!

Make YOUR date through the nearest Kleine office now

GEORGE KLEINE, 805 E. 175th St., New York City

New York 226 West 42nd St.	Boston 14 Piedmont St.	Minneapolis 708 First Ave., N.	Kansas City 209 Ozark Bldg.	Cincinnati 138 West Seventh St.	Montreal 204 St. Catherine St., W.
Chicago 166 N. State St.	Denver 405 Railroad Bldg.	Pittsburgh 123 Fourth Ave.	Seattle 204 Orpheum Theatre Bldg	Dallas 1812½ Commerce St.	Toronto 96 Bay St.
Atlanta 71 Walton St.	Philadelphia 1309 Vine St.	New Orleans 103 Nola Bldg.	San Francisco 234 Eddy St.	Los Angeles 514 West 8th St.	

PATHÉ'S Most Intensely Dramatic of ALL SERIALS

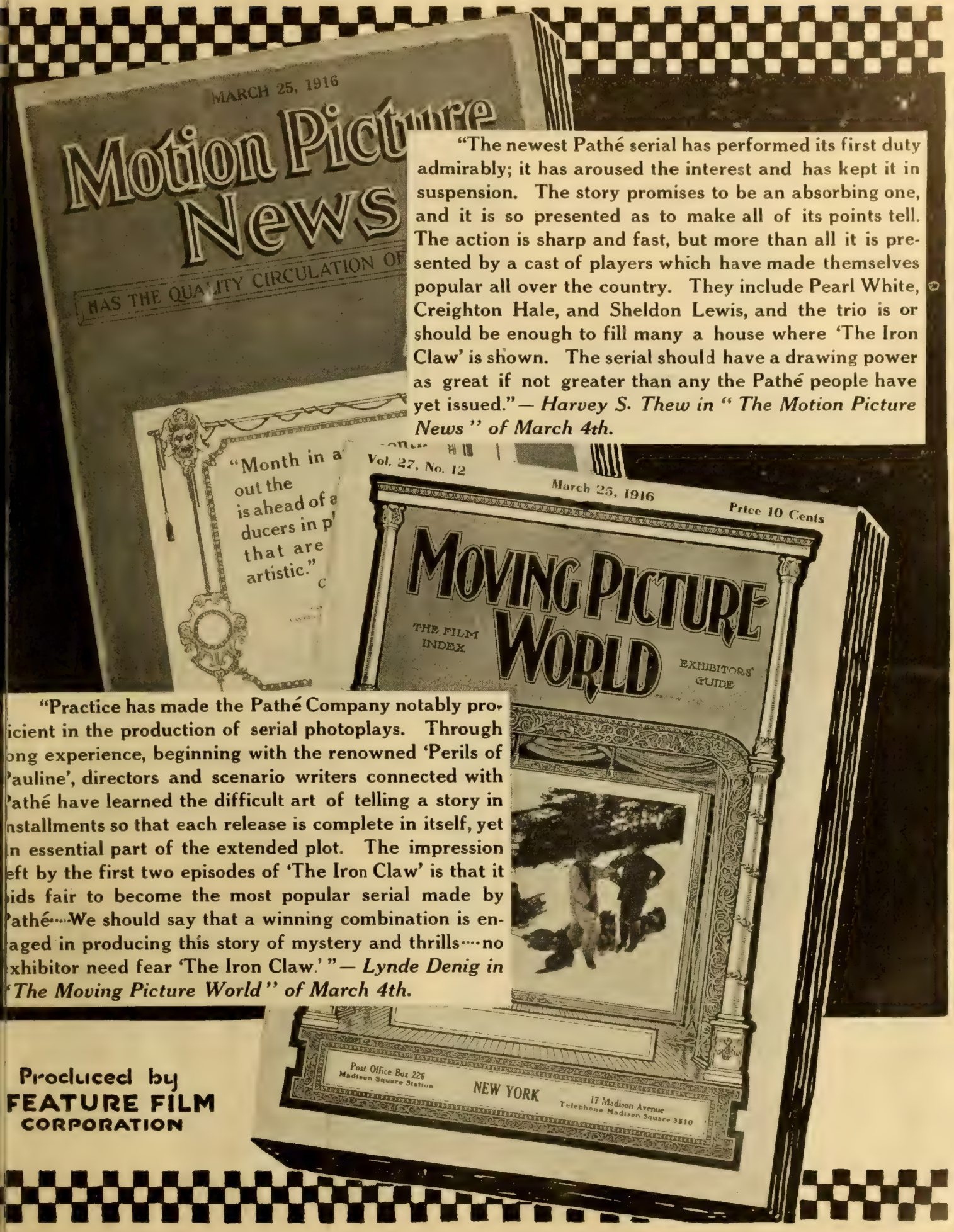
The IRON CLAW

has won the unqualified commendation of the reviewers – men whose long experience in judging pictures has given them the right to be heard.
The extracts on opposite page are characteristic →

MR. EXHIBITOR, YOU CANNOT LOSE IF YOU BOOK THIS CROWD-DRAWING SERIAL!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK



"The newest Pathé serial has performed its first duty admirably; it has aroused the interest and has kept it in suspension. The story promises to be an absorbing one, and it is so presented as to make all of its points tell. The action is sharp and fast, but more than all it is presented by a cast of players which have made themselves popular all over the country. They include Pearl White, Creighton Hale, and Sheldon Lewis, and the trio is or should be enough to fill many a house where 'The Iron Claw' is shown. The serial should have a drawing power as great if not greater than any the Pathé people have yet issued."— *Harvey S. Thew in "The Motion Picture News" of March 4th.*

"Practice has made the Pathé Company notably pro-icient in the production of serial photoplays. Through ong experience, beginning with the renowned 'Perils of 'auline', directors and scenario writers connected with 'athé have learned the difficult art of telling a story in nstallments so that each release is complete in itself, yet n essential part of the extended plot. The impression eft by the first two episodes of 'The Iron Claw' is that it ids fair to become the most popular serial made by 'athé····We should say that a winning combination is en-aged in producing this story of mystery and thrills····no xhibitor need fear 'The Iron Claw.'"— *Lynde Denig in "The Moving Picture World" of March 4th.*

Produced by
FEATURE FILM CORPORATION

Lonesome Luke

A S-C-R-E-A-M from Coast to Coast

Ask the man who shows these *real* comedies

HE KNOWS!

Produced by ROLIN FILM CO. and released through

PATHÉ

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

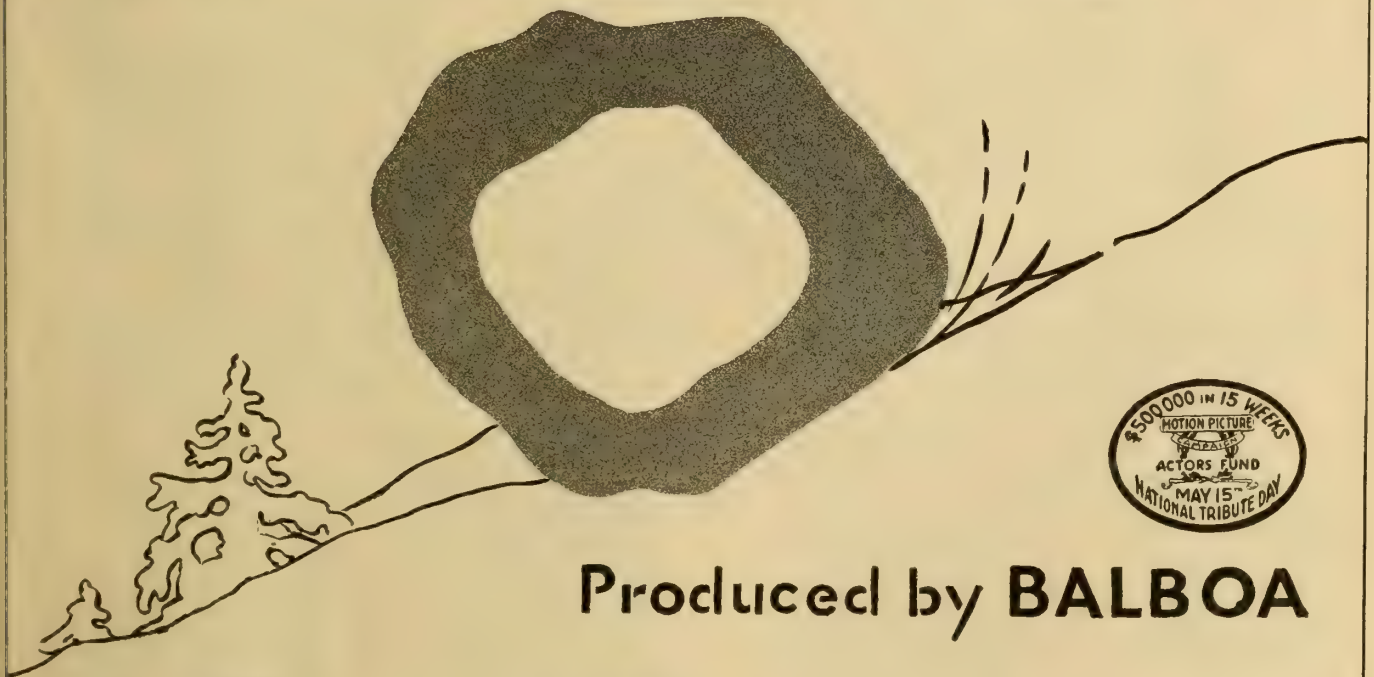
25 WEST 45th ST. NEW YORK

LIKE A SNOWBALL ROLLING DOWN HILL

PATHÉ'S SERIAL

The RED CIRCLE

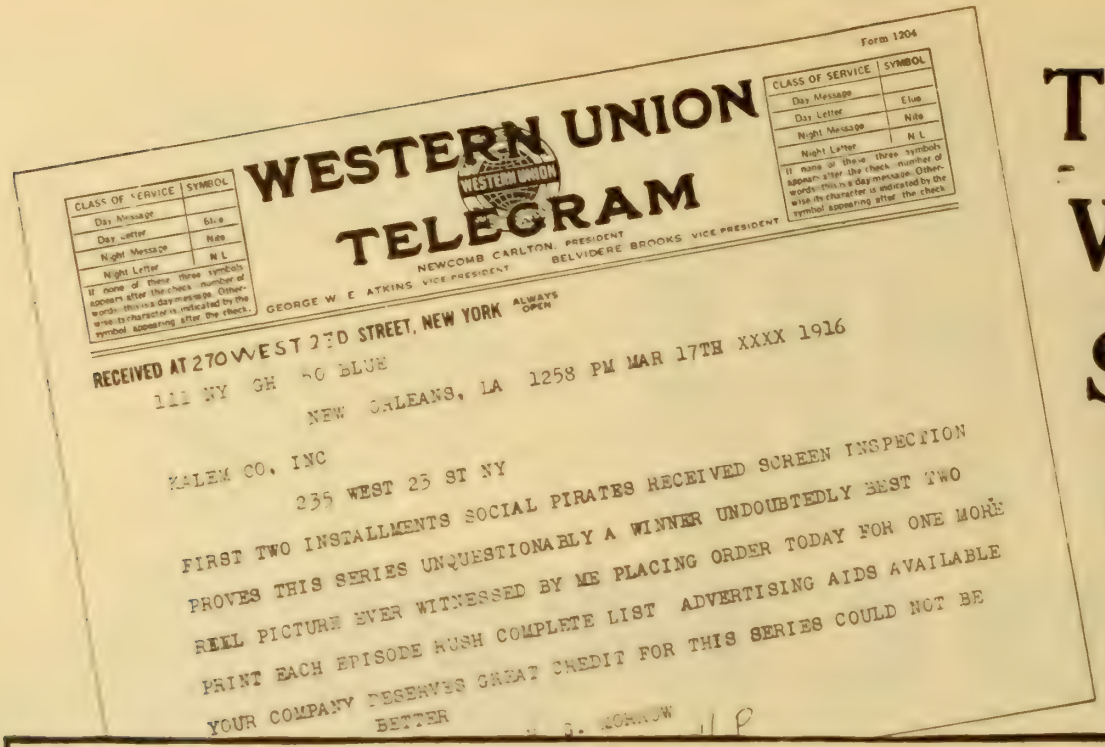
gathers more bookings the longer it runs – sure proof that it Gets the Money



Produced by BALBOA

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK



Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS VICE-PRESIDENT BELVIDERE BROOKS VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check, number of words—this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 270 WEST 23D STREET, NEW YORK ALWAYS OPEN

111 NY GH 50 BLUE
NEW ORLEANS, LA 1258 PM MAR 17TH XXXX 1916

KALEM CO, INC
235 WEST 23 ST NY

FIRST TWO INSTALLMENTS SOCIAL PIRATES RECEIVED SCREEN INSPECTION PROVES THIS SERIES UNQUESTIONABLY A WINNER UNDOUBTEDLY BEST TWO REEL PICTURE EVER WITNESSED BY ME PLACING ORDER TODAY FOR ONE MORE PRINT EACH EPISODE RUSH COMPLETE LIST ADVERTISING AIDS AVAILABLE YOUR COMPANY DESERVES GREAT CREDIT FOR THIS SERIES COULD NOT BE BETTER

This is What a *Skeptic* says!

The Social Pirates

By GEORGE BRONSON HOWARD

Featuring MARIN SAIS and OLLIE KIRKBY

Wires and letters from exhibitors all over the country bring the same message. You'll agree—if you go to your General Film Exchange to-day and see

"The Little Monte Carlo" — Released March 27th

"The Corsican Sisters" — Released April 3rd

As For Newspaper Publicity—
Here's a partial list of the papers publishing the stories and advertising:

New York World
Philadelphia Press
Indianapolis Star
New Orleans Item
Washington Herald
Albany Times-Union
Atlanta Constitution
Denver Times
Birmingham Age-Herald
Charleston News-Courier
Evansville Journal-News
Charlotte News
Joliet Herald-News
Minneapolis Tribune
Peoria Journal
Macon Telegraph
Springfield, Ill., State-Register
Meridian Star
Waterloo Times-Tribune
Norfolk Virginian-Pilot
Chicago Record-Herald
Baltimore News
St. Louis Times
Kansas City Journal
Houston Post
Altoona Times
Buffalo Times
Burlington Gazette
Cedar Rapids Times
Dubuque Tribune
Harrisburg Telegraph
Hartford Post
Johnstown, Pa., Leader
New Haven Register
Memphis Press
Quincy Journal
Detroit News
St. Joseph, Mo., Gazette
Toronto World
Erie Herald
Boston Herald
Pittsburgh Press
Omaha Bee
Richmond Virginian
Tacoma Ledger
Augusta, Ga., Herald
Des Moines Tribune
Bangor Commercial
Cincinnati Post
Elmira Advertiser
Halifax, N. S., Herald
Florida Metropolis
Louisville Herald
Milwaukee Sentinel
Portland, Me., Press
Montgomery Journal
Mobile Item
Terre Haute Tribune
Wilkes-Barre Independent
Fort Wayne Journal-Gazette

KALEM

KALEM COMPANY

235 West 23d Street
NEW YORK CITY

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 344)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 8, 1916

Facts and Comments

DURING the hearing on the Wheeler Censorship bill at Albany the chairman of the Assembly committee on education, a legislator of an extreme rural type, gave utterance to this significant remark: "We believe here that the moving pictures ought bear their share of taxation." Immediately the chairman was informed of the fact that exhibitors are slowly being taxed to death now, whereupon he intimated that the legislature proposed to go after the manufacturers. In legislative circles, which largely means in rustic circles, the opinion has taken root that the motion picture men are wallowing in currency. When the writer of these lines informed the committee that most producers were operating without profits and that scarcely thirty per cent. of the exhibitors were making more than a decent livelihood, he was met with superior smiles indicating extreme incredulity. These Solons were too parliamentary to call the writer a plain liar, but there is no doubt that they felt like it. To what extent are we ourselves responsible for this crass and dangerous ignorance of the average legislator? Frankly speaking we believe that it is the duty of the legislator to inform himself fully on every subject he attempts to legislate on. The attitude of the Albany legislator was shown by the remark of the chairman of the committee on education, when he said to the motion picture men: "I can just give an hour and no more."

* * *

THE production of films in the belligerent countries of Europe has practically come to a standstill. Leon Gaumont, in an interesting interview in this week's issue of the MOVING PICTURE WORLD, says France and England have produced but very little, adding that "this war seems to have been made for America." In the last four months or so several producers and importers from Italy have been here confirming Mr. Gaumont's statements as far as Italy is concerned. The Latin-American market is suffering from a lack of films. Its sources of supply were principally France and Italy. It seems incredible that even at this moment Latin-America is still looking for its supply of films to London. It seems equally incredible that many American-made films are still reaching Latin-America by way of London. With the import of American films into Europe constantly made more difficult with the crying need of films in South America why do our producers hesitate to enlarge their market by an appeal to South America? Cine Mundial, the splendid Spanish edition of the MOVING PICTURE WORLD, points the way. It is eager to be of service to the American producer and exporter of films and it is able to perform this service quickly and effectively.

* * *

IT IS most refreshing to note that exhibitors all over the country have started a tremendous "drive" against the censorship salients in Washington and elsewhere. News comes from New England that the exhibitors there, following the advice of the MOVING PICTURE WORLD, are circulating petitions against the Smith-Hughes censorship bill, Pittsburgh has become the center of great activities against the Breitinger regime, and in Ohio the theaters are using the screens for a determined and concerted assault against the pernicious practice. This is as it should be. We cannot gain anything by dickering with the enemy or compromising first principles.

* * *

IS THE exhibitor "paying the damage most of the time?" A friend and reader of the MOVING PICTURE WORLD seems to think so. Writing. from Pasadena, California, our correspondent inveighs against the poster evil, saying that the exhibitor pays the damage. He is a successful and practical manager of a motion picture theater and this is what he says, among other things: "Some of us live and do business in communities where critics are plentiful, where agitators talk censorship seven days in the week and they love to point to the loud and sensational poster in front of the local theater, whether or not the picture represented is undesirable. Certainly the producers could help to kill this censorship bug by giving us clean pictures and unquestionable films."

Picture Composition*

By Louis Reeves Harrison.

THE impressionist who paints may attempt to convey sensation by conflicting lights and colors irrespective of theme. He may only be in revolt against accepted principles. Whatever his motive, and he may be both capable and sincere, it will not do to attempt impressionism in moving pictures until it is better defined among the painters.

Off-hand impressions, whether of nature or of society, are apt to be superficial. They may easily be misleading when a scene is glimpsed without study of its elements, when a group of people is characterized without examination of its individual members. The dreary plain may be as true to nature as the forest and stream, as the bold shore and breaking waves, yet one may repel and the other attract. There is an exacting sense of beauty within us, and so common as to be in evidence among all classes of people.

As we are compelled to closely study the real to make the romantic plausible, so a purely technical examination of prosaic details in a scene to be pictured may well result in a general effect highly inspirational. The word "technical" need cause no alarm, nor should it be confused with the merely stilted. The idea is to acquire a certain amount of skill in applying esthetic judgment and taste to picture composition.

A lack of "picture eye" is most noticeable in news periodicals exhibited on the screen. The camera man not only leaves it almost entirely to chance where his point of view shall be taken, but his selection of material usually shows lack of judgment. He dwells on the unimportant and the uninteresting, while the vital is merely glimpsed or left out entirely. About the only time he portrays the amusing is when he attempts the tragic.

A notable example was first announced on the screen as "Awful Fire in Saint Louis." Over two thousand people in the audience watched a lot of smoke tinted red, while expectation ran high of witnessing some exciting rescues. What did the camera man find awful about the conflagration? Ah! The smoke parted and the walls of a building were seen. On them, set forth in bold print, was a sign whose only visible part was the word "BREWERY." Two thousand people roared, though the fire may have seemed a tragedy to the camera man.

Strange as it may seem, the very men who regard the burning of a brewery as an "Awful Fire" almost invariably point the camera down at the water when photographing scenery from a boat moving along some picturesque river or lake. This sacrifice of land and sky to an element which the camera man may concede to be useful for bathing purposes might be classified as a "waterscape," but his pictures have the appearance of having been trimmed too much on the top for nice balance.

If emphasis is to be placed on a character in the foreground of an exterior where a spreading scene is shown, a man in the closeup watching remote action, such as a conflict, place him a little to the right of the center, his immediate environment to the right of the picture, if the effect of that conflict on him is of first importance, while it is glimpsed to the left in the remote distance. There are virtually two lines of action demanding attention, and there is involved a question of centering interest on the more important of the two. The near figure is intensified by isolation, the idea of the closeup, yet the eye may take in action profoundly affecting the near figure, action set aside in a field of its own that it may not distract.

Millions of people have approached New York City from nearly all points of the compass by water, and millions have noticed wondrous effects of light and shade, especially among tall buildings grouped at the Battery, which seem to escape all photographers of motion. One camera man did fairly well after several trials from four view points on a Staten Island ferryboat coming up the bay. The first two were taken from the upper deck, the others from the main deck, all in slanting sunlight.

The first was of wide horizon, embracing even the badly-placed Statue of Liberty. The second and nearer one, like the first, exactly centered the Battery group and fastened attention upon it because no vessels of importance intervened. The third centered on a building made prominent by some deep shadows back of it, giving no view of the water to distract attention and preserving an ample sky. The last shot up from close in shore, still preserving the sky line and accentuating the great height of towering structures.

The passing of a white Sound steamer would have distracted attention in any one of these. It would have loomed into prominence, and the eye is often so attracted by light objects in the foreground as to give inadequate consideration to more important objects in a darker background. Such was the case in picturing a duel between principals through a break in a hedge near which some recumbent vagrants became involuntary witnesses of the affair. The scene was taken from the west side of the hedge in the afternoon and embraced both witnesses and principals. The sun shone on them all and lighted up visible portions of the hedge on either side of the picture, giving distracting prominence to it and to the unimportant vagrants.

A striking effect could have been obtained in the morning. Those secretly watching the combat would have been in the dark shadow of the hedge, and the latter would have formed two sides of a heavy frame for vital action, in the background now thrown by contrast into bold relief. Attention, doubly attracted by the center and by the high lights, would have been concentrated upon the main action while entirely conscious of subordinate details in the foreground.

Actual screen portrayals have been thus far used to show that the object of highest value in a picture should be given emphasis even to the point of sacrificing others of lower value, but there are cases where the principal object cannot be perfectly centered, as in a large ensemble, and, at the same time, be free from distracting influences. It is better to give up centering in any such case and isolate the important unit, even at the extreme edge of the picture, and depend upon this isolation and contrast, remembering that if the figure is light it is intensified in proportion to the amount of dark background against which it is shown.

The application of elementary principles to the arrangement of groups and lighting of scenes does not mean that they constitute a set of hard-and-fast rules for use in all sorts of cases, but that they may prove helpful to those who desire to **convey** some of the delight they **feel** when they chance upon some beautiful effect in one of nature's own pictures accidentally composed.

*Copyright 1916, Louis Reeves Harrison.

United Action Needed

By W. Stephen Bush.

IT MUST be a source of satisfaction to all exhibitors doing business in the State of New York to learn that two bills have been introduced at Albany to allow children under sixteen to visit motion picture theaters during certain hours in the afternoon unaccompanied by parents. No prediction is ventured here as to their fate. Similar bills aiming at the same relief have been introduced before and never left the committees to which they had been referred.

There is reason to believe, however, that the men behind these bills will push them with determination. Who is back of these bills? We are glad to say it is the organized exhibitor of the city and state of New York. The state and local leagues have attended to the drafting of these bills and have placed them in the hands of influential legislators in the Assembly and in the Senate. The bills were unanimously endorsed at the recent state convention at Albany.

It is well to bear in mind that the law regulating or rather forbidding the admission of unescorted minors under the age of sixteen into the motion picture theaters is a state law and therefore applicable in every motion picture theater from Montauk Point to the shores of Lake Erie. The law has not been enforced with even a semblance of fairness and consistency. In many of the smaller towns, and especially in the rural communities, it has become a dead letter. There is not even an attempt at sporadic enforcement. Indeed so much of a dead law has this act become in some parts of the state that the impression prevails in many quarters that it only applies to the city of New York.

In this city it has been enforced with a degree of severity rarely found in the enforcement of other laws of minor importance. There is not a theater in the city that is not watched and spied upon constantly. I have been to more than one theater where the box office was besieged by half-grown boys and girls begging the patrons as they approached to take them in. Most of the men or women thus approached by the children feel sorry for them, all of them are more or less annoyed and some few resent the approach. Generally an agent of some society or other is on the watch in the offing seeking whom he may arrest.

It is a law which does not seem to be ardently supported by public sentiment in this city, but while it remains on the statute books it must be obeyed to the letter. Exhibitors in other parts of the state who have been allowed considerable latitude either by the authorities or by public sentiment must remember that this indulgence may be withdrawn at any time. The entire exhibiting body of the state ought to urge the passage of the Ellenbogen Bill.

A Simple Story with a Moral

By W. Stephen Bush.

THE exhibitor who aspires to take a place in the civic and social life of his community is no longer a rarity. There are people in every community who are anxious to improve the pictures. They remind the writer of the dear old ladies who appeared in favor of the Federal Censorship Bill at Washington. One of these good women naively said to the Chairman of the Committee: "We saw some beautiful motion pictures the other night and we want you gentlemen of the government to make all other motion pictures just as beautiful." These well-intentioned persons look upon life as a perpetual rainbow. To them life is not a struggle between the forces of good and evil but one sweet grand song of optimism. They are jarred out of their pleasing contemplations by such sensationalists as William Shakespeare. The great Greek tragedies showing the pursuit of man by relentless Fate appear to them in sad need of either censoring or of complete extinction.

These optimistic dreamers are often cured by a little judicious treatment administered to them gently but firmly by so plain a person as a motion picture exhibitor.

Recently a committee of estimable women residing in one of the most peaceful sections of Brooklyn called upon an exhibitor to assure him that he was all wrong. They criticised and they analyzed until the poor exhibitor was floundering around in the depths of humility. The women had a constructive idea. They wanted our exhibiting friend to let them run a special children's entertainment Saturday mornings. They were kind enough to invite him to the performance hoping, they said, to enlighten and possibly to convert him. The women did their own booking. When they were through they had two reels of highly sterilized comedy, several pasteurized scenics and industrials and some aged and rainy fairy tale. The theater which had been donated to the women by the proprietor was crowded.

The comments of the youthful audience were painfully severe. A good deal of them were flavored with such spicy slang as had reached this suburban district. Some of the remarks uttered by the older boys were distinctly unfit for publication. There probably had never been a more unpopular motion picture entertainment in the City of Churches. A murmur of dissent ran through the audience after the announcement of "next week's program." That program was just as chemically asceptic as the one the boys and girls had just witnessed. The woman announcing the coming program spoke very slowly and distinctly and when she proclaimed such attractions as "Tea Growing in Ceylon" and "The Lumber Industry of Oregon" her audience was plainly on the verge of hostile demonstrations. A baker's dozen attended the next performance, but the promoters of a severely educational program stuck grimly to their task even when their audience was reduced to about five prim little maidens in charge of an elderly aunt. It was all very fine and heroic, but just a bit "rought on the exhib." His theatre began to suffer. Thereupon he urged the women to meet him and this is what he said: "Ladies, you have had a fair chance to demonstrate your theory of refined juvenile entertainment. You failed. Now I am going to take this thing in my own hands and try out my own ideas."

He booked and heavily advertised a film describing in pictures the unearthly astuteness of a sleuth with plenty of chases and the final triumph of the detective over the bad man. To this he added a comedy in which some young men were suddenly thrown into the water and came out gasping and puffing and in which several of the actors slipped on a banana peel. He flavored this with homeopathic doses of educational films. The improvement in the attendance on the second Saturday was remarkable. Gradually the exhibitor increased the educational part of his program, but he never obtruded this fact, and made the drama and the comedy the chief themes of his advertising. Well, Saturday morning is now the gala occasion of the week and the boys and girls have an excellent time, which is the divine right of youth.

The lesson is plain. Children resent oppressive guardianship. The moment they are told that some extra good films of high educational value are going to be offered to them to the exclusion of everything else they are just human and sinful enough to rebel. What is needed in the treatment of the child problem is ordinary common sense and the recognition of the fact that our world is not the world of the child nor is the world of the child our world.

Hearst Opens Exchanges

Plans Announced Indicate Powerful Attempt to Lead in Field—Will Start With Fifteen Distributing Offices.

RUMORS regarding a big new chain of exchanges, under the Hearst control, have been floating around town. Edward A. MacManus, the general manager of the International Film Service, of which William Randolph Hearst is president, some weeks ago moved his headquarters uptown and every day brought forth some addition to the staff which took possession. Now, their plans being complete, Mr. MacManus expressed his willingness to make known Mr. Hearst's intentions:

William Randolph Hearst.

"It is true," he said, "that we have decided to open our own releasing organization, which is to offer our own productions, and that the enterprise is but another growth of the Hearst organization. Mr. Hearst was one of the first to recognize the tremendous power of motion pictures. His conception of motion pictures is that they are another form of the modern day newspaper and magazine. He has felt that just where the newspaper and magazine entertain, inform and educate, the motion picture can do likewise and in many respects, especially in entertainment, far surpass the printed word.

"It is recognized that the Hearst newspaper influence is the most powerful force in America today, influencing the ideas of millions of people throughout the country. There have been brought into the Hearst organization leaders in the various walks of life. It is almost inconceivable that one institution can so control the literature, news and printed entertainment of so vast a majority of the country.

"It is Mr. Hearst's idea," went on Mr. MacManus, "that the International Film Service will express in motion pictures the ideas of the entire organization, as the editors, artists, reporters, cameramen, are to turn their ideas into this channel. Therefore, the International Film Service will be closely allied with the newspapers and magazines in every department.

Edward A. MacManus.

"For instance, we will begin with ten to fifteen exchanges, located in and about the cities where the Hearst newspapers are strongest. Naturally these are the big cities of the country and we feel that if we serve the places of big population that we are going to find a tremendous market. Later, when it is demanded by other parts, we will supply the service. We are not going to try to immediately cover the earth, we are not going to shoot haphazardly, but rather our efforts will be along intensive lines.

"We have not chosen a single man in this office who was not absolutely required and who is to fill some important need. And for every man here at headquarters we are going to have another in each of our cities. Each exchange office, therefore, will be as complete as headquarters. Our effort, as far as the exchanges are concerned, is to give the maximum genuine service to the exhibitors as is possible with human endeavor.

"We are not trying to do very many things, at least at the beginning, but what we do attempt, is going to be as well made as the Hearst organization is capable of. The well known Hearst principle of editing, refining and improving will be carried out here."

It was learned definitely that at least ten of the exchanges will be opened about April 1, and that the first releases will be offered shortly after.

Asked what kind of pictures the International Film Service would produce, Mr. MacManus replied:

"Our big work will be on series. You perhaps will remember the part we played in the making of those successes, 'The Perils of Pauline,' 'The Exploits of Elaine,' and 'The Goddess.' We are very optimistic of our ability to go ahead of what we have done before in the series line. Of course every organization has its prejudices and confidence in its own power, but we think that what we have done has placed us in a peculiarly impregnable position on the subject of series and serials.

"Of course we shall continue the News-Pictorial and hope to continue to improve this news reel to the standard of our ideal pictorial. We shall offer comedies and animated cartoons. At this point I might say that we are of the opinion that the animated cartoon is capable of as many variations as any other kind of picture, and we are going to have the pick of the Hearst artists—cartoonists and illustrators.

"We will make dramas of a different sort, and we are going to make an attempt not to get into the rut of doing over old ideas. I think you will agree with me that the Hearst newspapers and magazines are a veritable treasury, when you consider the authors and editors in our organization. I feel that the mere statement that these brilliant men and women representing every field of thought, are at the disposal of the International Film Service, is one of the most remarkable statements ever made in filmdom."

Among the other activities that are affected by this new enterprise, according to Mr. MacManus, are: New York Evening Journal, New York American, New York Sunday American, Chicago Examiner, Chicago American, Los Angeles Examiner, San Francisco Examiner, Boston American, Atlanta Georgian, Atlanta Sunday American, Cosmopolitan Magazine, Hearst's Magazine, Good Housekeeping Magazine, Harper's Bazar, Motor, and the International News Service, which gathers the news for a thousand other of America's leading periodicals.

Reading between the lines it is easy to see that the Hearst pictures will probably have an open road to publicity in all the Hearst organs, and according to one man who is closely allied with Mr. MacManus, the next few months are going to bring forth the most unusual and powerful big space day after day, reiteration of the International Film Service advertising.

ADDITIONS TO V-L-S-E SALES STAFF.

Gordon Laurence, formerly manager of publicity in the V-L-S-E's Cleveland office, has moved to the Chicago office. From that point of vantage, Mr. Laurence will conduct a press campaign covering the Cleveland, Detroit, Cincinnati and Chicago divisions.

S. D. Parmelee is the latest recruit enlisted in the Big Four's Cleveland sales brigade. Mr. Parmelee comes to the V-L-S-E from the Pathe Company in that city bringing with him a high reputation for ability as an energetic business getter.

That portion of Indiana covered by the Chicago branch office will hereafter be handled by R. S. Shrader. The latter was transferred from Cleveland, where he worked under the Abel administration. A. G. Galles, Mr. Shrader's predecessor in office, has been assigned to Chicago's Central District. The central section was previously covered by H. O'Brien, who is no longer connected with the V-L-S-E.

A change of territories has been negotiated by Messrs. L. C. Hartsock and M. S. McCaffrey, the former assuming charge of Iowa, while the latter will travel through Northwestern Illinois.

S. E. Bestor, a recent Chicago office acquisition, will attend to the sales wants of the Windy City's Southern District. The former incumbent, Edward Cohen, has been transferred to the Michigan block. The western and northern districts of Chicago are in the hands of I. Natkin and Charles Filkins, in the order named. F. W. Redfield still maintains charge of Wisconsin.

W. B. Nelson is the most recent addition to the sales force of the Dallas office.

Theaters Poorly Ventilated

Investigation in Manhattan, Brooklyn and the Bronx Reveals Many Violations of Ordinances.

HEALTH conditions in all the motion picture theaters of Manhattan, Brooklyn and the Bronx are shown in a table of inspections prepared by the Department of Health and the Department of Licenses working in co-operation. This table has been prepared as a result of a recent night inspection upon all the theaters of the three boroughs. Only seventy-seven theaters had perfect ventilation; in 334 the ventilation was imperfect and the conditions found in these places by the inspectors may be regarded as detrimental to public health.

While conditions will naturally be improved as a result of the combined action of the two city departments, it is believed that by calling public attention to the bad sanitation of the motion picture houses the patrons of these places will be led to demand an improvement in the ventilation. Nearly all the theaters have the facilities for good ventilation but refuse to put them into operation, either through carelessness or because they don't want to go to the expense of keeping their heating plants up to capacity. In order to save on the heating expenses they keep the inlets and outlets covered, stop the fans from running and, as a consequence, the house is kept filled with foul air. Some of the owners of these places, while installing fans in order to comply with the requirements of the city ordinances, even stop their fans from running when ventilation is necessary, in order to save the electric power. It is the opinion of the Health Department authorities that if the patrons of these theaters insisted upon the management keeping the fans going, and questioning them in regard to the fresh air intakes and outlets, a very rapid and desirable improvement would follow.

Incidentally it is shown that 107 motion picture theaters which received licenses since July 1, 1915, were closed, a fact which may indicate that the small or old-fashioned motion picture houses, which, in some cases, were converted stores, are being driven out of business by the more modern moving picture houses and theaters which operate under regular theatrical licenses, and which present vaudeville as well as moving pictures. This decrease in the old fashioned moving picture theaters, if continued, will remove a menace to public health.

Managers of the theaters who were found to be violating the provision of the ordinance regarding ventilation will be summoned before Commissioner George H. Bell, of the Department of Licenses, and given an opportunity to explain why their theater intakes or outlets were closed, or the fans not operating. Penalties will be imposed where the explanation is not satisfactory, or where conditions were found sufficient to warrant them.

All the motion picture theaters in the three boroughs were visited, between 8 and 11 o'clock, by a force of 75 inspectors, and the results of these visits are now tabulated. The night selected was an unusually cold one for the middle of March, and as was anticipated in advance, the owners of the theaters relied on the unwholesome air rather than upon their heating facilities for increasing the temperature in their houses. Of course, they knew nothing in advance of the visits of the inspectors, and were caught unprepared for the testing of their ventilation facilities.

The total number of motion picture theaters visited was 518, but of these 107 were closed, so that reports were received on 411. Of this number 334 theaters in the three boroughs had more than one violation on ventilation, some of them as many as three. The following table shows a summary of the results.

	Manhattan.	Broklyn.	Bronx.	Total.
Number with fresh air intakes totally or partially obstructed.....	101	129	36	266
Number with outlets totally or partially obstructed.....	46	97	22	165
Number without fan operating.....	106	158	37	401
Number perfectly ventilated	29	39	9	77

In some of the theaters it was found that disinfectants or deodorants were used to disguise the smell of the foul air. These are the places which, according to Commissioner Bell and Dr. Emerson, the patrons should insist on improved conditions or complain to the city authorities.

The code of ordinances provides for certain requirements for ventilating motion picture theaters, as well as for heating and lighting them. All the theaters are required to supply 500 cubic feet of air per hour for each person, and when the temperature is such that windows or doors cannot be opened to admit of this quantity of air, artificial means of ventilation must be kept in operation. The colder the weather, of course, the more necessity for the artificial ventilation, but as the temperature must be between 62 and 70 degrees, it is found more profitable to the management to close up the intakes and outlets and stop the fans. The heads of the Health Department and License Department, with the co-operation of the public, think they will be able to make the owners of motion picture theatres keep their places in healthy condition as well as comfortably heated and lighted.

Big Four's April Releases

Varied Program Offered Includes the Edna May Production —Other Noteworthy Subjects.

MANY important and unique features are scheduled in the list of V-L-S-E releases for the coming month. Of particular interest to exhibitors and indeed all concerned in the world of motion pictures is the vehicle chosen by Edna May, "The Belle of New York" for her farewell appearance before the public. Miss May, who forsook her stage triumph ten years ago to become the wife of Oscar Lewisohn, the millionaire copper magnate, has steadfastly refused the most tempting offers to return to the footlights for a single good-bye appearance. That she should have chosen the screen rather than the stage for the valedictory adds another laurel to the ever growing wreath of tributes which the photoplay is almost daily receiving from artists of note.

"Salvation Joan," the seven reel picture selected for Miss May's debut in films, will bring back memories to theater patrons of the "Belle of New York," in which Miss May, as the winsome Salvation Army lassie, won international fame. Apart from the extraordinary interest aroused in this film by the starring of one of the most popular actresses the American stage ever knew in the past, in a role which recalls her last great success on the boards, the story outlined is in itself of sufficient strength to insure the picture's success. It also affords Miss May an opportunity to furnish a delicately shaded comparison between the luxurious, butterfly life of a socitey girl, and the stern career which awaits her, when, joining the ranks of the Salvation Army, she plunges into the stormy current of the underworld. The picture will be released April 10.

The preceding week Vitagraph will present, "The Vital Question," directed by S. Rankin Drew. Virginia Pearson, Charles Kent and Anders Randolf supply the leading roles in this picture..

Nance O'Neil, as Marika in Lubin's "The Fires of St. John," released April 10, is cast for a part particularly well suited to the talents of this famous actress.

A drama of startling realism is presented by the Selig Company in another April 3rd release. It is entitled "The Cycle of Fate," and features Bessie Eyton, with Edith Johnson and Wheeler Oakman as co-stars. This five-part drama consists of two episodes, in which different casts of character figure, each cast, however, playing an active part in the development of the tale to its sensational climax. Marshall Neilan, who wrote and directed the scenario, also plays an important role in the feature.

On April 24 the Vitagraph presents Dorothy Kelly in "The Law Decides," with a carefully selected cast which includes Harry Morey, Leah Baird, and Bobby Connelly.

CHICAGO REEL FELLOWS CLUB ELECT OFFICERS.

At a meeting of the Reel Fellows Club of Chicago, Wednesday evening, March 16, the annual election of officers was held, and the following were voted into office for the ensuing year: President, R. R. Nehls (re-elected); first vice-president, Frank J. Flaherty; second vice-president, Richard C. Travers; treasurer, Wm. J. Sweeney; secretary, M. G. Watkins, and assistant secretary, Freeman H. Owens. The five members of the board of governors elected were: Watterson R. Rothacker, H. C. Miller, George Berg, Fred W. Wild, Jr., and L. A. Boening.

CAST SELECTED FOR GAUMONT'S "THE ISLE OF LOVE."

Edwin Middleton, who will direct "The Isle of Love" at Gaumont's winter studio, Jacksonville, Fla., has selected the principals who will support Miss Gertrude McCoy in this five-reel feature. Earl O. Schenck will have the role of a young sea captain. Robert Clugston will enact a wealthy man of the world. Iva Shepard will portray the belle of a fishing village, who is scorned by the sea captain. Charles W. Travis will have a chance to show how theatrical managers once treated him, since he is cast for the part of a manager. W. J. Butler has a part that smells of the sea, that of the captain of a schooner.

Miss Pickford Still with Famous

Official Denial of "Authentic" Story That Little Star Has Signed With B. B. Hampton.

IN a morning newspaper with motion picture affiliations was printed on the morning of Monday, March 27, a statement alleged to be from an "authentic source" that Mary Pickford had signed a contract for three years with B. B. Hampton. The article further said the contract was signed and the bonus accepted on March 18, and that the star was represented by Mrs. C. C. Wilkening of 220 West Forty-second street. Mr. Hampton, who is a vice president of the American Tobacco Company, has been much talked about in the film world recently. Mr. Hampton represents the capitalists who are credibly reported to be endeavoring to effect an amalgamation of the larger film interests.

When a World man called at the office of the company representing Miss Pickford he met instant denial that Miss Pickford had signed any contract with Mr. Hampton. He was told that practically all of the film companies had made offers to Miss Pickford, but that up to that minute she had accepted none. Asked as to whether any contract at present existed between Miss Pickford and the Famous Players Company the assertion was made that there is none—that Miss Pickford is free, but that she very much prefers, other things being equal, to remain with the Famous Players. It was not denied that negotiations with Mr Hampton, as well as with others, had been going on.

Adolph Zukor, president of the Famous Players Company, during the day issued a statement which indicates that between his company and Miss Pickford exists a difference of opinion as to the existence of a contract. It is as follows:

"Despite the repeated rumors which have been current during the week that Mary Pickford was not bound to the Famous Players Film Company by contract and that she contemplated the signing of a contract with a newly formed combination of film interests, Adolph Zukor, president of the Famous Players, declared that Miss Pickford is under contract to his company and is not in a position to accept any offers from any other concern. When the rumor was first printed Mr. Zukor issued the following statement in which he emphatically declared that Miss Pickford is under contract to the Famous Players and denying the rumor that she had not renewed her contract.

"'That is a decided error of fact. In January, 1915, a company was formed known as the Famous Players-Mary Pickford Company, Inc., for the purpose of producing and distributing subjects starring Miss Pickford. I am the president and Miss Pickford the vice president. That company made a contract with Miss Pickford for the year of 1915, which was renewed for the year 1916, at double her guaranteed income of the previous year, and she is now working at our studio under that contract.'

"When the report was repeated in print on Monday morning Mr. Zukor reiterated his previous statement, saying that there was no cause for amending any portion of it. Speaking about the general situation Mr Zukor said that he was heartily in favor of any merger that would eliminate some of the waste and overproduction which now exists in the industry. In fact, none of the prominent picture men who have been approached for interviews have expressed any doubt as to the desirability of some sort of combination. The difficulty seems to lie in reconciling mutual jealousies and agreeing upon the relative importance of producers, on the one hand, and distributors on the other."

Miss Pickford is still working at the Famous Players studio.

Rialto Theater to Open April 15

Director Rothapfel's Big Structure Will Contain No Stage and Will Be a Picture House in Fact.

NEW YORK'S newest theater and one of the world's most ambitious motion picture temples is scheduled to open on Saturday, April 15. It will occupy the former site of Hammerstein's Theater of Varieties, Forty-second street at Seventh avenue, and will be known as the Rialto theater. This new amusement institution, which will occupy the most costly plot of real estate in America devoted to that purpose, is being erected by the Rialto Theater Corporation and expresses in concrete form the ideas of its vice-president, secretary and managing director, S. L. Rothapfel.

The faith of the Rialto founders is eloquently demonstrated by the absence of a stage or any provision that would permit of the installation of one should occasion arise to change the policy of the house. Where the latter would ordinarily be located, there is a permanent decoration in the form of a colonnade. Its marble stairs afford an effective spot for soloists, while one of the panels of the colonnade contains the picture screen.

Concealed about this permanent decoration is the mechanism of the largest organ ever installed in a theater. Its size may be estimated from the fact that a single gong contained in its interior is 21 feet high and weighs 800 pounds. This instrument is being built by the Austin Organ Company, of Hartford, Conn. Daily recitals are promised and leading organists have been engaged for this purpose.

Director Rothapfel entertains secret plans for carrying his lighting effects into the audience, instead of confining them to a stage, and in this connection has installed a system with a greater number of dimming units than in any other theater in America.

Few details have been given out other than the meagre fact of the opening date of the new theater. Even the attraction remains unnamed. What effect, if any, its opening will have upon the policy at the Knickerbocker theater is a matter left for guessers to figure out for themselves.

The architect of the Rialto is Thomas W. Lamb and the supervising engineer Russell B. Smith. No attempt has been made to achieve a decorative exterior, and the latter is purely utilitarian. The interior combines that quality with chaste beauty. The cost of the enterprise is roughly stated at $1,250,000.

American Film Company's Activities

Many Productions Under Way at the Santa Barbara Studios.

ACTIVITIES at the studios of the American (Mutual) Company in Santa Barbara are concentrated on the production of some excellent Mutual Masterpictures, de luxe edition, shorter dramas and "Beauty" comedies. Having just completed a thrilling three-reel drama by Karl Coolidge entitled "Four Months," Director Carl LeViness has started upon another play by the same author. This is entitled "The Lesson," and shows the remolding influence of love upon a young butterfly girl, who marries a farmer simply to inherit money she could not have otherwise. Vivian Rich, Alfred Vosburgh and George Periolat are in the leading roles.

Director Thomas Ricketts is busy in the production of "The Pendulum of Chance," a story by Anthony Coldeway. The drama pictures graphically the fact that the business efficiency which completely overlooks the personal element may be carried so far that it defeats its own ends. A financial crash brings about a deeper understanding between a hard-working husband and a frivolous wife. Lizette Thorne and Edward Coxen have leading roles, while George Field has the rather thankless task of playing the heavy.

Helene Rosson, E. Forrest Taylor, Harry Von Meter, Louise Lester and Harry McCabe are still working on the attractive Masterpicture, De Luxe Edition, "April," a story of mountain folk, which is being produced under the direction of Donald Macdonald. Good contrast in characterization is obtained by placing a young man of the "blue grass" region in the half primitive mountain country among the mountain folk, where he loses his heart to "April," a wild flower of the district. Helene Rosson has an opportunity for charming work in the role of the maid.

William Russell is directing, as well as playing the leading role, in a tremendous five-reel feature, entitled "The Secret Mating," a picture in which the "eternal triangle" gives way to a four-cornered affair. Hylda Hollis, Charlotte Burton and Harry Keenan support Mr. Russell.

Art Acord, Nita Davis, Dick Le Reno and Lawrence Peyton are being featured in a delightful three-reel drama which Director William Bertram is producing at the American Mutual studios, entitled "Under Azure Skies." Cattle rustlers, struggles, and a deep underlying touch of romance makes this western picture out of the ordinary and intensely human.

At the same time Jack Halloway is under way with J. Edward Hungerford's five-reel drama, "The Man from Manhattan," which will be released as a Mutual Masterpicture, De Luxe Edition; Director Edward Sloman is at work at his first picture for the American Mutual entitled "None So Blind," a stirring drama of modern feminism, and Frank Borzage is producing "Two Bits," a Western drama featuring Mr. Borzage and Anna Little.

The "Beauty" comedies, "Pedigree, Pups and Pussies," an amusing comparison, giving scope to Oral Humphry's eccentric abilities, and "Adjusting His Claim," a one-reel funny picture featuring Carol Halloway, John Sheehan and John Steppling, are being produced at present. Archer McMackin is directing the latter picture.

Leon Gaumont on a Visit

Comes to See President of Mutual and Wants to Study Conditions—Flashes of Gallic Wit and a Readable Symposium of News and Comment by the Famous Producer.

By W. Stephen Bush.

MONSIEUR LEON GAUMONT, head of the famous French house, affected a thrill of horror when I told him he was about to be interviewed.

"You want to undo all my hard work to conceal my identity?" he asked in reproachful raillery. "Perhaps you do not know that I have assiduously cultivated the popular impression that I am a very old man with a long white beard. You want me to become known so everybody will point at me and say 'there goes Gaumont.' It is not for this I have come to America."

Leon Gaumont.

A flash of Gallic wit and gayety lighted up the features of the famous man as he went through "the business of shrinking from the limelight."

Flanked on one side by an American Gaumont representative and on the other by an English Gaumont man the celebrated producer walked into the dining room at the Knickerbocker Hotel and as we sat down to eat there was a perfect fusillade of French and English conversation.

Right here I am going to unmask Monsieur Gaumont: He is not an old man, but a very young one when you consider he has been a leading figure in the industry many years. He does not wear a long white beard, but a short black moustache, just tinged with a suspicion of gray. He radiates vitality and humor. When he talks on the motion picture, when he touches his favorite topic of chrom-photography or when he discusses the talking picture you realize in a second that you are listening to a master of his craft. No student of motion pictures fails to know that Gaumont has made large contributions to the field of invention; he has won a permanent place in the encyclopedia of motion picture photography. To see Mr. Gaumont, to talk with him immediately confirms and exceeds the most sanguine expectations one might have formed from his fame. He is today and in all human probability will continue to be for many years one of the dynamic and most useful forces in filmdom.

"I Am a Trade Mark, That's All."

In regard to his present stay in this country Mr. Gaumont was not overcommunicative.

"I have," he said, "nothing of great and immediate importance in view. I expect to have some conferences with Mr. Freuler, the head of the Mutual interests, and I hope some good results for the exhibitor will follow. I think I will stay three weeks, possibly a month. Of course I will visit all my offices and my studios in this country and I surely will try to learn something of conditions here. As to my personality, please do not dwell on that. I have reached the age where the best of a man is known and what is to come after that might not be so good."

Another smile flitted over his face as he went on: "Please consider me merged in the trade mark 'Gaumont.' That is the all-important thing, the trade mark. The man who is called Gaumont does not matter at all. We are still producing in France, but of course we have been very much handicapped by the war. You lucky Americans do not know, you cannot form a conception of what this war means to Europe and especially to France. I often say this war was made for America.

"Business as Usual, Despite Zeppelins."

"While production has come practically to a standstill, the renting business is very good and I assure you the theaters are doing a good business—yes, a good business in spite of the Germans who are only seventy miles away and who send their Zeppelins every once in a while. The Gaumont Palace is doing very well, thank you. Of course you know of my studio in England. I have been producing in England ever since November and I am well pleased with the results. We have produced a feature called 'Ultus, or the Man from the Dead.' I expect this production will soon be seen in this country. It is a good deal like Fantomas. I have a very strong serial here now, a serial which has done wonders in Europe and which I hope will please the American public. It emphasizes the elements of humor and of suspense and you will probably agree with me when I tell you that these two elements are very useful in a serial story. I have built a new studio in France. It is located in the city limits of Nice with ready access to the Cote de Azure (Blue Coast) and all the scenic and climatic glories of the Mediterranean. We have also established a special studio for scientific work at Saint Maxime.

"The Screen an International Institution."

"I believe in spite of assertions to the contrary that the screen is strictly an international institution. Your market in the early days has been surfeited with foreign films with the inevitable reaction. I believe slowly but surely the pendulum is swinging back. Variety is an indispensable factor in every amusement, but in no field of amusement is it needed more imperatively than in the motion picture world."

Mr. Gaumont spoke with hopefulness untainted by unreasoning optimism on the present horrible war.

"You Americans," he said with the emphasis of modest pride, "must begin to realize that France means more than the Moulin Rouge. France has come out of the ordeal of war, stronger than ever, with her national youth renewed and quietly but unshakably confident of ultimate victory. The end may be far off. When you ask me to venture more than a useless guess I must refer you to the great seeress Madame de Thebes; she alone knows just when the end will come. Whenever it will come it will see a great revival of our industry in France. Before the end, however, it is quite possible that you here in America may yet wake up to the terrible dangers which this war imports to civilization and to humanity."

Miss Grant With Famous Players

"THE INNOCENT LIE," now being produced by the Famous Players Film Company in Bermuda, under the direction of Sidney Olcott, will introduce Valentine Grant to Paramount audiences when it is released on April 20. Though this is the first time that Miss Grant has been featured by the Famous Players, she is well known and popular among motion picture audiences by reason of the clever work which she did in the recent series of Irish films in which she appeared under the direction of Mr. Olcott.

Valentine Grant.

Needless to say, Miss Grant is a bona-fide daughter of Old Erin, as a glance at her black hair and dancing eye would instantly prove. In "The Innocent Lie" there will be ample opportunity for Miss Grant to display her ability both as a comedienne and as a tragedienne, for the story, opening under most delightful circumstances in Ireland, suddenly shifts to New York, where it as quickly becomes intensely dramatic—even thrilling.

Among those whom Mr. Olcott now has at Hamilton, Bermuda, and who will appear with Miss Grant are Robert Cain, Jack J. Clark, Morris Forster and Miss Hunter Arden.

Hearing on the Wheeler Bill

Assembly Committee on Education at Albany Takes Sides Against the Ahern Measure—Motion Picture Men Present Arguments Against the New Bill.

A PUBLIC hearing on the so-called Wheeler censorship bill was given at Albany on March 23, before the Assembly Committee on Education. The Wheeler bill, it will be remembered, seeks to confer the power of censoring the motion pictures on the Board of Regents. Its other distinctive features are a tax of five dollars for every thousand feet or less (original and copy), and no provision for an appeal to the courts.

The motion picture interests were represented by Lee A. Ochs, president of the State League of Exhibitors; Paul C. Cromelin of the Cosmofotofilm Company, William N. Seabury, counsel to the Motion Picture Board of Trade, and W. Stephen Bush representing the Moving Picture World. Only one hour was allowed to the opponents of the bill.

Mr. Bush was the first speaker. He dwelt on the fundamental objections to all forms of censorship and then threw some interesting side lights on censorship in the concrete as exemplified in the States of Ohio and Pennsylvania. Mr. Seabury followed with an appeal on behalf of the producers. He said that the motion picture had done nothing to deserve this unwelcome attention at the hands of the legislators. There was no doubt, he continued, that the motion picture had improved right along and to-day the screen was as free from objectionable features as any other medium of expression. He pointed to a notorious picture which had been wholly suppressed in the state of New York under existing laws, while in Pennsylvania the same picture was being shown despite all censorial objections. Mr. Cromelin in an able and convincing address proved that the continued interference with the liberty of development was working great harm to the motion picture not only here but abroad. He declared that at the bottom of all censorship propaganda was the unsolved child problem. He told the legislators that the solution of the child problem would never come through censorship, but through constructive work on behalf of the children who go to the motion picture theaters and above all things through parental control. Mr. Ochs as the last speaker called attention to the fact that the exhibitor and his audience were the best censors. No other censors are needed, he said. Unless an exhibitor showed clean pictures he could not last. Bad pictures might bring a big attendance on one or two nights, but a substantial investment in the exhibiting business can only yield profits if it is conducted decently. Orrin G. Cocks of the National Board made a brief address confining himself mostly to the answering of questions propounded by members of the committee.

Howard Clark Barber, an agent of the Society for the Prevention of Crime, and Senator Christman, who introduced the Wheeler Bill in the Senate, were the only two persons who appeared in behalf of the bill. Mr. Barber wanted to see a provision in the bill raising a favorable presumption in behalf of any picture which had been passed by a Federal Censorship.

The committee after a short deliberation decided to report the bill favorably. This creates an interesting situation. The author of the Ahern bill appeared before the committee in violent opposition and in favor of his own pet measure. There seemed to be some antagonism between Ahern and the committee on education and the fact of the Wheeler bill being reported out of committee in such rapid fashion is attributed to this same antagonism. The motion picture men are not worried over this dissension in the ranks of the advocates of censorship.

Censorship Protest in Pennsylvania

Pittsburgh Screen Club Announces Big Mass Meeting for Sunday, April 2.

ALL is in readiness for the great anti-censorship mass meeting at Pittsburg, April 2. The following clarion-call has been issued by the Screen Club to the public, the exhibitors and all connected with the industry in this part of the state.

The Pittsburgh Screen Club, the most successful and active organization in the State of Pennsylvania, will hold a monster mass meeting at the Pitt Theater, Penn avenue and Seventh street, Pittsburgh, Pa., on Sunday, April 2, at 2.30 p. m., as the opening gun in a campaign for the same liberty that is given to the press, and the legitimate stage for its principle and its acts for freedom of thought and speech, and against the un-American idea of censorship.

Addresses will be made by J. W. Binder, secretary of the Motion Picture Board of Trade; Walter W. Irwin, general manager of the V-L-S-E; W. Stephen Bush, of the Moving Picture World; William A. Johnston, editor of the Motion Picture News, and others prominent in the moving picture industry, whom every exhibitor, exchange man, and everyone interested in the film industry should hear explain the absolute fallacy of so-called censorship, and the public whose rights of enjoyment and amusement are injudiciously affected. Your patrons should also be there, Mr. Exhibitor.

The American people are slow to become interested in something that is new (that is why we have censorship of photoplays), but once they become aroused to the gravity of the issue, there need be no fear of the outcome. The American public may go wrong occasionally, but it has never been known to go wrong on an issue that affects the fundamental principles of liberty; when an injustice has been done the great court of public of opinion is very quick to right it when it becomes acquainted with the facts. And the Pittsburgh Screen Club is opening its statewide campaign for justice and fair play for the film industry with the most able and prominent men to quote the facts and place the facts of the true situation before the public, on Sunday, April 2.

The Pittsburgh Screen Club believes that if the public at large thoroughly understood that there is not, and that there can never be such a thing as intelligent censorship, there would be a very different opinion of the film industry, not only in the State of Pennsylvania, but throughout the entire United States.

And we claim that those who are crying out are absolutely devoid of sincerity in any form and are most of all anxious to meddle with the business that had in a few years risen to be the fifth industry of the entire world, without any consideration of the capital invested by the manufacturer, exhibitor, exchangeman, nor of the amount of revenues paid by the industry to the states and cities. The Pittsburgh Screen Club asks the one question, If we cannot have an intelligent censorship, then why any?

The Pittsburgh Screen Club believes that "censorship belongs to the middle ages," and those who are interested in the motion picture industry are strong enough, big enough and decent enough to control the output of the film market, and have no desire whatever to be exempt from the laws that govern immoral literature, etc. All that is asked for is fair play, for the rights of freedom of thought and speech which the constitution of the United States guarantees to law-abiding citizens and legitimate business men.

You want, for yourselves and your children, clean photoplays, and we want clean photoplays. We ask you in all fairness to yourself to be at the Pitt theater on Sunday, April 2, and learn why we are against censorship.

THE CAMPAIGN COMMITTEE,
Pittsburgh Screen Club.

New England Anti-Censor Campaign

Down East Exhibitors Will Circulate Petitions Against Federal Supervision.

ARRANGEMENTS are being made for the campaign to stir up public opinion in New England against the proposed Federal censorship law before Congress, and the course to be pursued was decided upon at the last meeting of the Moving Picture Exhibitors' League of Massachusetts, Inc.

The plans are substantially the same as those outlined in a previous issue of the Moving Picture World. The facts are to be presented to the public on the screens of the various moving picture theaters in New England, through circulars, lectures and the press and those behind the movement are confident their plans will meet with success. They are simply going to present the question to the people in its true light and abide by their decision.

The vast majority of the exhibitors in New England have the confidence of their patrons and this confidence in no small measure has contributed to the success of these same exhibitors. For that reason the exhibitors believe that when the general public is fully acquainted with the provisions of the Federal Censorship bill and its far reaching effect upon the production and distribution of photoplays and other films in New England they will voice their opposition to the measure in a manner that is not to be mistaken.

Under the present schedule 500,000 petitions are to be circulated throughout New England. These are to be offered to the patrons of the moving picture houses and each patron will be asked to sign one of the petitions provided he or she is opposed to the bill. The money for these petitions has already been appropriated by the league and when the petitions are ready they will be taken to the various moving picture houses by the road men of the exchanges visiting those houses.

The petitions that have been signed will later be sent to the Congressmen representing the district in which the signers of the petitions reside with the request that these Congressmen do their utmost to defeat the bill. The pressure of a united public opinion is something which no man in public life can afford to ignore whatever his own opinion may be and it is the general belief that these petitions will go a long ways toward having the bill rejected.

Vitagraph Program

Week of April 3 Will Release a Number of Interesting Subjects—Contributions From the West Coast Company.

THE Vital Question, a five-part drama by Joseph L. Norris, tops the list of Vitagraph releases by the Vitagraph Company for the week commencing Monday, April 3. Included in this list are "Mr. Jack, a Doctor by Proxy," a one-part comedy; "Freddy the Fixer," a single reel comedy; "Her Partner," one thousand feet of laughs, and the three part Broadway Star Feature "The Resurrection of Hollis."

"The Vital Question" is full of exciting incidents and tells of the sacrifice of a loving sister for her wayward brother.

Scene from "The Vital Question" (Vitagraph).

Virginia Pearson is seen as the wife, George Cooper as the brother, Anders Randolf as the husband, Leo Delaney as the district attorney, Denton Vane as the Secretary, and Charles Kent as the father, who on account of shady business deals ends his life early in the picture. S. Rankin Drew, one of the youngest and most capable directors in the motion picture industry, produced this Blue Ribbon Feature, which will be released on Monday, April 3.

Another single reel comedy of "The Escapades of Mr. Jack" series, featuring that inimitable comic opera king, Frank Daniels, is "Mr. Jack, a Doctor by Proxy." Mr. Jack, posing as a doctor, relieves a charming widow of an awful headache. The widow in turn "relieves" him of his watch, scarf pin and other valuable articles. How she does it must be seen to be appreciated. Ross Tapley plays the part of the widow. It is listed on the V-L-S-E program for Monday, April 3. It was filmed under the supervision of C. Jay Williams.

The Coast Division of the Vitagraph contributed "Her Partner" to the comedies of the week. The story comes

Scene from "Her Partner" (Vitagraph).

from the pen of William Addison Lathrop and features Mary Anderson, Webster Campbell, Otto Lederer and Jack Mower. William Wolbert, director of the play, has introduced many funny situations. Monday, April 3, is also the day of release for this picture.

Friday, April 7, is the day on which "Freddy the Fixer" is to be released. It contains one thousand feet of laughs and shows why Freddy is responsible for the marriage of a lovesick couple who have been engaged for twenty years. Frank Currier is responsible for its direction and selected William Dangman, Lucille Crane, Virginia M. Telford and George O'Donnell for his cast.

"The Resurrection of Hollis," a three part Broadway Star Feature listed for Saturday, April 8, showing how the planning of two lovers brings about their marriage and the untimely death of a burglar who enters the house, engages in a fight, is knocked unconscious and is burned beyond recognition when the house catches fire. The girl believes it to be the body of her lover who has threatened to commit suicide unless she gives up another suitor. When the man realizes the condition of things he returns to her and is welcomed with open arms. Harry Davenport in filming the story by George Strayer Maxwell used the services of Walter MacGrail, Belle Bruce and Arthur Cozine for the leading roles.

Ernest Truex

ERNEST TRUEX, who appears opposite Dorothy Kelly in the forthcoming Vitagraph feature comedy, "Artie, the Millionaire Kid," has had an interesting career on the musical comedy and straight comedy stage. He has won particular attention because of his delineation of character comedy parts. Mr. Truex was born in Kansas City, Mo., in 1889. His father, a prominent physician, is still living in Missouri. Ernest speedily convinced his parents that he was intended for a stage career. An aged Shakespearian actor was his first teacher, and Ernest essayed a tour of the Middle West in scenes from the bard's plays. At this time he was only four years of age, but his success was conspicious.

Ernest Truex.

After various adventures on the boards, Mr. Truex played ten successive years in stock companies. It was here that he developed the sense of the comic that has made him famous. His first big opportunity was with Ethel Barrymore in "Alice Sit by the Fire." Following this engagement Mr. Truex made a name for himself in other comedy roles. He was the jockey in Lillian Russell's success, "Wildfire," played Abija Flagg in the premiere of "Rebecca of Sunnybrook Farm," was "Dennis" in "Doctor de Luxe," and won the laughter of the nation by his work opposite Madge Kennedy in "Over Night."

In 1912, Mr. Truex achieved the highest mark so far in his legitimate career. He was starred opposite Mary Pickford in the stage version of "The Good Little Devil," in which Miss Pickford played the little blind girl and Mr. Truex appeared as "Charles McLance," the Scotch boy. Upon the completion of the New York run, the play was filmed with Miss Pickford and Mr. Truex in the title roles.

"Caprice" was another production in which Mr. Truex appeared. After this venture into the land of film he returned to the stage. He was starred in "The Dummy," in "Just Outside the Door," in "Just Boys," and is now playing the lead in "Very Good Eddie." An all-star cast including Dorothy Kelly, Etienne Girarde and Albert Roccardi supports Mr. Truex in "Artie, the Millionaire Kid."

SCENARIO FOR "ANYMAN'S WIFE" ALMOST COMPLETED.

A scenario which when completed will have taken a full year to write is that of "Anyman's Wife," an original work for the screen by Jacques Kopfstein, author of such well known photoplays as, "Dwellers in Glass Houses," "Arrows of the Almighty," "Bricks Without Straw" and over one hundred other produced photoplays. Work on this play will commence as soon as a suitable cast is assembled and a director chosen.

"Exhibitors Skeptical" Says Wright

"Showing the Goods the Only Proof" Says Kalem Official in Interview on "Social Pirates."

MOTION picture exhibitors were never so wary and doubtful of statements made in advance of the release of a picture as they are today," declares William Wright, of the Kalem Company. "They won't believe the simplest statements of fact that are made in connection with a production before it is released—you have to 'show them the goods.' And, though the present condition of skepticism is unusual, I really don't blame the theater owners for their chary spirit."

It was an interesting angle on present conditions that the Kalem executive unfolded in an exclusive interview granted a Moving Picture World representative who had called to

Scene from "The Parasite" (Kalem).

inquire as to the progress of the company's big series by George Bronson Howard, "The Social Pirates." "Mind you," Mr. Wright continued, "I don't mean that exhibitors will not believe that you have 'the greatest productions on earth,' 'a masterpiece,' and so on. That might be excepted.

"But take such a simple statement as the fact that each episode of a series tells an absolutely complete story, that an audience will not be disappointed with a 'to-be-continued' line. Aside from the fact that you can please each audience that sees one of the pictures in this way, whether they have seen the others or not, this means stronger stories since you haven't foot after foot of repeated action from previous pictures, nor weak spots because your theme has been dragged out too long. But exhibitors have so often found that advance claims that each installment is a complete story are merely a matter of form, that you have to 'show them the goods' before they will believe you.

"With skepticism in a little point like this, you will see why the producer with faith in every branch of his production will have to do as Kalem did with 'The Social Pirates,' and make every possible effort to let exhibitors see his pictures before release. That is why we made certain that every General Film exchange in the country was able to show exhibitors the first two releases of 'The Social Pirates,' many weeks before the initial release date. Wherever possible, which means in the Eastern exchanges, the third episode is also being shown though the release date is three weeks distant. Prints of this third episode 'The Parasite' are also being rushed to the more distant exchanges, and we will follow this policy throughout.

"The skepticism could only be banished by 'showing the goods,' and when the picture came up to expectations it was only natural that we should do as we have done—make a new record for number of prints in circulation at General Film exchanges and for first-run bookings. 'The Little Monte Carlo' and 'The Corsican Sisters,' the first two episodes, made more actual bookings themselves than all the advance publicity, special salesmen, etc. And believe me, with the exhibitor in his present wary frame of mind, and with the surplus of offerings, he will demand more and more to 'see before he buys' in the case of a costly feature."

Famous Players for April

Two Original Photoplays Complete List of Four Contributions to Paramount Program.

AN adaptation of a work of one of the living dramatists, a screen version of "one of the six best sellers," and two exceptionally strong original photoplays constitute the contribution of the Famous Players Film Company to the Paramount Program for April. Israel Zangwill is the playwright, "Molly Make-Believe" is the "best seller," and "The Eternal Grind" and "The Innocent Lie" are the original productions.

Marguerite Clark is the star of "Molly Make-Believe," an adaptation of the story and book by Eleanor Hallowel Abbott, which, after appearing as a serial in one of the big national magazines, was issued in book form and has been popular. J. Searle Dawley directed; it will be released April 10.

Mary Pickford makes her first appearance since creating a sensation in "Poor Little Peppina" in another original photoplay "The Eternal Grind," which, as the name implies, is a factory story. April 17 is the day set for release. Casting aside the Italian characteristics which she so delightfully portrayed in "Peppina," Miss Pickford becomes a little factory girl drudging at her task of sewing shirts. "The Eternal Grind" was produced under the direction of John O'Brien.

"The Innocent Lie," with Valentine Grant in the principal role, is a romantic drama opening in Ireland and shifting the scene of action to New York, where many dramatic situation arise before the completion of the tale. Sidney Olcott, who is directing the production, has taken the company to Bermuda where the scenic beauty of the country will be incorporated into the "Irish" portions of the story. "The Innocent Lie," while in no sense a sex play, is an exceptionally powerful dramatic story and contains many big, thrilling situations. It will be released on April 20.

Pauline Frederick follows her appearance in "Audrey" by starring in the adaptation of Israel Zangwill's gripping play "The Moment Before Death," which will be introduced on the screen under the shorter title "The Moment Before." When presented on the stage this highly original play created a sensation and there is every reason to believe that its screen version, because of the remarkable adaptability of the subject to the requirements of the photoplay, will repeat its success when it appears on the screen on April 27. The subject is being produced under the direction of Robert Vignola at Jacksonville, Fla.

Several very well known players have been engaged to support the stars, among them J. W. Johnston, Thomas Holding, John Bowers and Edwin Mordant.

Who Has Seen This Boy?

AS a last resort for finding her four-year-old boy, who so mysteriously disappeared about a year ago, Mrs. C. L. Glass of 13 Lienau Place, Jersey City, has appealed to several motion picture producing companies for aid.

James Douglas Glass was last seen in Greeley, Pike county, Pa., on May 12, 1915. Since that time his mother has been informed that he has taken child parts in several motion picture plays, among them being Beatriz Michelena in "Mrs. Wiggs of the Cabbage Patch," which was produced by the California Motion Picture Corporation.

James Douglas Glass.

The description of the child is given as follows:

Age four years, fair complexion, heavy, light hair cut Buster Brown, two crowns, blue eyes, good teeth, full face, height about three feet six inches, weight about 35 pounds.

The "California" company is now trying to locate all the children who took part in this production in hopes of finding some trace of the missing boy.

Metro's First Birthday

Great Organization Builded in Twelve Months Now Occupies An Honored Place in the Industry—President Rowland's Plans.

THE week of March 29 is big week with Metro, as the first anniversary of the organization is being celebrated at the offices of the Metro Pictures Corporation throughout the United States, in Europe and Australia. The celebration is a business event made notable by a formal announcement of new and large activities and the setting forth by President Richard A. Rowland of a broad and elastic policy for the New Metro Year beginning with the final week in March.

The new plans include a rotating star system which has certain elements new to the feature picture business. Metro's first year has been one of remarkable growth from a modest but enthusiastic beginning twelve months ago, to a high place among the best elements of the great picture business. During the year Metro repeatedly stirred up the industry by the big things it announced and accomplished, and the Metro management promises a still bigger list of surprises for the coming year.

Richard A. Rowland.

Metro's first release was "Satan Sanderson," sent forth to the exhibitors on March 29, 1915, following an organization of its manufacturing and selling forces to meet a demand for feature pictures of a high grade that were box office attractions. In a few months Metro was in its full stride and its success has been the real sensation of a busy year.

President Rowland in his announcement on behalf of his associates says: "Metro started one year ago with everything brand new. We had to organize our manufacturers, our exchanges and our central body all at one time, and we built what we have practically on a general working plan formulated at that time by our group of enthusiastic showmen. I lay special stress upon the fact that they are showmen, and because of this fact they were able to anticipate the public's demand for big feature productions.

Joseph W. Engel.

"The exchange men knew the wants and the needs of the exhibitors and they have kept in close touch with the central body and the manufacturers. This brought together a winning combination, and as a result Metro made good from the start. Metro's growth has been a healthy growth along sound and safe lines. As a result Metro at the end of a year occupies an enviable place in the industry and its pictures are being exhibited throughout the world.

"The credit rests with no one individual, but is the result of the combined efforts of our enthusiastic family of showmen. We have had harmony within and have not had to spend our time and energy in battling with one another.

"In respect to our future we can promise as many surprises for the next year as during the year just closing, and we can definitely set down these few facts for consideration by those who may be interested:

"Metro will make more feature pictures than before, but it will not arrange to release two features weekly for the sole purpose of being big or of endeavoring to impress anybody. Metro will have a real business reason for presenting its pictures, and will continue to keep its organization so elastic that it will release the type of pictures that the exhibitors require to make their theaters profitable.

"Metro will put out one reel, two reel and five reel productions in keeping with the requirements of its exhibitors. Metro has adopted a rotating star system which assures pictures with stars of real box office drawing power so that exhibitors will not only have good pictures but pictures with real selling power to the public. In order to round out and complete this plan, Harold Lockwood, May Allison and Viola Dana have just been added to Metro's list of stars. Our regular star list now includes Francis X. Bushman, Beverly Bayne, Mme. Petrova, Ethel Barrymore, Emily Stevens, Mabel Taliaferro, Lionel Barrymore and Marguerite Snow, Hamilton Revelle, Mr. and Mrs. Sidney Drew and Mary Miles Minter. These do not include the stars in the special pictures.

"There will be more pictures with these stars and several others yet to be announced, in order that the public may see their favorites with a proper frequency in productions worthy of their importance in the world of pictures.

"The air today is full of rumors of great combinations and it may not be amiss to set forth Metro's position. We have no interest in any of these rumored combinations. Metro is in a position to go in or stay out as it pleases. We are in the business not only because we find it profitable but because we like it, and although others may have a desire to sell out, Metro sees no reason, and has no desire, for such a course.

"I can scarcely close without a word of hearty thanks to our many friends for their kindly co-operation and we hope to merit a continuation of their confidence."

Metro celebrates the reaching of its first milestone by the launching of a countrywide newspaper advertising campaign, which will embrace the smaller cities first and include the larger cities in its later placing of copy. A "family dinner" at the Hotel Astor, a Metro Birthday Celebration at the New York Theater and other events will mark the beginning of the new year's work. The big Bushman series of fourteen episodes will begin after the completion of Mr. Bushman's new feature picture, and the new Metro Travelogue pictures are now nearly ready for their first showing.

ROSENBERG VISITS NEW YORK.

M. Rosenberg president of the De Luxe Feature Film Corp. operating Film Exchanges in Portland, Oregon and Seattle, Wash., was a recent visitor in New York. Rosenberg recently purchased "The Ne'er-Do-Well" from Sol Lesser for the States of Washington, Oregon, Idaho and Montana and reports successful engagements in Seattle, Portland, Spokane, Everett and Salem. These engagements covered from one to three week runs and each case a return. Mr. Rosenberg is also interested in "The Spoilers" for several of the Southern States with Sol Lesser. This territory is being handled through the R. & L. Feature Film Co. of Washington, D. C. The De Luxe Feature Film Corporation is in charge of Mr. Rosenberg's brother, Al. Rosenberg.

PICTURES AT CLINTON PRISON.

March 11 will long be remembered by the 1,400 inmates of Clinton Prison, as upon that date through the kindness of the William L. Sherry Feature Film Company and the New York Metro Film Service they were enabled to witness two five-act feature photoplays, namely, John Barrymore of the Famous Players Company in "Are You a Mason," and the Metro Production "Second in Comand," featuring Francis X. Bushman.

With their new Power Projector, Mirroroid Screen, Institutional Band and Orchestra and films of this class their entertainments are of up-to-date character and cannot help prove beneficial as well as entertaining.

ONONDAGA FILM CO. LOSES REEL.

The Onondaga Film Company of 2624 South Salina Street, Syracuse, N. Y., announces the loss of a reel of the picture entitled "Fun on the Farm" by shipment or some cause unknown and wish to ask exhibitors to keep a sharp eye out for the same.

The Motion Picture Exhibitor

Big Kansas Convention

Motion Picture Exhibitors' League and Amusement Association of Kansas Hold Joint Meeting at Wichita.

THE second joint convention of the Kansas branch of the Motion Picture Exhibitors' League of America and the Kansas Amusement Association was held in Wichita, Kansas, March 20 and 21. Exhibitors commenced arriving Sunday evening, and by Monday morning at 10.30, when the first meeting was called, there were about 120 in attendance. The first session was devoted chiefly to talks from exhibitors and exchange men. E. R. Pearson of the Kansas City office of the V-L-S-E complimented the attendance and spoke of the great necessity of getting together to eliminate the great evil of the motion picture industry, namely—Censorship. He was followed by J. W. Payne, who is a candidate for the election to the office of State Superintendent of Schools. It is this officer who has charge of motion picture censorship in the state of Kansas. Mr. Payne, in a short and witty speech, made it very plain that he was a great friend of the motion pictures. He said it was his belief that even among the exhibitors there existed a great lack of information upon the value of the motion picture as an educating influence. He said that it was his practice to attend from three to four motion picture shows weekly, and that at times he attended three in one evening. This was met by hearty applause. He said that in his home town, Emporia, Kansas, he had never seen an indecent picture, and that it was his belief that the exhibitors of that city, as well as the other exhibitors in the state of Kansas, would not show such a picture.

One thing that created considerable comment was Prof. Payne's remark in which he said that the thing most needed in Kansas right now was not censorship, but a square deal. For this reason the exhibitors feel that if they are unable to repeal the present law against censorship, and if Mr. Payne is elected to the office he is seeking, the work of censorship will be in the hands of a party who is at least friendly toward motion pictures.

Election of Officers.

After several talks by different exchange men the morning session was concluded and the Motion Picture Exhibitors' League went into executive session for the purpose of electing officers and determining whether or not they would continue to retain the league as an organization in this state. In this meeting it was decided that inasmuch as the league represented the "old guard" and that there is no national organization to correspond to the Kansas Amusement Association, it would be better to retain the league for the sake of national affiliation. The new officers elected are: Chris Glaman, of Wellington, Kansas, president; Harry Rogers, of Marion, Kansas, vice-president, and Frank Gerrity, of Winfield, Kansas, secretary and treasurer.

The retiring members are W. B. Moore of Galena, Kansas, who has served loyally and faithfully for several terms as president, and who has distinguished himself all over the state as being an able opponent to censorship. P. J. Connonan of Emporia, Kansas, is retiring secretary. Mr. Concannon leaves behind him an enviable record. It is largely through his efforts that the old league was kept alive and the new association, which is doing so much, was created, because had it not been for the large attendance at last convention the new association would not have been.

J. W. Binder Talks Impressively.

The evening session was a joint meeting of both the league and the amusement association. It was here that the much-anticipated event of the convention occurred, namely, a talk by J. W. Binder, secretary of the Motion Picture Board of Trade, who came 2,000 miles for the sole purpose of meeting with the exhibitors and exchange men in the state of Kansas. His speech had mostly to do with censorship. However, he made great effort to impress upon the exhibitors, as well as exchange men, the importance of the industry which they represented. Among other things he said that it was the fifth industry of the United States, employing 500,000 people. He said there were 12,000 motion picture theaters in the United States, 486 of which are in Kansas. He says the theaters of the United States have a daily patronage of 12,000,000 people or one-eighth of the entire population, and he said that this industry, great as it is, has been subject to more unjust legislation than any other he has had experience with.

"There are three mediums of expression," said Mr. Binder, "the first is direct, namely, speech; the second is by means of writing, whereby I transfer my ideas and thought to you. Until a short time ago, there was no other method by which to disseminate ideas and thoughts. At that time and at the present time I can write and say whatever I please about anybody or thing and there is no recourse against me before having made the speech or written the article. However, a few years ago there came a new method of thought expression, the motion picture, and it had not been before the public very long before there came demands that the pictures be subjected to official scrutiny before being shown to the public. In other words, before we can put our thoughts and expression upon the screen we must show them to people who have no consideration or knowledge of our thoughts or ideas. Are your newspapers asked to bring their 'copy' before a censor before it is published? Is an orator forced to lay his speech before a committee and have parts of it eliminated? Certainly not. Then why should we be forced to put our thoughts and ideas on trial before showing them to the public? If motion pictures are indecent they can be reached in the same manner as can newspapers."

After another short talk by Prof. Payne, the evening meeting was adjourned.

Tuesday's Session.

The first session Tuesday was taken up with the election of two officers to fill vacancies in the association. W.

Convention of the Kansas Motion Picture Exhibitors' League at Wichita, Kansas.

H. Willey, of Mulberry, Kansas, was elected president of the association, and L. M. Miller, of Wichita, Kansas, was elected vice-president. Then followed a speech by E. C. Mills of the Mutual Film Corporation of Kansas City. Mr. Mills is the father of the Kansas Amusement Association. He drafted its by-laws and constitution and was the leading figure in its organization. His speech was long but took up every detail of the work before the exhibitors and exchange men.

Mr. Mills said that at the last convention he was more or less friendly with the censors, inasmuch as he looked upon them as rather a harmless evil, but that now he is bitter, and that he is ready to start the fight and carry it to the limit. "I don't mean to say," said Mr. Mills, "that motion pictures need fear intelligent censorship, but in the same breath I say 'intelligent censorship' is impossible, due to differences in opinion between people of various political belief, religious affiliation without other than financial interest in the work of censoring pictures. In the second place, censorship is fundamentally wrong and has no justification based upon the number of indecent or suggestive pictures being produced, for the number of such pictures as compared with the total output is so small as to be incalculable.

"Gentlemen, united we can win, and we will win. Divided we will never win. For every dollar you put in this organization I will save you ten. If you're for us, get in the association, and if you are not, get out of the way, so that the rest of us can go about our way unhampered. We are out to win and we are going to."

Kansas Exhibitors Win on "Motor Drive."

Mr. Collins, State Inspector, announced the first victory for the Motion Picture Association and it came as a distinct surprise to the exhibitors. Mr. Collins, in a short speech, told them that the matter of motors on machines had been taken up with the Bureau of Fire Prevention and that it had been decided that where the apparatus was modern that a motor could be used. This is of great importance to Kansas exhibitors and they have been fighting for the privilege for some time but before the organization of the Amusement Association nothing had been accomplished towards this end. Mr. Collins in his speech said that in his work he had never called upon a class of men which he liked better than motion picture men.

The afternoon session of the Association was devoted to the election of committees. Committee of Grievances consists of Fred Savage, of Hutchinson, Kansas; J. J. Marshall, of Manhattan, Kansas; H. M. Burman, manager of the Metro office in Kansas City; R. C. Cropper, manager of the Universal office in Kansas City, and L. M. Miller, of Wichita. The Legislative Committee consists of Chris Glamann, of Wellington, Kansas; P. H. Pierce, of the Wurlitzer Music Co., and R. O. Proctor, manager of the General Film Co., of Kansas City.

Propose to Litigate Censor Law.

C. S. Edwards, Jr., of the Pathe Exchange Inc., in Kansas City, created quite a stir when he announced that he was ready if the assistance of any other exchange could be secured, to immediately bring the present censorship bill before the Supreme Court of the State of Kansas, to test its constitutionality. Recent decisions in the case of the Oil Inspection law have made it clear that the present censorship law is no longer a police measure, but a revenue measure, and can be declared unconstitutional from that standpoint.

Mr. Binder ended up the convention by a most interesting talk to the exhibitors in which he made application to become a member of the Kansas Amusement Association. He also laid plans for the fight in Kansas; told the exhibitors that he was prepared to supply them with literature, petitions and slides to any extent that they needed such assistance. He also stated that if financial aid was needed to carry on the fight it would be forthcoming from the Motion Picture Board of Trade of America.

Mr. Binder also introduced two resolutions which follow:

Whereas, The operation of the Kansas State censor law has worked great hardship on several branches of the motion picture industry in the State, and

Whereas, The principle of pre-publicity legalized censorship is, we believe, a violation of the constitutional rights of the people tending to infringe upon that freedom of speech and of the press which have made America great, and

Whereas, We believe that the motion picture screen is a great public forum on which will be discussed issues of civics, politics and religion, and that, therefore, this forum must be as free from all political censorship as are those other media—speech and the press, therefore be it

Resolved, That the Amusement Association of Kansas in convention assembled, reaffirm its determined opposition to all forms of censorship of motion pictures and pledges itself to use every effort to secure the repeal of the obnoxious law now on the statute books of Kansas to the end that the presentation of motion pictures in this State may be as free from legal interference as is the press or speech. Be it further

Resolved, That in thus approving censorship, this convention desires to record its opposition to all pictures which are obscene, immoral or indecent and pledges itself to aid in suppressing these through the channel of laws now inherent in every community.

Whereas, The President of the United States has honored and dignified the motion picture industry by being the guest of honor of the Motion Picture Board of Trade of America at its first annual banquet held at the Biltmore Hotel in New York City; and

Whereas, The 500,000 people of Kansas who daily attend the 428 motion picture theaters of the State, as well as the men who own and operate these theaters, desire to make acknowledgment of the recognition thus given to what is now the fifth industry in the United States by its Chief Executive, therefore, be it

Resolved, That the Motion Picture Exhibitors' League and the Amusement Association of Kansas in joint convention assembled, acknowledge with gratitude the gracious recognition accorded to the motion picture industry by Woodrow Wilson, President of the United States, and in return for his evident interest in, and concern for the welfare, prosperity and freedom of the motion picture, we pledge him our individual support in meeting and solving the many problems of State which confront him at this time. We commend his patience and tact which have kept this country out of the European war, and we pledge ourselves and our screens in helping him to maintain the stand he has taken and so to shape the affairs of State that when the war-crazed nations of Europe finally cry for peace, this nation guided by him shall, under God, be the arbiter which shall restore world peace and see that exact justice is meted out to the nations at war to the end that the standards of freedom and justice of the United States of America may become the standards of the world.

Resolved, further, That a copy of these resolutions be telegraphed to the President at Washington and that they be spread in full upon the minutes of this convention as an evidence of the broad-minded patriotism of the men in Kansas who are engaged in the motion picture industry of America.

Resolutions were also passed thanking the city of Wichita for the use of its Council Chamber as a meeting place for the convention, and another thanking the exhibitors and exchange men in Wichita for the royal entertainment provided for them.

The entertainment of the convention was handled by the Wichita exhibitors and exchange men. Automobile rides were made through the city, theaters were thrown open to the visitors and things were made very pleasant for all of those who came to the convention. The convention was concluded with a big smoker at which there were fully 200 men.

The film exchanges were all fully represented at the convention. Mr. Berman, manager, and Mr. Skirbol, traveling representative represented Metro. The Universal Film & Supply Co. was represented by R. C. Cropper, manager of the Kansas City office; O. K. Mason, manager of the Wichita office, and Mr. Hensley, of the Oklahoma City office. C. A.

Indiana Motion Picture Exhibitors' League on Roof Garden, Severin Hotel, Indianapolis, March 2, 1916.

Jones and T. D. Dewalt were also here in the interest of Universal. The Bluebird Photo Plays, Inc. was represented by Arthur G. Hull, manager; Wm. G. Parsons, representative and Jerome Abrams, and Geo. A. Bowles, publicity manager. The Mutual Film Corporation was represented by Mr. Kiltz, manager of the Kansas City office; E. C. Mills, assistant manager, and Jack Brainard of the Wichita office. The Paramount Picture Corporation was represented by Gerald Akers and Mr. Balsley. The General Film Company was represented by R. O. Proctor, manager, and "Ted" Morris, representative. V-L-S-E was represented by E. R. Pearson, manager, and Lester Scott, representative and J. A. Reed, Kansas representative. The World Film Corporation had Richard Robertson, manager, and J. S. Stout, representative. Mr. Churchill attended to the interests of Kleine-Edison Corporation. Pathe was represented by C. S. Edwards, Jr., Wm. Beckenstein, representative and W. E. Jameyson, representative. Chas. Hardin, manager and Wm. Wachter were here in the interests of the Fox Film Co. Mr. Edwards representing the Monarch Feature Film Co. of Kansas City, was also here. The Minusa Cine Products Co. had Nat. I. Brown at the Convention. H. J. Blakley represented the Motiograph, E. G. Olson, C. E. Olson and E. P. Abbot represented the Wichita Film & Supply Co.

MINNEAPOLIS CONVENTION.

Plans for the Big Congress of Northwest Exhibitors Progressing Splendidly—Office Opened in Temple Court.

THOSE who will attend the giant congress of the Northwest Moving Picture Exhibitors at Minneapolis, Minn., May 2 to 5, now have assurance that they will see some of the film stars at the convention. Manager Van Meter of the General Film Company has passed along the word that Essanay, certainly, and Selig, probably, would send some of their screen staff to the show. Then Gilbert M. Tyler, special representative of the Essanay company, dropped into Minneapolis for a few days and gave absolute promise that some of their people would come to the congress. Mr. Tyler said he had discussed the matter with the officers of the company and they had agreed that it would be only proper to let some of the stars go for a day or two.

As for Essanay, Mr. Tyler asserted they probably will send Miss Edna Mayo and Henry B. Walthall, stars of the "Strange Case of Mary Page," which has proved a popular film in the city. He asserted both stars had expressed willingness to come to the convention. Managers of other Minneapolis exchanges are making representations to their home offices in an effort to bring their stars.

C. E. Van Duzee, treasurer of the convention, has opened offices at 704 Temple Court and advance requests for booth rates and general information concerning the show indicate a record-breaking congress. The show is cementing the friendship of the Minneapolis and St. Paul exhibitors who are working together to boost it. They are holding weekly meetings at the West hotel in Minneapolis to lay plans. However, some of the meetings are to be held in St. Paul on the invitation of James Gilosky, president of the convention, and J. B. Reisman, a convention booster, both of whom live in St. Paul.

LUND PRODUCING "DORIAN'S DIVORCE."

C. A. C. Lund, one of Metro's newest directors, who produced "The Price of Malice," starring Hamilton Revelle has gone to Port Henry, New York, to make exteriors for "Dorian's Divorce," in which Lionel Barrymore is starred. The company of players appearing in support of Mr. Barrymore is an unusually strong one and includes Grace Valentine, Edgar Davenport, and half a score of prominent stage and screen artists. Many of the interior scenes were photographed for "Dorian's Divorce," in the Rolfe Photoplay, Inc., studio, before Mr. Lund and Mr. Barrymore went north, and the production will be completed immediately upon their return.

RENEWS "SIS HOPKINS" CONTRACT.

Though the original contract signed last fall had still many weeks to run, the overwhelming success of the Sis Hopkins comedies caused the Kalem Company to plan a new document to be formed last week which insures exhibitors a continuance of Sis Hopkins comedies for an indefinite period. The affixing of signatures to the new contract also insures the appearance of Rose Melville's Sis Hopkins only on the General Film program and in Kalem subjects during the time she appears before the motion picture camera.

Trade Board's Exposition Filling Up.

Over Half of Available Space Already Contracted For—Exhibitors' Organizations Praise Board.

SPACE to the value of $30,000 has already been subscribed for the First National Exposition of the Motion Picture Industry to be held under the direction of the Motion Picture Board of Trade of America in Madison Square Garden May 6 to 13. It is expected the list of exhibitors on the main floor and balcony of the Garden when the Show opens will be a fairly complete "Who's Who" of the industry. A list of interesting features is being arranged. These will include a Bankers' Day, Fire Insurance Day, Projection Day, Exhibitors' Day and others.

Representatives of the American Bankers Association will make addresses on Bankers' Day on the subject of financial and banking problems as applied to motion pictures. They will have something of real importance to say to the men in the industry. Insurance problems in connection with motion pictures will be discussed on Fire Insurance Day. Talks on the erection of the present-day fireproof theater, reducing the fire risk in the studio, vault and inspection room, and the adjustment of rates will be given.

S. L. Rothapfel will be the principal speaker on Exhibitors' Day, when the problems of the men who show the pictures will be discussed. Prominent exhibitors from the principal cities will also speak from and of their experience. Among those who will be heard on Projection Day are: Frank J. Rembusch or the Mirror Screen Company, vice-president of the Board of Trade; Frank H. Richardson, one of the foremost authorities on projection, and others.

Among the daily features will be a dancing floor in the middle of the Garden, where one can at the same time see comedies, dramas, etc., on the largest motion picture screen ever built. Also motion pictures will be made in full view of the public while one of the world's greatest bands will lend atmosphere and music to the occasion.

J. W. Binder, executive secretary of the Motion Picture Board of Trade, when seen at the board's offices following his return from Wichita, where he addressed the joint convention of the State Exhibitors League and the Amusement Association, declared he had received many evidences of the desire of exhibitors' associations throughout the country to co-operate with the board. He said that already action had been taken by Kansas, Indiana, Illinois and North Carolina indorsing the Board of Trade and thanking it for its efforts in behalf of the industry. In Maryland, although no formal resolutions were passed, there was the heartiest cooperation between the two bodies. The Chicago local and the Brooklyn Exhibitors also have formally indorsed the board. In Illinois the resolutions were introduced by William J. Sweeney.

The following is self-explanatory:

On Sunday evening, April 2, Mr. Binder will speak at the Fort Pitt Theater, Pittsburg, at the mass meeting called for a public protest against censorship. The Northwestern Association has extended to the Board of Trade an invitation to be represented at its congress of exhibitors in Minneapolis on May 2. In spite of the date falling just before the opening of the board's big exposition it is understood one of its prominent members will visit Minneapolis.

No Palace Exposition, Says Hollaman.

When questioned by a representative of the Moving Picture World as to the plans of the Third International Exposition, advertised to be held at the Grand Central Palace, New York, May 1 to 6 inclusive, Rich G. Hollaman, vice-president of the International Exposition Company of New York, stated most emphatically that there would be no such exposition.

"The whole matter has fallen through" said Mr. Hollaman. "I believed that we could secure such an exposition for the Palace, but we could not buck up against the Board of Trade, which already has matters in hand. Mr. Binder was too strong for us."

EDISON AIDS ACTORS' FUND.

Among the personal contributions received by Samuel Goldfish, chairman of the executive committee for the Motion Picture Campaign for the Actors' Fund, is one from Thomas A. Edison for $250. This is Mr. Edison's private donation, in addition to what he has contributed with the officials and members of the motion picture division of the Edison Company.

Chicago News Letter

By JAS. S. McQUADE.

No Trial Board, But a Reprimand for Second Deputy Funkhouser.

CHICAGO'S Chief of Police Healey and Second Deputy Superintendent of Police Funkhouser have apparently smoked the pipe of peace, and so there will be no filing of charges against the second deputy by his superior. The second deputy sent in his report to headquarters, in connection with the charge of violating Mayor Thompson's order prohibiting the exhibition of moving picture cut-outs, and although not satisfactory to the chief it was given out that no charges would be filed just now, but that the second deputy would be reprimanded.

Regarding the exhibition of cut-outs from films, prohibition could have been secured through the courts, even if Mayor Thompson had failed to issue his order to the second deputy. The second deputy as acting head of the censor board has power to make the cut-outs, but he has no legal right to confiscate them. As parts of copyrighted films the city could be compelled by law to restore the cut-outs to the makers of the films, and this action is expected in case any further retention of film cut-outs is made by the censor department.

Strand Theater Co. Acquires Colonial Theater, Chicago.

The Strand Theater Company, through its president, E. C. Divine, has taken over the Colonial Theater, and beginning Sunday, March 26, the "theater beautiful" will be run under the management of that company. This departure has been concurrent with the change in the programs run at the Strand, which henceforth will use the Triangle brand.

The Strand Theater Company won the favor of the better class of moving picture patrons in Chicago by a long run at Orchestra Hall last summer, following the plan adopted at the Strand Theater, New York, by S. L. Rothapfel, the name "Strand" being appropriated as an emblem of high class picture programs and presentations. When Orchestra Hall had to be vacated to make way for the fall and winter attractions booked there, the strand Theater Company found a home—the New Strand—in a remodelled building on Wabash avenue and Seventh streets, where another success was made, although the location is considered out of the way for moving picture patrons. The New Strand and the Colonial will henceforth take the entire weekly output of the Triangle Film Corporation.

The new arrangement was made in New York on Tuesday, March 21, Mr. Divine making the trip to close matters with H. E. Aitken, president of the Triangle Film Corporation.

The opening of the Colonial by S. L. Rothapfel had much to do with its present success; but it is due to the persistence and faith of C. F. Hately, personal representative in Chicago of H. E. Aitken, that the house has surprised everybody by its great popularity. The location is ideal, and under the incoming management the attainment of still greater things is expected.

London Tit-Bits Bows to Paste-Pot and Shears.

E. H. Montagu, European agent in London for the Selig Polyscope Co., sent in the following letter to the Chicago office of the company the other day:

"Enclosed I send you a clipping from Tit-Bits, current number, in which you will find one of your articles from Paste-Pot and Shears. This, I believe, is one of the few cases, if not the first one, in which Tit-Bits has inserted any moving picture advertisement.

"As you know, all they require is something very novel, and they do not care to insert anything in the advertising line."

The article reprinted by Tit-Bits from Selig's Paste-Pot and Shears will also bear reproduction here:

A dressing room on wheels is the latest innovation in "movieland." Charming Bessie Eyton, the Selig star, is the inventor of the very latest convenience for the motion-picture actress, who is frequently called upon to enact all kinds of character roles in all kinds of places.

Miss Eyton has arranged her automobile into a theatrical dressing-room. Dainty curtains hang at the windows and can be pulled over the front of the car. The interior is equipped with almost every convenience essential to the work of an actress. There is a "take-down" dressing-table, many mirrors, and a diminutive shelf which holds powder-puffs, grease-paints, etc.

The interior of this "dressing-room on wheels" also possesses a wardrobe in which the garments necessary for the character to be enacted on any particular day will be found.

"I found the equipment of an automobile dressing-room necessary," said Miss Eyton. "Upon many occasions we are compelled to travel miles from the studio, and there are not always adequate facilities for changing make-ups, etc. I predict that many other motion-picture actresses will possess automobile dressing-rooms before so very long."

William Lord Wright, the founder and editor of Paste-Pot and Shears, is the able director of Selig's publicity department.

Illinois Vice Film, "The Little Girl Next Door," For Adults Only.

About three years ago Lieut. Governor O'Hara of Illinois began an investigation of vice conditions throughout the state, the legislature voting $10,000 for the expense of the inquiry and a committee of state senators being appointed to carry on the work.

Now it appears that some people are aiming at making money by filming the story of the investigation under the title "The Little Girl Next Door."

The production of the story was placed in the care of the Essanay Film Manufacturing Company, and the lieutenant governor, the senators and other official characters were all brought into the scenario. The first showing of the pictures was made at a private exhibition in the Essanay plant, which was attended by a select gathering, including Dr. Brushingham, pastor of the South Park Methodist Episcopal Church. The pictures were to have had their first public showing in Dr. Brushingham's church, but after seeing them he declared that they would not be shown there.

The pictures were declared good if viewed by adults only, in a letter written to the chief investigator of the senate vice committee, by the secretary of the meeting which discussed the film after viewing it at Essanay's. This letter, in part, follows:

If the moving pictures of the report of the senate vice commission for revealing what was uncovered by that committee are considered by their value in exposing the evils referred to, then they should be credited as being of great value, and they should be of great help in arousing condemnation of the evils and securing the launching of plans for their suppression.

But the pictures should not be shown to persons under age, but to mature men and women they should be one powerful means for rousing feelings of horror and wrath because of their evidence of the prostitution of so large a part of human kind to such base practices.

For this purpose of using the pictures in the way here referred to I would not suggest the cutting out of any of the scenes.

Second Deputy Funkhouser has notified the promoters that he must pass on the film before a permit would be granted for its exhibition in Chicago.

Chicago Film Brevities.

On Friday evening, March 17, "Jack" Wheeler, editor of The Selig-Tribune, supervised a private presentation of news pictures at Washington, D. C., which showed President and Mrs. Wilson en tour in the Middle Western states, when the President made public addresses on "Preparedness." President and Mrs. Wilson, the members of the cabinet and of the executive staff, and other specially invited guests were present. The news reel was specially prepared for the occasion by Editor Wheeler, and everyone present was delighted with the pictures.

* * *

Agnes Egan Cobb, special representative of Claridge Films, arrived in the city Sunday, March 19, and spent two days in the city, in the interests of that output. Since leaving New York on March 13, Mrs. Cobb visited Philadelphia, Cleveland and Detroit before touching Chicago. She honored us by paying the World office a call, just for old times' sake. Mrs. Cobb was pleased with business prospects.

During the Lenten season Wm. H. Cadoret, western manager of Elmendorf Travel Talks, Inc., and owner of several theaters in Kankakee and adjacent cities, has booked "The Life of Our Saviour" for his circuit, and has engaged Ben Francis Whitney as lecturer. This feature is a well-known seven-reel Pathe hand-colored production. Lecturer Whitney has also been engaged as one of the lecturers on "Holland Travel Talks, and he will give his first lecture on "Holland and its Dykes" at the La Petite theater, Kankakee, on April 17.

* * *

A private demonstration of moving pictures showing Archbishop Mundelein's installation in Chicago, was recently viewed by the Archbishop and a number of prominent clergymen at the residence of the Rev. W. J. McNamee, this city. The Archbishop was much interested throughout and at the close said: "I am pleased with these pictures. It is the first time in my life that I have had an opportunity to see myself as others see me. It is, indeed, a novel experience to see ones-self in moving pictures." Father Felix Coughlan accompanied the pictures by a lecture. The Portoscope was used in the projection.

* * *

W. Baker, proprietor of the Gaiety Theater, Newcastle-on-Tyne, England, recently wrote to E. H. Montagu, European agent for the Selig Polyscope Co. in London, as follows: "We broke all records on March 4th with 'The Rosary.' We ran continuously from 12:00 to 10:30 p. m., running six shows. Some people stood in the cold for over three hours, rather than be disappointed. Never before has a picture been so much talked about. It has been the talk of the trade right through the North. Selig films I have always found to go. 'Pals in Blue' and 'Ma's Girl' were the goods. I find that my people still want the Westerns, and animal pictures are another draw." "War-torn Poland," an exclusive feature production in six reels, to be handled by the Selig Polyscope Co., was recently exhibited to Chicago newspaper men and the representatives of Polish relief societies. The Selig Company will place this feature on the market on the state rights plan, and in response to the wishes of Polish relief associations in every important city in the country, the Selig Company will see that the state rights buyers will co-operate with the association and devote a certain percentage of the proceeds to the Polish relief fund.

* * *

I attended the Colonial Sunday evening, March 19, and was obliged to stand in the lobby for fully 20 minutes before gaining entrance, owing to the tremendous gathering inside. The lobby itself was crowded, but no one showed any desire to miss the entertainment inside, as C. F. Hately had introduced a "new one," in order to keep the waiting crowd in good humor. He had a harpist and a violin virtuoso playing selections in the balcony overlooking the lobby. The playing did not interefere with the people inside the theater, as the doors were closed, and it contributed much pleasure to those who listened outside. The program at this house for the week beginning Sunday, March 26, includes the five-reel Fine Arts feature, "Sunshine Dad," with De Wolf Hopper in the lead. The soloists for next week will be Alexander Gray, barytone, and Miss Florence Lang, soprano.

* * *

We need a laugh once in a while in this moving picture business, and John Kendrick Bangs has furnished it in the Chicago Herald. Here it is:

"And what is your son William doing, Mrs. Bjones?" asked the visitor.

"Oh, Willie, he's an actor, and doing very well."

"William an actor?" said the visitor, "Why, I thought he was deaf and dumb?"

"He is," said Mrs. Bjones, "but that doesn't make any difference. He's playing Hamlet this week in the 'movies.'"

* * *

Charles Baumann, Ad Kessell and John McKeon passed through Chicago, Tuesday, March 21, on their way from Los Angeles to New York.

* * *

Mme. Pavlowa in "The Dumb Girl of Portici" was seen at the Parkway theater for two days last week by full houses.

* * *

Miss Izora J. Deady, formerly of Texas and now of Chicago, would like to know the whereabouts of W. K. Ziegfeld, brother of Florence Ziegfeld, Jr. Miss Deady went into the South Clark street police court, this city, recently, and swore out a warrant charging Ziegfeld with operating a confidence game. She says he obtained $500 from her on the promise that he would make her a moving picture star. "I met Mr. Ziegfeld at a musical college and he promised to make me a 'movie' star," said Miss Deady. "He said he was organizing a $1,000,000 Ziegfeld film corporation in New York. He took $500 to place me. That was last September. I never got the position. I waited a while and then asked him for the money. I asked him several times, but he always put me off. Then he disappeared and I got the warrant." Miss Deady is the daughter of Mr. and Mrs. Martin Byron Deady, of Beaumont, Tex. She is a young lady of 20, and is now living with her parents in Chicago.

* * *

The programs for the coming week in Chicago's leading "Loop" moving picture theaters are as follows: "The Studebaker theater has for the leading feature, "The Saleslady," with Hazel Dawn; the Strand, Frank Keenan and Mary Boland in "Stepping Stones," and "The Village Vampire"; the Ziegfeld, "The Hero of Submarine D-2," with Charles Richman, and "Her Great Price," featuring Miss Taliaferro, and the La Salle will offer Pauline Frederick in "Audrey," and a Harry Watson comedy. The Colonial program has already been given.

* * *

Richard C. Travers, one of Essanay's popular leading men, has engaged in a twenty-week vaudeville tour, during which he will visit the 20 largest cities in the United States, in each of which he will give an original monologue and a talk on moving pictures. His act will include the showing of 400 feet of animated cartoons, drawn by Wallace A. Carlson, which will touch on his work in the Essanay studios. He will make flying trips to Chicago during his tour, so as to put in two or three days a week at the Essanay studio. At the end of his tour he will take up his regular work with Essanay. "Dick" has a host of friends in Chicago and a big following of moving picture fans throughout the country, who will be glad to learn of his big success on the vaudeville stage.

* * *

Gilbert H. Anderson spent a few days in the city last week. While here, he expressed the intention of continuing his "Broncho Billy" pictures, but was not ready to announce his plans. He left for New York to complete arrangements for his appearance on the stage at some future time.

* * *

The Chicago Press Writer's Club entertained in the Gray Room of the Hotel Sherman on Saturday evening, March 25. The invited, numbering about 100, included Director Colin Campbell, Thomas Santschi, Misses Bessie Eyton and Eugenie Besserer, and other Selig stars now engaged in the production of "The Crisis" at Selig's Chicago studio. Gilson Willets, the well known photoplay writer, was also specially invited to attend and make a speech.

* * *

The Artfilm Advertising Co., the Felger Co., and Miller Bros. Manufacturing Co., all of Chicago, announce the consolidation of these three companies, with their extensive moving picture interests, into one company to be known as the Diamond Film Co. The officers of the new company are: W. W. Miller, president; Otis A. Felger, vice-president, and J. J. Noethe, secretary. The offices are in Suite 900 Mallers Bldg.

* * *

Alfred Hamburger has again secured the Fine Arts theater, and will open his season with Selig's big feature, "The Ne'er Do Well," which will be presented for an indefinite run beginning Saturday, April 8.

* * *

Sally Fisher, the Dillingham star, has been engaged by Essanay to play the lead in "The Little Shepherd of Bargain Row."

* * *

The explosion of bombs has been assigned as the cause of the wrecking of the fronts of the Cosmopolitan theater, 7938 S. Halsted St., and of the Boulevard theater, Ashland Ave. and Garfield Blvd., this city. The damage of the latter is said to be $2,000, and of the Cosmopolitan, about $500. The war between rival moving picture operators' unions is believed by the police to have been responsible for the outrages.

* * *

The management of the Universal Camera Co. announces that it has been necessary to double its equipment to meet the increased demand for its camera. On March 15, the company moved to its new quarters, at 557 W. Jackson Blvd. A fine display room has been provided for the especial benefit of all interested callers.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

PLAN SHAKESPEAREAN PAGEANT.

Prominent Los Angeles Photoplay Actors to Stage Outdoor Spectacle for the 300th Anniversary of Shakespeare's Birth.

AN OUTDOOR Shapespearean pageant, staged by some of the greatest actors now playing for the silent drama in the motion picture studios of Los Angeles, is scheduled for the three hundredth anniversary of the birth of William Shakespeare on the evening of May 19, by the Hollywood Business Men's Association and the Hollywood Carnival Association.

"Julius Caesar" as a huge outdoor spectacle in which several thousand people will take part will be enacted on a natural stage covering several acres of ground, at the head of Beechwood drive in beautiful Beechwood Canyon where nature has constructed an immense amphitheater that will easily seat 20,000 people.

The presentation of the play will be under the supervision of Raymond Wells, a director of the Griffith studios, and motion picture methods will be used in some scenes. There will be a large main stage and four smaller stages, and the "cut-back" of the motion pictures will be employed to assist in visualizing scenes being related by the actors, or otherwise to help make clear the action, lights being centered upon them at the proper moments.

A large orchestra will furnish the music and some of the ancient Roman music will be adapted. An army of electricians will be in charge of the lighting. A high-voltage wire will furnish the current, besides which the Lasky company will loan its portable lighting plant, which carries twenty lamps.

The battle of Phillipi will be put on, with hundreds of men on a plateau beyond the stages, and searchlights will play upon the combatants, and a line of flares in the rear will serve to throw them into silhouette. Several hundred people will appear in the mob scene, when Antony makes his funeral oration.

A facsimile of a row of Roman houses will form a facade for the processions which will wend their way up the hill to the palace.

Dr. Frank L. Riley, the noted English scholar, lately arrived from London, will have charge of the technical and archaeological features of the production. Capt. Lewis R. Ball will direct the military operations.

The dances will be in charge of Margie E. Riley, late of the Olympic Theater in London, Raymond Duncan, brother of Isadora Duncan, and Jacques Dalcroze, assisted by Miss Capitola Holmes, and Dorothy Ball.

Among the stars who will take part will be Constance Collier, Fannie Ward, Tyrone Power, De Wolfe Hopper, Lillian Gish, Douglas Fairbanks, Dustin Farnum, William Farnum, Tully Marshall, Frank Mayo, Crane Wilbur, William H. Thompson, J. Warren Kerrigan, Guy Woodward, Charles Clary, Mabel Van Buren, Courtenay Foote and Wheeler Oakman.

The stage directors under Mr. Well's supervision, will be Francis Powers, Earnest Joy, Frank Beale and Frank Montgomery.

The profits derived from this great spectacle will be turned over to the Actors' Fund.

HORKHEIMERS WORKING LIKE BEAVERS.

Balboa Producers Turning Oue Some Great Pictures—H. M. Goes East—E. D. Returns.

H. M. Horkheimer, president and general manager of Balboa is making his first visit of the new year to New York. His is a flying trip to the metropolis in the interest of several big deals. During his absence, E. D. Horkheimer, the company's secretary and treasurer, is in charge of production at the studio. One of these brothers is always in the East, while the other is west. They alternate, thus keeping fresh and abreast of market conditions. And E. D. had no sooner shook the soot of the train from his tired body than H. M. was aboard a limited speeding to the Atlantic coast.

One of the newest Balboa productions is "A Slave of Corruption." This picture, which was put on by H. M. and E. D. Horkheimer, at the Long Beach studio, is interesting because of its cast. Beside Jackie Saunders the featured player, there are such well known players as Victory Bateman, Mollie McConnell, R. Henry Grey, Frank Erlanger, Ethel Fleming, Richard Johnson and Philo McCullough.

Another trio of triple-reelers from the same studio will be released as Knickerbocker Star Features during the latter part of the month. Henry King will play the lead in one called "His Boy." To be seen in his support are Daniel Gilfether, Margeret Landis, Ruth Lackaye and Myrtle Reeves.

The second is "The Witch of the Mountains," a picturesque outdoor piece featuring Marguerite Nichols, supported by Gordon Sackville, Richard Johnson, Corene Grant, Ruth Lackaye and Bert Francis.

And the third is "The Home Breakers." Margaret Landis has the lead opposite Fred Whitman, and others in the same cast are Daniel Gilfether, Madeleine Pardee and Charles Dudley.

ONE ON DOROTHY.

Dainty Gish Girl Surprised at Griffith's Studio—Owen Moore Goes East.

"How one forgets ones age" is often heard by persons who feel that they are growing old—especially women.

Now there is one young woman in films who is so optimistic and so happy and so buoyant that she forgets her age. She is Dorothy Gish, the Fine Arts star and she celebrated her eighteenth birthday on March eleventh, and on that day was showered with birthday gifts of every conceivable description.

Miss Dorothy, who is the younger of the two famous Gish sisters, upon the arrival at the studio on the morning of her birthday, found her dressing room closed, and no one seemed to have the key. The watchman, who usually opens the sisters' dressing room each morning, pleaded ignorance as to the whereabouts of the key, and poor little Dorothy became very much perturbed.

Ten minutes had passed and her director, Paul Powell, sent word to Dorothy that the "set" was ready and waiting for her. Realizing that it would be an imposition to keep the director waiting, she solicited the aid of a property man, who broke open the door. She then met with a big surprise—the room was elaborately decorated with flowers, and birthday gifts were scattered all over the dressing room. She later learned that the dressing room key was purposely hidden by her sister, Lillian Gish, who was responsible for the dressing room surprise idea.

In honor of her birthday, Dorothy bought a new five passenger French model touring car and when through work at the studio that day, tested the motor at Ascot track, where Eddie Pullen won the recent one hundred mile race.

Miss Gish and Owen Moore are almost finished with the fourth Fine Arts play in which they co-starred. Included in this list are "Jordan is a Hard Road," "Betty of Greystone," "Little Meena's Romance," and their present Triangle production, which is still unnamed.

Owen Moore, included prominently in the list of featured Fine Arts players left on a flying trip to New York, where he will confer with his wife, Mary Pickford, before she signs any of the new contracts that are being offered her.

He will probably remain in the East for a week, and then return to the California studio. Mr. Moore will also replenish his wardrobe and bring back his racing automobile.

Almost everyone at the studio asked Owen to convey their regards to Broadway, and also to kiss Times Square. A majority of the players have been away from the gay Manhattan for over two years.

Doings at the Signal Studios.

"The Girl and the Game," the Signal-Mutual Series featuring Helen Holmes, is now almost completed. In the making of the seventh, eight and ninth episodes, the Signal Company obtained permission from officials of the San Pedro, Los Angeles & Salt Lake Railroad to use their prize winning Mikado locomotive which was "dead-headed" through to Las Vegas, Nevada, where producer J. P. McGowan and his players were taking the scenes.

Monster Locomotive Used in "The Girl and the Game" Series

The engine which is said to be the most powerful passenger locomotive yet built had just been received at the Los Angeles yards from San Francisco where it won the Grand Prize at the Exposition and has never been used on the road. This steam monster is eighty feet long, has 63 inch driving wheels, weighs approximately 450,000 pounds, and costs over $26,000. It was this latest steam juggernaut that Helen Holmes drove at top speed in many of the scenes of these three episodes.

The next feature to be produced by the Signal Company is ten reel picture play called "Whispering Smith" from a story by Frank H. Spearman. It deals to a great extent with railroad work but woven into it there is also a strong western strain which will make the picture somewhat different from the type of films produced by the company in the past. J. P. McGowan will play the title role and Miss Holmes the opposite lead.

The second Signal company under direction of Murdock J. MacQuarrie has completed this week "Nancy's Birthright," a five reel photoplay featuring Edythe Sterling. In this picture Murdock MacQuarrie plays one of the leading roles, something he has not done since leaving Universal studios to join the Signal. Millard K. Wilson, Norbert A. Myles and V. T. Henderson are included in the cast.

Los Angeles Film Brevities.

The oft mentioned Scream Club, composed of news, scenario, and publicity writers, enjoyed a most loud and pleasurable scamper at the Hotel Alexandria on the night before St. Patrick's Day. There was a total of thirty-two superhuman members present who indulged in food and drink, with a lot of dancing between times. The party lasted well into the evening and everyone expressed their enjoyment. It was decided to hold another meeting soon.

* * *

Over at the Glendale Kalem studio James W. Horne has completed the sixth episode of the "Social Pirates," which is called "The Monna Vanna." This week he started on the seventh called "The Badger," with Marin Sais and Ollie Kirkby as leads. The rest of the cast is composed of Frank Jonasson, Ed. Clisbee, Thomas G. Lingham, Paul C. Hurst, and others.

* * *

Ernest Shipman did it! Went an got his face in the paper with a fish. Ernest went a hunting for swimming beauties out at Silver Lake and came back with the record of the season. It was a black bass, weighing five pounds, and was caught on a wooden minnow. The fish put up quite a fight and got Shipman in up to his knees to escape the weeds. The fish and game officials closed the pond after he caught the big one.

One of the busiest little places in the world is the new Hollywood studio of the Vitagraph where every member of the staff from W. S. Smith down to the boy who answers the telephones is working every minute. R. S. Sturgeon is busy preparing to market his big five months' feature, and the others on the grounds are turning out pictures right and left.

* * *

This week the new laboratory at the Jesse L. Lasky studio was running full blast, and doing something new for them, turning out prints for the market. The new building is the most modern in the country and is a credit to its builders. This laboratory is completely equipped and is quite an addition to the large block of Lasky holdings.

* * *

Charles Clary, who recently was connected with the Lasky company, dropped into the World office for a little chat this week. He reported that he had been on the screens of three different theaters in Chicago last week. In "The Black List," a Lasky production; "Tennessee's Partner," and the re-issued "Adventures of Kathlyn," in which he plays the part of Prince Umballah. That is not a bad record at that.

* * *

That his faith in the newest Vitagraph feature "God's Country and the Woman," produced by R. S. Sturgeon, is strong, was proved here this week when Manager Anderson of Clune's famous Broadway theater displayed pictures of Nell Shipman, and a sign informing patrons that shortly after April 30th, the release date for this picture, the feature would be shown at this theater. That is booking and advertising a film in advance, and Mr. Anderson is confident of cleaning up with it.

* * *

At the Fine Arts studio Douglas Fairbanks planned to entertain the Scream club with a wild west dance in a large barn. He purchased many decorations, including Barleycorn and other pleasant things, sent out a bunch of cowboys to fix up the place, but they gazed upon the countenance of Barleycorn so much that they started to shoot up the place and as a result poor Doug had to postpone his party and send Bennie the famous Lubinville author out to warn Screamers to keep away. However the party will come off next Saturday night. Everyone will go dressed as cow punchers, soldiers, westerners, miners, and so on.

* * *

Mrs. Ella Woods, wife of "Spec" Frank E. Woods, manager of the F. A. studio, has left Los Angeles, accompanied by Mrs. W. E. Wing, wife of the noted scenarioist and humorous writer and speaker, on a trip to New York by automobile. The two women will drive straight to the East, bearing a letter from the West Coast studio to the principal Triangle office on the East Coast.

Ella Woods, Who Will Drive from Los Angeles to New York.

The journey is being made under the auspices of the Automobile Club of Southern California. The southern route will be used, as the club scouts advise that the northern one is in a bad shape.

* * *

Roland Bottomley, Balboa's new leading man, had a fine introduction. In his first production, he had to play the poor but honest puddler in a rolling mill. Never having seen anything of the sort, he had no idea of his duties. At a critical moment in the action, a nearby blast furnace exploded. But it never feazed Bottomley. "Remember you're

British" went through his consciousness at the critical moment; and the result was a "shot" far more realistic than the scenario writer dared to call for.

* * *

A beautiful interior setting is being used this week by Director Charles Giblyn at the Ince Studios in the filming of some scenes for the Kay-Bee feature in which Frank Keenan stars. It consists of three distinct rooms and represents part of the ground floor of a modern Southern mansion. Nearly a week was required by Technical Director Robert Brunton, and his forces in the building of the set. An unusual feature of its construction is the use of genuine tapestries in the panels of the walls. The cast that is appearing in support of Keenan includes such well known Ince favorites as Louise Glaum, Charles Ray, Gertrude Claire and George Fisher. The story is by J. G. Hawks, who wrote "Bullets and Brown Eyes," starring Bessie Barriscale, which is making a hit on the local screens this week.

* * *

After a couple of weeks' fine sunny weather that even brought out panamas and flannels, the climate has changed suddenly and we find ourselves all dolled up with rubbers, overcoats and umbrellas, to say nothing of side curtains and skid chains. Unnecessary to say everyone is "at home" and sweltering under the lights. No locations for several days perhaps, unless Mack Sennett's going to make "rain" stuff.

* * *

De Wolf Hopper's name is now on the Los Angeles police record—not for a serious crime—just speeding, for he was driving his new automobile at a rate of fifty miles an hour on the Hollywood Boulevard. The star goodnaturedly paid his $25.00 fine, realizing that he was breaking the speed laws, and asserted that the experience fully compensated him for the fine.

When caught by the motor policeman, Hopper was on his way to the studio, where Director Edward Dillon was waiting for him to act in a scene of "The Philanthropist," a high brow comedy-drama by Chester Withey. In telling of his arrest the renowned comedian smilingly said "What an appropriate name for this picture. I have given away $25 already this morning and haven't even started work."

He has had his new machine three weeks and has just learned to drive. During the fourteen years he owned his other automobile, he never touched the steering wheel.

* * *

Bill Desmond is surely a most unassuming and modest chap for, the other evening while watching him and Bessie Barriscale in Inces "Bullets and Brown Eyes," we spied the star himself sitting in the loge behind us. After the show, in the foyer, we met Bill and started telling him what a good actor he is and how we enjoyed the picture, and the rascal started jollying and went on out as if we were trying to "kid" him.

Next time he makes a good picture we will roast him.

* * *

Here we have been boosting and telling what a fine feature R. S. Sturgeon must have made in "God's Country and the Woman" and how anxious we were to see the review—and now we find that they have had the first running and shipped the film east for release next month. Next time R. S. of Vitagraph makes a picture he'll know it—we won't—there now!

However, Sturgeon, while preparing for his next Blue Ribbon feature, a well-known detective story by Cleveland Moffett, is working on a unique one reel comedy that, without a doubt will be the last word in frills and fashions of the decorator's art. The idea is novel and was originated by Edgar Keller, an artists now assisting Sturgeon in the art department. The idea appealed to Sturgeon at the first hearing, and he reserved it for his own personal production.

* * *

The Fine Arts studio donated the services of some of its talent to take part in the entertainment held by Father Taylor at the Blessed Sacrament Church.

Fred Hamer was in charge of that section of the program, which included Fred Wilson, in Irish songs; Rhea Haines, selections from Gluck on the piano; and five members of the Mae Marsh orchestra, William De Vaull, guitar; George Cox, cello; John Mason, violin; Lloyd Holton, improvised traps and Harry Moody, piano. The Mae Marsh orchestra made a big hit with their choice selection of Wagner, Bizet, Chopin, Puccini, Verdi and Leoncavallo.

They wound up with the Lubinville Rag, a piece written by the Scream Club and dedicated to Bennie Zeidman, director of publicity for Griffith.

P. A. Powers, treasurer of the Universal Film Manufacturing Company, arrived from New York this week, making the trip to the coast particularly to see the many improvements that have been made at Universal City during the past six months, new stages, electric light studios and laboratory buildings, valued at more than $250,000, having been constructed during that period.

* * *

David Kirkland has returned to Universal, and will assume the position of co-director with Robert Leonard. His leading lady will be Gladys Brockwell in a second company, while Mr. Leonard is directing Ella Hall. Mr. Kirkland is a well known actor and for ten years played with such distinguished stars as Maude Adams and Henry Miller.

* * *

In order to secure real ship atmosphere for "The King of Broadway," a company of Universal players under direction of W. J. Bowan made a trip to Los Angeles harbor this week and took a number of scenes aboard the steamer "Congress."

It proved quite a novelty for the passengers on the big vessel to see the well known comedy star Carter De Haven being lowered into the ship's hold in a huge packing box making his bed with a dog as a stowaway and going through all the funny business called for in the script.

* * *

Some 500 Shriners with their wives and friends visited Universal City Saturday last week and appeared in a drama especially written for them and directed by Otis Turner, also in a comedy written for their benefit and directed by Roy Clemments. The play contained twenty-four scenes and required three hours to film. H. O. Davis, vice-president and general manager of the Universal company, assisted Director Turner. William S. Brown of Pittsburgh took the part of a sheriff. William O. Washburn, Minneapolis, in full woman's regalia, acted the part of the sheriff's wife. Dr. O. W. Burdat of Wheeling, W. Va., was a film tramp. These were the principals.

At first there was considerable chaffing and much horseplay among the "actors," but soon the rasping commands of the directors, the constant clicking of the camera and the general idea of the play became real and the performers jumped into the work in a way that elicited much praise from the big crowd of picture fans present.

The film will be shown at all of the 139 shrines in America as soon as copies of the negative can be made. Pictures of the visiting Shriners were taken for the Animated Weekly and will be shown in all parts of the country.

* * *

J. J. Shubert of the well known New York theatrical firm was a guest of H. O. Davis, at Universal City this week. Other prominent visitors at Universal City were Senator A. F. Frudden and wife of Dubuque, Iowa, Adolph S. Ochs, owner of the New York Times accompanied by his wife and daughter and Ezra M. Lawton, American consul at Teguagalpa, Honduras, accompanied by officials of the Los Angeles Chamber of Commerce. The consul made the statement that he has been working with the exhibitors of Honduras to get them to use American-made films instead of those imported from France. He declared it is his opinion that the American product is far superior and it is only a question of time before they will be in demand.

* * *

Paul Byron has returned to Universal and will appear in juvenile roles. Before entering pictures Mr. Byron had considerable experience on the speaking stage having appeared in William A. Brady productions, was leading juvenile for the late Mabel Hite, juvenile lead with Annie Russell and has played in stock in different parts of the United States and also Australia. Mr. Byron has been connected with the Universal before and played an engagement with the Smalleys.

* * *

Alexander Pantages, the well known head of the Pantages Vaudeville Circuit is the latest arrival in the film producing game. Mr. Pantages we are informed is negotiating for a studio here where he plans to produce comedies for his 15 own vaudeville theaters and a score or more affiliated theaters. Chris Richards, an English comedian now playing the Pantages circuit will head the Pantages company. Pantages claims Richards is the funniest man on the stage and believes that in films he will be funnier than in vaudeville.

* * *

Fifteen players from the Lasky studio were the honored guests Tuesday night at the bi-monthly meeting of the Hollywood Business Men's Association at Hotel Hollywood. Fred Kley, business manager of the Lasky studio, acted as chairman and toastmaster.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

I HAVE always had such an abhorrence for Mr. Arthur Brisbane. He has been so cold and clammy in his remarks. He speaks so pointedly. He loves nature. He defies falsehood. He would die rather than declaim that which is advertised. He never became excited about anything. He kept his steady way. He has been receiving a steady salary. But, has Mr. Brisbane been dealing right? He goes back into ancient history. Let us come down to every day facts. Is not Mr. Brisbane buying property outside the limits of New York and improving it? Has he not bought property within sixty-five miles of New York, and is he not holding it for an advance?

* * *

Mr. Brisbane started in one time (not five years ago) to hammer the motion picture industry as he does the intemperance theme today. Mr. Brisbane owns today, at least the title is in his name, more than $30,000 worth of property that to the natives was not worth $10,000. He put cement pavements in. In fact, I believe, he got the local board of control to make every property owner put in cement pavements. He is a builder, but not of the motion picture. He is a builder at the rate of his salary. He is a great writer, but as a critic he is a miserable failure. He cannot become excited about censorship, he says. But, says he, "I believe that in the next campaign the man that studies this and uses genius to get at the facts will find it a very large factor." Then he says, "For instance, if they take what I believe you call a 'close up' picture of some of the things which may happen, you will do something worth while."

* * *

There is no artist born who could draw in paint a better picture than has been formulated by these words.

* * *

A champion of the people's rights was asked to speak. The question was "Censorship." He spoke about 20,000,000 years ago. He did not deal with the question of today. He stood upon the sands of the beach of the property he holds and controls—not as man to man. If he ever read the constitution of the United States (and he is supposed to have done so), he would go beyond his salary. The very county in which he owns property was the only one that voted for the Women's Suffrage amendment last fall.

* * *

Well, here is an influentive editor working for the Women's Suffrage movement. He believes in equal rights and priviliges. He must be an equitable man. He must be a man that the motion picture people should be able to appeal to with confidence on this statement of facts. The Women's Suffrage Movement is based upon the principle of equality. Woman, according to the propaganda, is equal with man, with the addition that woman has a finer sense as to the duties of a citizen than man has. Concede all this. The first call of Women's Suffrage is equality. What is equality under the constitution of the United States? If the present laws discriminate against woman so far as the exercise of the ballot is concerned then there is no equality. But, say, an amendment is made to the laws and the women are given the vote. They win their equality.

* * *

But take the case of the South Carolina women who constitute the membership of the Women's Suffrage Association and who have petitioned the State Legislature for censorship on motion pictures. Are they for equal rights? Do they consider the constitution with respect to ALL?

* * *

A Pittsburg manager was warned that a certain scene of a popular motion picture had been censored and he should not produce it upon the screen. When the offensive (?) part was reached he had it enacted by living characters, and neither the police, nor the censorship board interfered. In fact there is nothing to show that the WOMEN'S Suffrage movement made an effort to show that there was any constitutional discrimination.

* * *

I am very sorry to see one of the oldest of the exchange men in the moving picture business opening an exchange whereby the smaller producers may have an opportunity to put on the market, through him, what they could not land with the regular concerns. The little man should have a chance at all times—if he is entitled to it; but the little man is responsible for the censorship agitation. He will not sell, because pictures bring big returns, he thinks. He hires studios to get his pet ideas in pictures. He thinks he has a mine. Others do not think so. But he makes a picture and gets one like our "old exchange man" to exploit it on a commission. Neither he, nor the exchange man, figure the loss that may be suffered by other good productions. The "fan" counts on his commission and the exchange man his rental. In other words, "ready money." This policy cannot run long. It may bring in quick returns, but the plant must die. Meanwhile the houses suffer by poor productions. The cheap manager finds himself in a hole and "must come back." The legitimate men suffer because the patrons have become disgusted, but the cheap exchange continues.

* * *

The great trouble is that many people who think they know how to write, and have in hand a scenario that they think is worth more than its actual value, have an idea that they can make more by producing the plays themselves. I will guarantee that there is not a reputable studio in existence that has not in hand more manuscripts that will better answer the purpose than nine-tenths of those submitted by the daily contributor. For instance, some old lady will submit a title based upon the romances of her life. It does not matter that the same theme has been treated upon before. "This is based upon life incidents." The script is rejected and the old lady proceeds to organize a company to have it produced. Of course (if she has the gasoline), she finds many backers. A young man has a father (who has exhausted all other means to get something in return) calls at a studio with a scenario and offers it "free gratis" on condition that he be allowed to play the hero. That is where the exchanges get an opportunity to afford an opening to those who cannot "get in with other companies." And there is the flashily dressed and beautifully powdered young lady. No, she has not had stage experience. She is an amateur. Her friends say she is a splendid type and should make a hit in pictures. "Have you appeared in public"? "Oh! Why, yes; quite frequently. Ask Mr. Violin, of the Skipum Cabarette. I was quite a favorite there."

* * *

And so they come along. Relatives and friends who appear at all the church festivals, social gatherings, cabarettes, dances, hop-scotches, and what else. All beautiful and full of ambition to appear upon the screen. Most of them do not want money. They want experience—not a few simply wish to see their faces (and have their friends see them) just once upon the screen.

* * *

Is it surprising that the trained people of the stage keep in the back ground rather than be thrown into association with the so-called "extras"? The stage is almost a past with many capable and deserving people. Many are going into pursuits entirely foreign to their calling and their life. Others who are tied to the theatrical profession seek havens in the studios. To meet some of the class spoken of is hard, but with professional grit, if not necessity, the army is steadily falling in line and it will not be long before the line between the stage and the studio will be entirely obliterated. So it becomes quite apparent that when we speak of the "Actors Fund" we mean all who are engaged in the amusement and entertainment of the public, whether it be on screen or stage. When the ripe time comes and the stage actor and screen actress crosses the St. George Ferry and they pass through the gates to the "Home" let the cry "Did you bring your trunk, George?" apply to his screen wife as well. Every picture man can afford something for the Actors' Home.

BROOKLYN MEN ORGANIZING FEATURE COMPANY.

The Kemble Film Corporation has been organized under the laws of New York. At the head of the company is William H. Kemble. James O. Miller is treasurer and H. Clark Mooney secretary and assistant treasurer. The three named constitute the board of directors. The capitalization is $75,000, of which one-third is preferred. It is the intention of the Kemble company to make feature pictures.

Mr. Kemble is president of the Big "T" Film Corporation and the W. H. Kemble Theaters Corporation. During the summer of 1915 he presented "The Birth of a Nation" at the Brighton Beach Music Hall. The Big "T" company is the distributor for Brooklyn and Long Island and for the Triangle. Mr. Miller is treasurer of the two companies named and of the Brighton Beach Music Hall Company, Inc. Mr. Mooney is associated with Mr. Kemble in his enterprises.

Farnham-Boone Service Bureau

New Concern Will Assist Directors, Players and Writers—Offices in Candler Building.

A MOTION picture service bureau planned along decidedly original lines has been inaugurated by Joseph W. Farnham and J. Allen Boone, two widely-known picture men and publicity experts, who have opened a suite of offices in the Candler Building, 220 West Forty-second street. The new firm will act in an advisory capacity for producers; will serve as business managers for directors, players and writers and will exploit the higher type of motion picture attractions.

Mr. Farnham is one of the most popular men in the picture game today. For some years he was associated with the Morning Telegraph, writing the "Gordon Trent" observations. Later he was associated with The Billboard, writing under the name of "The Big Fellow." He was general manager of the All Star Feature Corporation, but resigned this position to go "somewhere in France" and secure war pictures in the interest of the Carnegie Peace Foundation. For some time Mr. Farnham was advertising and publicity director for the Lubin Company, incidentally writing his views on plays and players in general under the name of "Penn N. Pensyl." He also acted as publicity director for the Ocean Film Corporation.

J. Allen Boone is widely known as a newspaper and magazine writer. He began his writing career as a special correspondent in Newport, R. I., and his humorously frank articles on "The Four Hundred" created wide interest. Later he was associated with the Philadelphia Press and the Philadelphia Evening Telegraph, as an editorial and special writer. Mr. Boone has traveled extensively throughout Europe and the Mediterranean countries as a wandering writer, and has been an extensive contributor to newspapers and periodicals, not only throughout this country, but in London and on the continent as well.

In speaking of the new service bureau, Mr. Farnham said: "We plan to make this service a big important factor in the motion picture industry. Mr. Boone and I have been working on plans for some time. We will have associated with us a number of men who are experts in every line of the profession, so that at all times we can give the manufacturer the highest type of service, no matter what he wants. We have so systematized this that we can, if the occasion arises, provide a client with a studio, get a good scenario for him, cast all the parts, engage a competent director and market his picture when it is finished.

"We are at present acting as representatives for a large number of directors, players and writers, among them being Tom Moore, Alice Joyce, Richard Buhler, Ethel Clayton, June Daye, Ormi Hawley, Alan Hale, Harry Meyers, Rosemary Theby, Lilie Leslie, Joe Kaufman, George Terwilliger, Frankie Mann, Louise Huff, George Spencer, Marshall Farnum, Jack Harvey, Wray Physioc, Rene Plaissetty, William F. Haddock, Joseph W. Smiley, Cortlandt Van Deusen, Walter Macnamara, George De Carlton, H. Allen Farnham, Harry Spingler, William Cohill, Walter E. Perkins, Charles C. Brandt, Charles E. Graham, Arthur Housman, William H. Turner, Ruth J. Bryan, Ethel Kaufman, Eleanor Blanchard, Julia R. Hurley, Tom Bret, John B. Clymer, Anthony P. Kelly, H. A. D'Arcy, Adrian Gil-Spear, Lawrence McCloskey, George D. Proctor, Shannon Fife, A. L. Stillman."

UNIVERSAL TAKES SCENES IN CATHOLIC CHURCH.

There are many people who would doubt the statement that scenes for a photoplay were made inside the sacred walls of a Catholic church, but such scenes actually were made in the Church of the Blessed Sacrament at Hollywood, Cal., for a feature production by one of the producing companies of the Universal Film Manufacturing Company.

That all denominations are strict in connection with the use of their houses of worship for anything other than religious purposes is well known, and that the Catholic church is even more firmly opposed to the use of its edifices for any purpose whatsoever outside of matters pertaining to its own particular faith, is a thoroughly understood fact the world over. However, when Vice President and General Manager H. O. Davis of the Universal Company made it known to several of his close friends connected with the Catholic church that one of his companies making features required the use of an interior so that the church scenes would be perfect in every detail, permission was secured for Mr. Davis to film the interior of the Church of the Blessed Sacrament at Hollywood.

To Solve "Children" Question

Cincinnati Exhibitors Will Give Special Programs in Ten Theaters for Children Only.

CINCINNATI, OHIO.—In order to give a fair test to the plan of offering programs specially prepared for audiences of children, Cincinnati exhibitors have offered to see that not less than ten theatres, located in various parts of the city give such programs regularly until a success or failure of the idea is fully demonstrated. This was decided upon at a meeting of a special committee of the Cincinnati Motion Picture Exhibitors' League, of which Manager Charles Weigel, of the Alhambra, is chairman.

The meeting was attended by representatives of the Women's City Club and the Women's Civic League, who urged the desirability of programs for the children, and Mr. Weigel and his fellow-exhibitors promptly showed their willingness to meet the public half-way on the proposition. "This would be in the nature of a test," Mr. Weigel pointed out. "We exhibitors are willing to do all in our power to determine the value of the plan from a business standpoint. Of course, if we should find that such programs were not patronized we would be compelled to discontinue them." Suggestions will be received from the women's organizations and from local educators as to just what is wanted for this purpose, and it is expected that before long something can be done to try out the plan, which has met with pronounced success in other cities.

ETHEL CLAYTON.

ETHEL CLAYTON, for the past four years one of the leading feature stars with the Lubin Company, with sixteen big feature productions to her credit, has become a permanent member of the World-Equitable Corporation and within one hour of signing was allotted the principal female role in "The Woman of It," in which Carlyle Blackwell and Paul McAllister will appear opposite her and which will be staged at a point somewhat distant from Saranac in the interior of the Catskills and Adirondacks. Miss Clayton's contract with World and Equitable was signed twenty minutes after she arrived in New York from Philadelphia.

Ethel Clayton.

Miss Clayton appeared in no less than sixteen features during the past three years, the more important ones of which include "The Lion and the Mouse," "The Gamblers," "The House Next Door," "The Fortune Hunter" and "The Wolf," and recently completed her final appearance for her former company in "The Great Divide." Miss Clayton left the screen two years ago to play the leading role in William A. Brady's production of "The Brute" and returned to the screen later, preferring the silent to the spoken drama.

World and Equitable have an ambitious program arranged for the popular screen player. Her appearance in "The Woman Of It" will introduce her to her great following on the World program, after which, it is thought, she will be seen about every ten weeks in either a World or Equitable production. "The Woman Of It" is now in the course of construction at the Premo studios.

VICTOR DE LINSKY IN "THE KISS OF HATE."

Lieutenant Victor De Linsky, retired from the Russian army after being wounded seven times, and decorated for valor with the gold and silver cross of the Order of St. George, plays a prominent role in "The Kiss of Hate," a forthcoming Metro feature picture in which Ethel Barrymore is starred. It is a story of Russian romance and intrigue, and the Lieutenant was quite valuable to William Nigh, who directed the production, because of his knowledge of Russian official life.

Doings in Cape Town

Picture Theaters in Far-Away South Africa Report Good Business—American Subjects Popular.

(From Our Special Correspondent.)

Cape Town, South Africa.

NOTWITHSTANDING existing war conditions, business in Cape Town continues to maintain its usual steady standard. The African Films Trust, Limited, which now has acquired control of practically every picture theater of any importance in South Africa with the outstanding exception of Fisher's Elite Bioscope, Cape Town, has devoted special attention to the importation of good films for their theaters, and the South African public has no reason to complain of the quality of the films now being submitted.

Cape Town has been the center of much interest to the cinema world during the holiday season. Fisher's, at the Grand theater, has been presenting some exceptionally good subjects, the result of their enterprise being that the healthy notice "House Full" is to be seen nightly. Among the best features shown at this theater recently have been World Films, "Alias Jimmy Valentine," "The Dollar Mark" and "When It Strikes Home," the first mentioned two featuring Robert Warwick, who at once found much favor with the Cape Town picturegoers. The Universal serial, "The Master Key," is now running to full houses, and the thrilling adventures of John Dore and Ruth Gallon are eagerly followed by hundreds each week.

Lawrence Craig, A. R. C. M., late violinist leader of the Cape Town Municipal Orchestra, is now solo violinist of the Elite Orchestra under the direction of Isidor Fisher. A feature of the entertainment at the Grand theater is the splendid rendering of the latest American and English musical selections.

The Alhambra Picture Palace, the Trust's premier Bioscope theater, has had a good run of business, and some excellent films have been featured at this large hall. Among the best have been the London Company's "Ashes of Revenge," "The Easterbrook Case" (Vitagraph), "The Pit" and "As Ye Sow" (World Films). The much discussed film, "Three Weeks," is now being shown. The Cape Town public opinion on this film is that while, from an artistic point of view, this subject leaves nothing to be desired, it is more than a pity that the undoubted art and outlay could not have been expended on something better worth while than what Justice Younger has accurately described as "a glistening account of adulterous sensuality." It is a pity, too, that the cinema, with its opportunities for the education and amusement of the masses, should be made the means of advertising a distinctly immoral book such as the one in question. Notwithstanding the outcry against the showing of this film, packed houses have been the result, and the management of the Alhambra has decided to extend the period of the showing of "Three Weeks" for another three days.

Manager Phillips, of Wolfram's Bioscope, reports good business at his theater, where also a splendid selection of films are always to be seen. The London film, "A Garret in Bohemia," was recently shown to large audiences, and several other exceptionally well produced features have been included in the program at this popular "two-houses-a-night" show.

Of the suburban theaters, Jackson's Regal Bioscope, Wynberg, is drawing large crowds nightly, and has been presenting some good films of late. The Lyceum theater, Observatory, has no cause to complain at the support of the public in this district, and it, too, has the reputation of always providing an enjoyable evening's entertainment.

Much interest is being aroused throughout South Africa over the new African Films Production Company. The public is eagerly looking forward to seeing the first picture, "A Story of the Rand," which is now nearing completion at the studio in Johannesburg. Lorimer Johnston, formerly producer for the Vitagraph Company, recently toured the country in search of suitable places and settings for future productions, and is expected to arrive in Cape Town at an early date. It is surprising to hear of the enthusiasm which is shown by numerous applicants for positions as players in the new company. From all parts of South Africa inquiries are received, and there is no doubt that at some near future date this country will be assisting the British trade in no small degree by offering some of the World's best photoplays, produced and entirely completed in one of Mother Britain's youngest colonies.

GUY HEDLUND NOW UNIVERSAL DIRECTOR.

Guy Hedlund has begun work as a producer with the Universal City forces, and for a time will stage comedies. His first production is entitled "H. Oboe Rhodes—Wild Animal King," and in this comedy Paul Bourgeois, the famous trainer of wild animals, enacts the title role, while the support includes Miss Jean Taylor, leading woman, Florence Nosat and Joe Martin, the latter being an educated orangoutang. The scenario, which was written by Frank M. Wiltermood, Universal staff author, involves the use of the entire menagerie of wild beasts at the U studios, all of which will be used to create laughable episodes.

SELZNICK HAS NEW PRESS AGENT.

L. Richard Schayer, who for the past few months has been promoting publicity for the World-Equitable Film Corporation, resigned from that position last week to align himself in a similar capacity with Lewis J. Selznick, president and general manager of the Clara Kimball Young Film Corporation. Mr. Schayer was formerly a press representative for the late Henry B. Harris, Henry W. Savage and Klaw & Erlanger, and at other times a prominent correspondent of the New York World and Herald.

Annual Outing of Staff and Friends of Fisher's Elite Bioscope, Cape Town, South Africa.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

WHERE DOES THE CHURCH STAND.

The growing relationship between the church and the moving picture is sufficient reason for our giving prominence to the view of two leaders who are writing and working for the best uses and results of the moving pictures both in theory and practice in the churches and educational institutions of the United States.

The first article is written by Mr. Orrin G. Cocks, advisory secretary of the National Board of Censors and contributed also to a leading religious periodical, and the second one by a New York clergyman who is a leader in the use of the moving picture as an aid to his church work. Every one to whom this subject is important should be given an opportunity to read these articles.

The Church, which is concerned with the sources of action, must recognize the power of this new instrument for the entertainment and the instruction of the people. Countless thousands who respond but seldom to the call of the Church and her teachings are thronging daily to the picture theaters. Here they see presented in the most vivid and gripping manner the interplay of motives and emotions. They *think*, as they follow the fortunes of the hero and the personification of evil. They develop habits of mind which make it easier or more difficult to venture into the experiences of life. This is no new plaything of a few persons who are amusement mad. It is an ever-changing vital force which catches people when they are care-free and relaxed. It must be reckoned with and guided in its development that it may do its share in molding character in wholesome ways.

Why is there so much inertia and dead weight of opposition to the motion picture on the part of the Church? Is it impossible for the show to be decent and wholesome, even if it is purely for amusement and for the brightening of life? Must things be frowned upon which are not serious, ponderous and uplifting? Must church people continually eye the motion picture askance and be ready to pounce upon minor weaknesses? Shall the Church lose influence by refraining from whole-hearted approval of the photoplay which is within the limits of cleanness and decency? Shall the motion picture be called the most formidable rival or competitor of the Church when it can be made to assist? It is undoubtedly the fact that the Church has withheld its sanction to this form of public entertainment. Here and there daring individuals have set themselves against the current. The Federal Council of the Churches of Christ in America, through its Social Service Department, is now granting an approval. Those daring souls who have recognized the desire of the people for the joys of life have been surprised at the returns in interest in their message and the institution which they represent.

Possible Uses: After discussing some of the principles involved, a series of questions present themselves centering around the use of the motion picture. Some of these, like the problem of the Sunday opening of motion-picture houses in cities, cannot be discussed in this article. A minister in Denver concluded that it was far better for him to co-operate with a neighboring exhibitor than to introduce the motion picture machine in his church. This arrangement began by the expressed willingness of the exhibitor to help raise the money needed to put a new roof on the church. The results of this friendly interest were so complete that little money needed to be raised elsewhere. Following the venture, the minister established such close relations with his friend, the exhibitor, that he often came over to the photoplay house for a five-minute talk after some specially good film, to drive home the moral. The results in establishing new relationships and increasing the attendance at church have been far-reaching.

Actual Experiences.

A minister in Sweetwater, Texas, arranged with an acquaintance, who was an exhibitor of another denomination, to use his house on Sunday afternoons for a combination service of music, pictures and address. When he changed his parish to Jonesboro, Arkansas, he was able to develop the same friendly relations, and now speaks to an audience of from five hundred to eight hundred and uses carefully selected films with a religious or moral tinge, which seem to be effective in changing the lives of individuals in his audience.

The junior congregation in the Christian Church in San Jose, California, have used motion pictures for three years with success. W. G. Brewster says, "We have found the service to be the most valuable point in contact with the unchurched population of our city we have ever discovered. People who could not be induced to enter a church building for a distinctly religious service can be induced to come and see the pictures on Saturday afternoon. Thus it becomes a stepping-stone to a closer affiliation; the habit is formed, they begin to feel at home in the building; their steps turn naturally in our direction, and as invitations to attend our Sunday service are always presented before our junior congregation, the closer approach is made natural and easy. Especially is this true in connection with our foreign-born population. It has been a feeder for our Bible school and was a vital help in enabling us to have a school on Sunday a week ago with an attendance of 1,149. The attendance upon our regular church services has noticeably increased with a splendid gain in our evening service."

Are Proving Attractive.

A few clergymen have recognized the value of the motion picture in attracting the people in the small villages and rural neighborhoods for community purposes. They have felt the drift toward the cities and have attempted to meet it in a manner similar to that of Mrs. Porter in her new book, "Michael O'Halloran." The lives of many persons in rural communities are devoid of amusement. Such persons lead their independent lives on farms and have little of the community feeling which makes the city so attractive. When the motion picture is introduced into the parish house, the school, or the church, immediately the people gather and find themselves neighbors and friends. This instrument, which brings the world to their door, is the means of developing community centers and a common purpose. The Rev. H. F. Robbins, of Canasagera, New York, has a thrilling story to tell for those who have ears to hear.

For the Young People.

But what of the young people? They are at the same time the inspiration and the despair of clergymen. They will have enjoyment. They will play. They will go to the motion picture whether you want them to or not. The appeal is stronger than the prohibition. With the development of self-consciousness, they determine that they will not be preached to continually. All life becomes an adventure and they will have their part in it. They desire the good rather than the bad, but they want something all the time, whether it is good or bad. Left to themselves, they will choose good, clean fun and wholesome thrill as well as judicially presented education. Nothing is gained with them, therefore, by polemics against the motion picture. When there is absolute opposition, the young person decides that this comes from narrow bias and the formal spirit. He reacts against the advice and warning which may be wise and sorely needed in other lines.

The age of transition from youth to manhood and womanhood marks the greatest falling away from the church. Possibly some of this can be arrested during this time of strain and stress if recognition is accorded to fundamental needs and support is given to such agencies as the motion picture in meeting these needs.

Their Social Influences.

People are slowly recognizing the social influences of the motion picture, which have developed as by-products of its growth and appeal. Will you call to mind the aimless wanderings of hosts of young people on week days and Sunday nights in your town? Thousands of these were on the street in small groups, searching for friendship, excitement and mates. Many of the social and moral barriers were let down and parents were given many a heartache and struggled to avoid or hide many a scandal. A certain amount of this is inevitable with every generation. But with the coming of the motion picture, another element has been introduced. All through the day in the shops, factories and stores, on the street and in the cars, the films in the neighborhood picture houses are being discussed. These same young people, in large proportion, now find their way nightly to the "movie," and are at least held under the spell of something more impersonal than one another.

Their Holding Power.

The motion picture has demonstrated in scores of cities and towns that it has a more powerful hold upon the men than has the saloon. Liquor licenses are falling off, the corner saloon disappearing, and sobriety in the home of working men is supplanting the spending of money across the bar. All of which demonstrates incidentally that human nature is good, and that when it has the opportunity to choose between the higher and the lower, all other things being equal, it will choose the higher. Here, then, is a great new art which has laid hold of all classes of people. Its ethical influences are far-reaching and vital. Whether we desire it or not it is here to stay.

The part of wisdom would seem to direct that the Church co-operate in its development, and utilize it in every possible way in religious instruction and in reaching the unchurched masses.

A PLEA FOR MOTION PICTURES IN THE CHURCH.

By Rev. Christian F. Reisner, Pastor, Grace M. E. Church, New York City.

Motion pictures are a valuable asset to the church—18,000,000 see them daily. Men who formerly patronized the saloons now go home to find a happy instead of complaining family, who are eagerly looking forward to going out with him to see motion pictures. This habit has actually injured saloon patronage and united families that were otherwise estranged.

Eye-gates let in valuable information. The stereopticon has been for years a valuable helper of the church and Sunday School. Everyone has a more vivid picture of conditions when the life is reproduced in actual motion. If there is no objection to a stereopticon, there can be none to motion pic-

tures, for they are individual pictures run through faster than when the stereopticon is used.

Wesley would not permit a musical instrument in the church; some are still shocked by the use of an orchestra. High Price Huges got a hearing in London with a brass band, which he utilized when he opened St. James Hall. Motion pictures attract, but they also teach. If there is no intrinsic harm in them we are foolish to refuse their use.

Children have few pleasures in a great city. To give them happiness is to bring them nearer to God. If we have the lads in a church they will not fear it, but it will place itself in the center of their affection because it brought them happiness.

Prof. Wirt is installing motion pictures in all schools under the Gary System. The auditorium is utilized all day by different classes, who look upon the things they have studied in books and see them moving in actual life. City children see little chicks growing, cows feeding and being milked, plant life developing and a thousand other things which would otherwise be absolutely foreign to them.

Why should the church hesitate to use motion pictures to teach religion, such as is done by "From Manger to the Cross?" Why should the church fail to supply entertainment by utilizing the best drama and other feature reels which reproduce great literature?

Many of the great companies who make reels are organizing educational departments. The Paramount Pictures Corporation have made possible pictures more instructive than any book and compellingly attractive.

Every new church now erected is fitting itself to show motion pictures. Grace Methodist Church, in New York, early recognized the value of this, and four years ago installed a modern projection apparatus.

The Sunday School can study missions and Bible truths by its aid. For four years, thousands of children have been given hearty laughs every Sunday afternoon. People have been entertained Saturday night with clean, wholesome Paramount pictures. On Sunday nights motion picture reels are employed to give a local atmosphere to a particular kind of service. For example: When a Southern service was held, a reel depicting cotton growing, picking and handling was used while the choir sang Southern melodies softly. During the snow service, an Arctic exploration motion picture was shown. When the sermon dwelt upon total abstinence, a wonderful reel exhibiting trained wild animals was secured. When City Mission work was discussed a reel taken from actual life was secured which portrayed the redemption of a drunkard as he passed through the work of Morgan Chapel, Boston. The life of Jesus taken in Palestine and depicted in the reels called "From Manger to the Cross" was used during revival meetings, etc.

Other pastors, advised by the writer to use such pictures, write that conversions actually resulted and churches grew generally along all lines.

FILMS AND FOREST FIRES.

Wild life of animals, fishes and birds will be shown by Mr. G. D. Pratt, Commissioner of Conservation, in his address to the Commonwealth of Greenwich, N. Y. City. "The Match in the Forest," one of the films to be shown, is an actual picture of a forest fire started by a match. Mr. Pratt is a man of great wealth, who is filling the office of Commissioner of Conservation out of a pure desire to help in a good and great work and is using the moving pictures to arouse interest therein.

EDUCATIONAL EVENINGS.

Some time ago we noted the trial of this plan for the purpose of giving emphasis to the value of such a class of pictures which would repay any evening spent in seeing them. This does not necessarily mean that all pictures should be of a strictly educational character, but rather that they should be so selected that everyone would feel that not only had the evening not been wasted in a passing and perhaps unprofitable amusement, but that positive advantage had been experienced and profit and pleasure combined, so that the profit became the superior factor. In Pittsburg, Pa., an Episcopal church has tried several of these "Educational Evenings," and is now venturing on its third series with the assurances of former successes as the guarantee of future more than satisfactory results. The pictures are, as a rule, such as require the aid of a lecturer, which only enhances their value.

In Philadelphia the churches and schools are rivals for the securing of several Aclas projectors, which are being given by the "North American" for the purpose of increasing the popularity of motion pictures as educational entertainers. Whatever commercial advantage may accrue to the donors of these machines, the benefit gained by the winners will be by no means a small one, and the cause of educational kinematography will be advanced, any lawful means whereby this end can be secured should be encouraged.

NEW HOUSE FOR BEACON, N. Y.

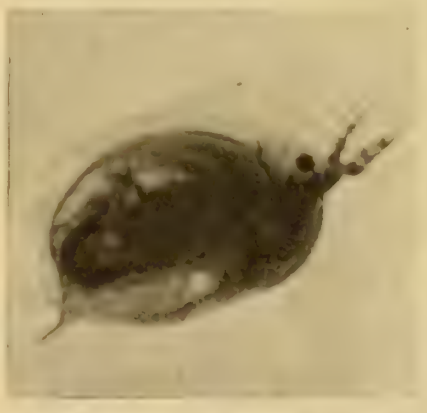
The Paragon Theaters Corp., of Beacon, N. Y., has purchased a lot in that town upon which it will erect a first class moving picture theater. Louis B. Jennings is president of the company, and the house will be operated by Miss Annie Rothery Meyer.

USES MICROSCOPE IN EDUCATIONAL SUBJECT.

Walter A. Brind of New Company Shows a Short Water-Life Picture That Will Interest.

WALTER A. BRIND is showing to exhibitors a bit of micro-cinematographic film which will provide an interesting diversion for picture goers. In the nearly 700 feet of film which marks the initial subject issued by the Educational and Scientific Film Company are shown the development of bacteria from a powdered lettuce leaf dropped in a glass of perfectly good drinking water, and allowed to ferment. Then come the infusoria—oval shaped, larger animalculae, the product of infusion of the vegetable matter in water. These consume the smaller bacteria, or such of them as they can surround.

The daphnia, or water fleas, follow. These tiny inhabitants of stagnant water in turn get after the infusoria, and for the latter there fight also the cyclops, cousins of the daphnia. The scenes of the daphnia include some unusual X-ray anatomical views of the little crustaceans. The heart, situated over the shoulder, is seen to pulsate, and the circulatory fluids performing their functions. The organs of digestion are visible.



Daphnia, or Water Flea, Magnified Many Thousand Times.

We are next introduced to the hydra, or fresh-water devil fish, which is a boneless or invertebrate "monster" (actually a scant quarter of an inch in length), possessed of five tentacle-covered "arms," radiating like the points of a star around a central point, in which is located the mouth of the animal. At the other extremity of the "stem" or body of the hydra, descending from the radiating arms, is a "root" or base, by means of which the hydra anchors itself to any stationary object, such as a stem of a plant, etc. The arms reach out continually in search of living food, infusoria, bacteria, daphnia, cyclops, etc., which are seized as soon as touched and drawn into the capacious maw of the ravenous octopus-like animal, there to be absorbed by muscular action. The young hydra is seen to branch off or bud from the parent stem, eventually detaching itself and establishing itself as a separate being.

Hydra, or Fresh Water Devil Fish, Showing Young Hydra Branching Off. Magnified Many Thousand Times.

The following scenes show how other living beings benefit by the existence of these tiny animals. We see the exquisite Mexican sword tail fish, a lovely pair of them, chasing and evidently greatly relishing the wily and elusive daphnia. The closing scene shows a superb growth of Japanese fantail and telescope goldfish, also dining on daphnia.

Walter A. Brind, who is responsible for these photographs, is the author of "Domesticated Fish," a work which has been commended by scientists. Associated with him in the Educational and Scientific Film Company are Max Beck and Frank De Maria, the latter of whom is the cameraman. Mr. Brind praised the painstaking work of Mr. De Maria. It was his knowledge of photography, combined with Mr. Brind's microscopic apparatus and researches that made the films possible. There will be more of these subjects. The temporary office of the company is at 98 Sixth avenue, New York.

Real Stories from Reel Studios

By Thornton Fisher.

Familiar phrases—"Believe me I wouldn't recognize that as my own scenario if they hadn't said so!"

* * *

Commodore Blackton in behalf of the Vitagraph donated several reels which were projected at the Newspaper Illustrators' dinner given at Castle Cave the other night. Mr. Blackton was one of the "boys" himself years ago and can sympathize with them. Anything to make a poor newspaper artist happy.

* * *

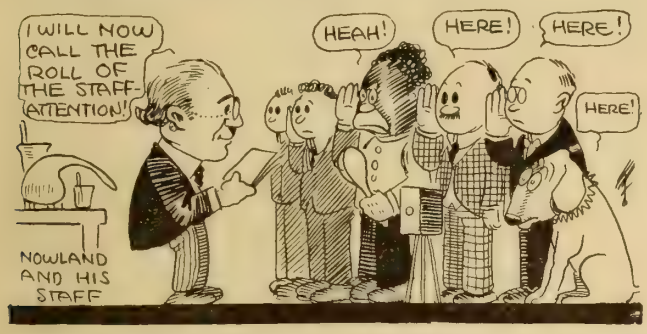
General Film current releases gleaned from the Moving Picture World "Bill Peter's Kid" went down "The Road of Many Turnings" into manhood. When he emerged from the "Human Cauldron" he saw "From Out of the Past" the shadow of his former self and saw remorsefully that he was not "The Man He Used to Be."

* * *

Why picture directors lose their appetites for dinner—When they see their picture projected with twenty-eight of the most important scenes cut out on which they have labored and lost sleep.

* * *

When Director Eugene Nowland, late of Thanhouser, studied music he determined to be one of the head liners and eventually became a premier virtuso. And instead of stopping with two or three foreign languages he learned to speak eight of them fluently. And to-day it is not difficult to discover why he is one of the most thorough and efficient directors of the motion picture craft. His personal organization consists of himself, a secretary and librarian, camera man and an unusually complete experimental laboratory in his own home. There also he has assembled one of the largest and most valuable collections of pictures in



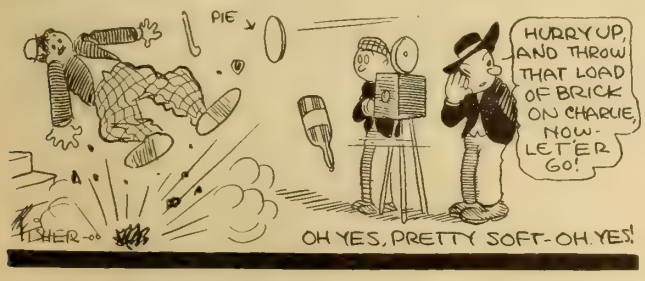
the country. History, costumes, myth and fiction are represented and these are systematically filed for ready reference when needed. Add to this a vivid imagination with a capacity for hard work and you know what factors have made Nowland a master craftsman.

* * *

Sam Spedon, who like the busy little bee, buzzes busily all day long, is buzzing around town now for Vitagraph. Having, like Alexander, conquered a few worlds down in Flatbush, Samuel is on the outside now polishing up the rifle for some new ones to conquer in the name of the Vitagraph. His headquarters will be the V-L-S-E offices.

* * *

Pretty soft for Charlie Chaplin, eh! (Say, on the level 4,672,591 of our acquaintances have pulled that line of con-



versation during the past two weeks). Yes, now all together—let's say it again—Pretty soft! About as soft as standing in the trenches on a busy day. Still it would take considerable argument to convince us that Charlie is a loafer.

Alan Hale has left Lasky and is back on Broadway again. Alan brought his mustache back with him, too.

OH, ISN'T IT NICE!
SOLID GOLD, MISTER- IT'S YOURS FOR 3 BUCKS!
BY HECK, HE DON'T STING ME!
ALAN HALE IS BACK ON BROADWAY
SO IS ART HOTALING

And the w. k. comedy manufacturer Art Hotaling also is braving the rigors of a New York winter after many happy days in the balmy south.

John Emerson

JOHN EMERSON, former Frohman star and stage director and now having emerged from one to the other in the Triangle-Griffith forces, once said that motion pictures were a good thing for the stage in that they were creating an audience for the legitimate drama. He believed then that people would soon tire of the pictures, and, having formed the habit of theater-going, would give their patronage to real plays. "The Flying Torpedo," a Triangle feature in which John Emerson was starred last fall before he became a full-fledged director and produced features with Dorothy Gish and Douglas Fairbanks and is now working with Sir Herbert Beerbohm Tree in "Macbeth"—goes out to Triangle exhibitors next week. So John Emerson has changed his mind and refers to the fullness of the ignorance with which he formerly lifted up his voice.

John Emerson.

"Having now acquired a broader knowledge and better perspective of the subject," is Emerson's conclusion, "I now think that the stage has been creating an audience for the pictures. Tremendous things are being done in pictures—bigger things than were ever dreaded of in our stage philosophy. The better directors are getting vision, and are carrying the people along with them. Those who have loved the drama and have become disgruntled at its decadence are turning in ever and rapidly increasing numbers to the broader and more inclusive art of the pictures."

Emerson's entire career has made him an acute observer of conditions, as well as a thinker. Hence the economic problem invited him to discussion.

"In a stage production," he says, "one must keep an eye constantly to the keeping down of the cost, because of the uncertainty of the returns. But where a picture is made under a prearranged program, the market is assured and expense need not be spared.

"Directing and writing for the films are the exact opposite of directing and writing for the stage. On the stage one must confine himself to three or four settings and three or four short periods of time, while the screen production may be expanded indefinitely.

"The reason, I believe, why so many dramatic directors fail in pictures is that they ignore or refuse to learn the special technique involved. But the experienced stage director, with an open mind, has the great advantage in pictures of his training in eliminating unnecessary details and building the important situations. He has the clear dramatic vision, sharpened by experience; he has a sense of dramatic values, and knows what will make a dramatic picture."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

One of the Hustlers.

THIS is Charles Decker, one of the hustlers, and manager of the Majestic, Grand Junction, Colo. We offered to run Mr. Decker's cut lately and he writes that he has the nerve if we have, so here it is.

CHARLES DECKER.

Mr. Decker adds that his first appearance in this paper was about ten years ago when it was about the size of the present Universal or Mutual house organs. In those happy times he broke into print because he was arrested every day for running a phonograph as a ballyhoo for the Luna, Akron, O. Later he went to Denver and was engaged by H. T. Noland for the advertising department of the Swanson Film Exchange and presently was put in charge of a "sick" house. In ten months he not only had the invalid on its feet but had absorbed the opposition theater, and he was then transferred to the Majestic, where he has been doing a lot of stunts that have been recorded in this department from time to time, including the overwhelming defeat of a proposition to close the picture theaters on Sunday, using for that purpose his house organ, The Movie Fan. In a recent letter Mr. Decker says:

> I attribute my success entirely to advertising. I am continually at it in the day time and sleep it at night. Many of the original advertising ideas I actually dreamed while asleep at night. I read every column of the Moving Picture World and will say that it was a great factor in winning the Sunday Movie Election here recently as I certainly "copped" some valuable information from its columns to run in the Movie Fan.

One of his recent stunts was a "red hands matinee." He sold the house to a list of slacks and gave them each space in the house organ. He ran a special entertainment in the morning for the kiddies to get them out of the way, and not only brought many strangers to the theater but showed a profit over the usual takings for the day. This differs from the old and still good merchant's matinee in that it is run but once.

This form of merchants matinee is more like the prevalent dollar day. Each advertiser offers at least one special bargain to coax the crowd and all give, in addition, the free tickets to the show. The essence of the idea is offered in this clipping:

> This day has been set apart by the Merchants of Grand Junction as a
>
> BIG DAY OF SPECIAL BARGAINS
>
> No matter if you live many miles from Grand Junction it will be worth your while to come to our city on Saturday, Sept. 11 and load yourself down with the greatest bunch of Real, Genuine, Bona Fide Bargains ever offered! Don't throw this paper aside—read every Bargain Advertisement it contains. Bring the paper with you for reference. It carries to you the saving of Hard Earned Dollars and Cents!
>
> EACH MERCHANT OFFERS AT LEAST ONE SPECIAL BARGAIN ON A STAPLE ARTICLE
>
> and without exception you will find many more when you visit their various stores on this Special Bargain Day

Doing Well.

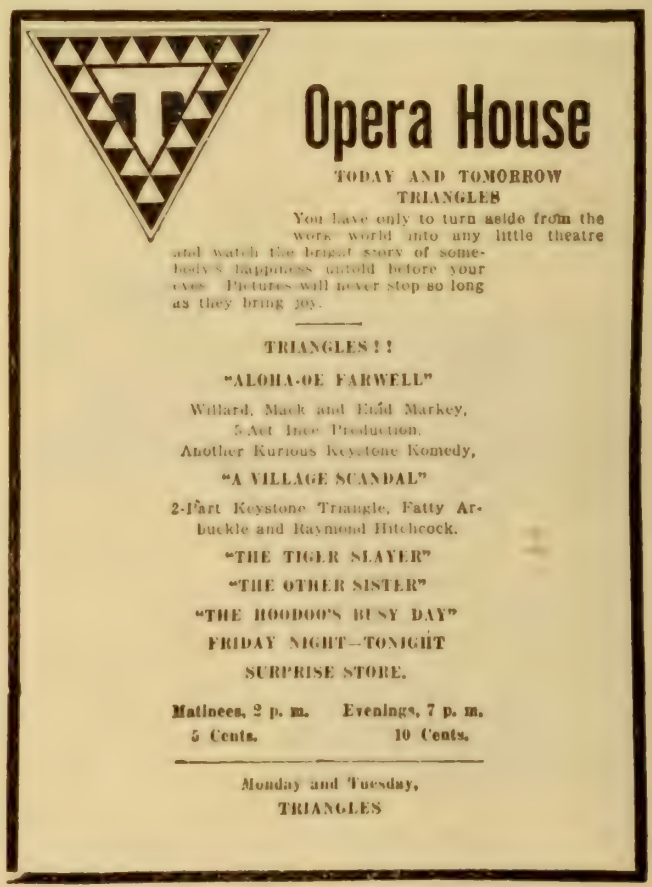
Merrit and Casazza, of the Novelty, Malone, N. Y., send in a program that does very nicely. It is done in black on heavy news stock and evidently in an office not well provided with type faces. The printer does the best he can and the titles stand out in their places because they are not required to fight a lot of other black type. We think that the house could do better to run the full program on the two inside pages and move the house talk now on page two over to the back page. If this is done, the advertisement now on the back can be run under the program if it is well separated or perhaps the house can get two advertisements to run side by side. It would also be a good plan to set these inside pages as a 2-column single page, getting a little more space and holding the announcement together better. The program does well as it stands, but would work better rearranged.

A Twelve-Page Folder.

The Regent and Colonnade, Brooklyn, send in a new form of program and, probably following earlier comment, add a line to the effect that it is the same show in both theaters. They offer some departures from the usual folder. Each day is given a page and there is, of course, the front. The other four pages are given to cuts of the players in the current films, the underline stating the play and the date. By using relatively small types the page is given a good display and yet a type page only 2½ by 4½ is used. The same holds good of the front page, where an intelligent handling of the type matter gives the proper display for the *two* house titles and addresses, the dates, a catchline and other material. It is not the size of the type, but its proportion to the other matter that makes it conspicuous, and we have seen programs twice the size and with type three times as large that gave less prominence to the lines needed.

Got a Governor.

H. A. Chenoweth, of the Opera House, Milford, Mass., sends in a dodger for a propaganda film showing Louis D. Brandeis and former Governor Walsh, of that State, both of whom are in the public eye at the moment. It is timely even if it is semi-advertising. He also sends in some of his newspaper work, two-column advertisements along the general lines of the cut shown. This is a two-column space, and


Opera House
TODAY AND TOMORROW
TRIANGLES
You have only to turn aside from the work world into any little theatre and watch the bright story of somebody's happiness untold before your eyes. Pictures will never stop so long as they bring joy.
TRIANGLES!!
"ALOHA-OE FARWELL"
Willard, Mack and Enid Markey,
5-Act Ince Production.
Another Kurious Keystone Komedy,
"A VILLAGE SCANDAL"
2-Part Keystone Triangle, Fatty Arbuckle and Raymond Hitchcock.
"THE TIGER SLAYER"
"THE OTHER SISTER"
"THE HOODOO'S BUSY DAY"
FRIDAY NIGHT—TONIGHT
SURPRISE STORE.
Matinees, 2 p. m. 5 Cents.
Evenings, 7 p. m. 10 Cents.
Monday and Tuesday,
TRIANGLES

by setting most of the matter in single column measure it stands out from the page better than would the same space filled with type. It might be an even better makeup to cut the triangle into the border instead of placing it just below the rule.

Window Cards.

M. H. Starr, of the Washington, Detroit, sends in some window cards for "Tennessee's Partner." They are well displayed, but we think that the card would do the house good if the house name rose to the top of the announcement. Instead, the top line announced that Jesse L. Lasky presents the play. The house name should be the first thing to catch the eye, but here it is buried in the body of the card. The name of the house is the most important fact to the house and that should be the first thing brought to the attention of the casual reader. After that should come the name of the play or the star, ac-

cording to the relative importance, and then the date. All printing should aim to present these four facts in that order no matter how the rest of the display may lie. To the man who goes to the shows, the house should be even more important than the producer of a certain story.

A Hepworth Scheme.

The Hepworth "Union Jack" booklet has been replaced by a new form, an eight-page nine by eleven inch monthly called the Picture-Play paper. It offers a new idea in giving the bookings of its films listed by towns, the entries running:

AXMINSTER. Cinema, 16-18, L.
ATTERCLIFFE. Globe P. H., 20-22, I.

Here the date is the day or days of the current month and the letter represents the particular subject booked. It forms an incentive to advance bookings and helps the houses, since the paper is intended for general distribution to the public, on a subscription basis. It is lavishly illustrated with well printed cuts of scenes from the plays and should have a good influence. A trade supplement will be issued every other month beginning with February.

Advance Work.

The Orpheum theater, Huntingdon, W. Va., is getting ready to open. G. C. Sullivan laid in a copy of Picture Theater Advertising and then went to work, with the result that almost daily before the opening the daily paper carried from a quarter to half a column of stuff. When the organ came, instead of hiring an expressman to make several trips to the freight station six trucks were hired and the organ went up as a procession, properly plastered with banners. One section of the organ would have attracted small attention, but the six in line made people realize that it was some organ in a physical as well as tonal sense. Another day it was announced that a famous concert singer was to take up her residence there—and sing at the Orpheum, and so on, with the result that the house will open to a running start.

A Jitney Treat.

Walter Murphy has been doing stunts in Two Harbors, Mich., where he runs the New Star. His letter explains his idea:

> In advertising the "Mysteries of the Grand Hotel" we put out Teaser-cards offering a reward, etc. This got them talking, fighting and betting money. Then early this morning we put out the handbills explaining the cards. Gave free tickets to all children. Made house to house canvass and delivered free ladies' tickets. Passed out Jitney Treat tickets for the men at noon when they came from work.

The card is a straight reward card with nothing to give any hint that it was an advertising scheme, the text reading:

$1,000.00

For the Capture of the Crook who Robbed the Grand Hotel. Or for any Information regarding the stabbing of Don Lewis or the overpowering and attempt to Kill Detective Killon.

THE GRAND HOTEL.

After this had sunk in the hand bill came along with this explanation:

CAPTURED!!

The Crook Who Robbed the Grand Hotel Has Been Captured. The Ruffian Who Stabbed Don Lewis is in the City Jail and the Villain who Attempted to KILL Detective Killion is Tied Hand and Foot. All Done by the Clever Detective Who Gets the $1,000.00, and You Can See Just How all this was Accomplished in the Greatest of all Crook Detective Pictures ever made at the

The house name follows. The ticket is headed "Jitney treat for men," and announces that the ticket and five cents will admit any man to the theater that evening and adds, "All ladies free. Bring the ladies with you." Children were passed in without charge at the matinee performances. It is small town stuff, for the tacked cards will not attract much attention in a city, but a series of reward cards will set a 10,000 or 15,000 town by the ears for a few days. Care should be taken not to put them out too far in advance or the exposure will come, as interest is on the wane. Probably three to five days would be best.

Likes It Himself.

Ralph Durfae, of the Millerton Opera House, Millerton, N. Y., sends in a card he mailed to every woman in a radius of fifteen miles from his house, which shows he believes in spreading his advertising when he starts in. The card is a fine quality of blue stock, printed in a good black and from a type that simulates an engraver's script. It announces "Such a Little Queen" and we think that Mr. Durfae likes the card himself—he should. The card and envelope do not match well in color, but it was sent out to look like a personal communication instead of carrying the house stamp and no woman can resist reading anything that looks like an invitation or a wedding announcement. It was probably an expensive job, for the stock is unusually good, but it paid to go to some expense to gain attention.

A Calendar.

J. A. Carrier, of the Apollo, Peoria, Ill., sends in a monthly calendar which he distributes to business places for display and which are given to those patrons who ask for them in response to a slide which announces that they may be had. The card is four by six with the calendar in red and the titles in blue. As the date boxes are rather small, the blue covers up the red dates almost too much. It would be better to pull in the matter at the top of the card and raise the boxes to permit the numbers to be printed *between* and not under the blue lines. This could be done without increasing the size of the card and a change of type would give the same legibility in a smaller letter. The idea is excellent, but it should be made more nearly a calendar, though Mr. Carrier writes that the cards are in demand.

Took a Half.

Two or three years ago half or full-page advertisements in the daily papers were so scarce as to excite comment whenever they were used. Now they are so common that they have to be unusual to excite comment. The Famous Players Film Service, of Montreal, sends in a half page used by the Imperial in announcing its change to Paramount. The layout may help others in laying out their own work. In so large

a space it is not always easy to hold the announcements together, but here a three-change program is given a simple division that will serve as a model to others. Either the strip announcement or the separate panel styles are good, but the strip cannot run clear across the page, as this makes the lines too long and you will note how here the length of line is broken by the cuts.

We Win.

We remarked on the first issue of The Owl that we thought it would get better, and number three has worn its newness off and is settled down to business, a worthy successor of The Trail. The Owl works for the O-Row-Nay houses in Trail, Nelson and Fernie, B. C. One of the new stunts is the weekly prize of a dollar for the best letter telling of the merits of the circuit's houses. Naturally the contestants give much thought to the house they patronize and it clinches in their own minds the various excellencies even though it may not bring them a prize. And we gather that Editor Burton has been kissing the Blarney Stone, for to open his comment on the Trail program he starts in with:

> We read of a sugar famine in the Smelter City. Trail should worry so long as there remains her bevy of feminine sweetness!

After that how can the girls stay away? And of course they bring the boys or the boys bring them.

Tallygrams.

For the longest time we did not see the Tallygram, but comes three issues all at once. One carries on its face an old idea for the announcement of "Excuse Me," appropriate for a railroad play:

EXCURSION
NEXT WEEK ONLY
ON LAUGHTER SPECIAL

"EXCUSE ME!!"

A PULLMAN CAR PLEASANTRY
OF BERTHS AND MIRTHS
IN FIVE SECTIONS.

Personally conducted by RUPERT HUGHES
Porter in charge—GEORGE MARION

TIME TABLE

EIGHT	†10:30 a. m.	†4:30
TRAINS	†12:30 noon	†6:00
DAILY	*1:30	*7:30
	*3:00	*9:00

†MR. DEMOREST, Conductor
*MR. GARRATT, Conductor

FARES—Round Trip

Compartments	30 cents
Chair Car	20 cents
Observation Car	10 cents

CHILDREN OVER TWO, FULL FARE

But another program announces that between pictures the orchestra will play Dvorak's Humoresque while the organist plays Suwanne River. The program adds "it's going to be good." Perhaps, but this is one time we are glad that Los Angeles is some distance from New York. The programs are nicely gotten up, not exactly programs, but more properly house announcements, for they have an individuality that programs lack.

Tom North's Latest.

Seattle was tied up by a blizzard lately and the street cars and delivery wagons went out of commission, so Tom North loaded the V L-S-E features for the local houses on a dog sled and rushed them to their destinations, not personally, of course, but through a professional dog driver who used his own crack team. Mr. North is con-

stantly urging his patrons to try stunts, but he sets the pace himself and takes liberal doses of his own medicine.

Another stunt is an effort to make Pals the official organ of the Northwestern Exhibitors' League. This seems to be a nervy effort, since Pals is openly a house organ, but Pals is bigger than that; it is a liberal education in house advertising. This, for instance, is not house organ material. He is supposedly speaking to a friend who wonders that he reads magazine advertising and he explains that to the man who understands the technique of advertising the work of other artists is always of value. Then he adds:

> Now, what constitutes successful advertising? Is it not the ability to awaken the interest of the public in whatever you have to sell them, to hold that interest, and having got a person to consider your proposition to convince him that he should unloose his purse-strings and give YOUR goods at least a trial. The two essential things in advertising are, (1) the knack of catching and holding people's attention and (2) inducing them to do what you want them to do. Advertising is primarily the art of persuasion.
>
> Now, in order to persuade the public you must be a psychologist with some insight. You must understand what appeals to them, what wins their confidence and how to avoid their distrust. Again, you must judge the public to whom you are catering. What appeals to the unsophisticated tiller of the soil would not hold the attention of business men for one second. Women, as a rule, demand more description and greater detail than men. The working classes and their money can be parted by the belief that they are getting a bargain, while the professional and educated classes set quality and reliability above cheapness. Very few people, no matter to what section of society they belong, will bother reading a long ad printed in small type. Big promises are necessary to win the trade of petty buyers, while the same promises would arouse the suspicion, even though they should attract the notice, of the well-to-do. But in all cases it is the clever advertiser, the advertiser who rises above the commonplace and invents catchy phrases and striking designs, who outdistances his competitors and captures the orders of the buying public.

There is a great deal in the suggestion that the advertisement must be fitted to the class of patronage catered to. Some forms of advertisement will make a general appeal, but there are always certain nice distinctions to be observed.

Something Different.

Most vest pocket programs are four pages only, but Herman Strauss, press agent for the Lyceum, Albany, Ga., sends in an eight page, wire stitched booklet 2½ by 4 printings printed in red. This is a nice piece of printing, evidently set by a shop well provided with small as well as large job faces, an unusual thing in a small town. The front is neatly framed in a border that would be too large for the page were it not so light. A twelve point border on a page that size is risky, but the proper selection of the border works well. Inside there is a page to a day, mostly the announcement and the cast, with an underline for the overture for the day. The back page gives the house staff and an advertisement for the printer, and the printer does not have to be ashamed of his work. It is good straight through. Wire stitching probably adds to the expense, but a little, though only a single staple is used, but it looks it that much. About the only suggestion to be offered is that the front page should carry the name of the house in a larger type. This would be possible if the article "the" were to be set in small type above the "Rialto." This would necessitate a smaller face for the rest lines, but the house name is the more important and should be played up.

Try This.

Anything that interests your patrons in the pictured will work for you. We clip this from Film Events, the house organ of the Grand theater, Pullman. We don't know which Pullman it is because the mail clerk did not send the wrapper along with the paper and we have not even the postmark, but it is somewhere in Tom North's territory since they quote a house organ from V-L-S-E Pals. Anyhow this publication from an unstated State brings in this good idea that others might copy with profit even at the cost of giving the druggist or stationer a free advertisement in return for the trouble he goes to in making out the list.

WHERE YOU MAY READ ABOUT THE PICTURES.

Geraldine Farrar's Own Story of Her Life, Ladies' Home Journal, February, page 23.

The Strange Case of Mary Page, Ladies' World, February; page 1.

Popular Science Monthly, February. A Machine That Thinks of Movie Plots.

Motion Pictures on the Firing Line.

The Motion Picture Classic, February: The Black Crook, The Character Man of the Movies, Big Moments from Great Plays.

Illustrated World, February; Movies Anywhere, a Portable Camera for the Commercial Traveler.

Motion Picture News.

Moving Picture World.

These magazines on sale at Watt's Pharmacy.

From Mrs. Moore.

Mrs. R. R. Moore, who runs the Ideal, Akron, O., sends in a fine circular letter on "The Miracle of Life" and adds a few comments on advertising after speaking of the house program now in its sixties. She says:

> We also have a contract with our three daily papers. We believe in advertising even a small house, and it pays, too. We are getting fifteen cents on Sundays for V-L-S-E and also got fifteen cents for "The Miracle of Life," two days, with matinees for ladies only. We are repeating it again next week. I am enclosing a letter I sent out to 700 ladies whose names I saved up from the society columns of our papers.

The house seats only 249 persons and yet runs a weekly program and advertisements in three papers, and they show big features. We reproduce the form letter because it handles so nicely the delicate subject. Probably Mrs. Moore has done better with this than any man could do. Certainly she avoids giving offense to the better class of women, those to whom the appeal can best be made:

> Dear Madam:
>
> "Birth Control," a subject causing considerable agitation throughout the country at the present time, is roundly exposed in "The Miracle of Life."
>
> This stirring drama of modern times which is bound to cause discussion among Akron clubwomen, was one of the feature attractions at the Educational Exposition held recently at Madison Square Garden, New York City, at which clubwomen, educators, sociologists and labor leaders from all parts of the country attended.
>
> Mrs. Clarence Burns, one of the most noted clubwomen in the East and the head of several well known women's organizations, including the "Little Mothers' Aid Society," after witnessing a screening of "The Miracle of Life," said, "I have never seen a picture like it. It is calculated to make people think. It cannot help impressing the desirability of bringing children into the world, and the dangers and unhappiness surrounding the unnatural suppression of laws of nature upon all mature people who see the picture. I think it should be taken up by Women's Clubs and given particular backing by social organizations. Quite aside from all its sermonistic qualities, 'The Miracle of Life' is a highly entertaining drama."
>
> This virile drama, handling the problem of race suicide with great force and delicacy, will be presented for the first time in Akron at the Ideal theater, Wooster avenue, corner Kolb street, on Monday and Tuesday, Jan. 17 and 18, and will be shown to adults only. No children admitted to any performance. Monday and Tuesday afternoon there will be matinees for ladies only, the time from 2 to 5, each show lasting one hour and the admission 15 cents. Every mother, every mother's son, every mother's daughter should see this triumph of motion picture photography.
>
> Sincerely yours,
> MRS. GERTRUDE MOORE,
> Mgr. Ideal Theater.

P. S.—Take a Loop West Car at Main and Exchange and tell the conductor to stop at the Ideal theater.

Mrs. Moore also sent in an excellent advertisement, not alone in the phrasing, but in the layout. There is no suggestion that the film is sensational, but merely the plea that it is of vital interest. It is just as easy to appeal to intelligent interest as to the sensation seeker and it will pay better in the long run, for there will be no comeback in the disgust of the better class of patrons.

Tells It To Jane.

John Russell of the Grand, Pittsburgh, Kan., used a fictitious character called Jane in his readers. In place of the straight reading notice he tells it to her and she tells it to the editor in something like this style:

JANE IS MYSTIFIED

> "Well, I am going to the trial to-morrow," said Jane yesterday. "What trial?" she was asked. "Tried for His Own Murder' at the Grand theater," she replied. "But if a man was murdered how could he be tried for his own murder," her inquisitor continued. "I don't know," admitted Jane, "and that is just the reason I am going to the Grand today to find out. It certainly sounds like the plot would be a keen one."

These paragraphs betray no startling literary merit. They are not intended to be clever, but the stunt lifts the curse from the hackneyed reading notice and gives it a tinge of personality that will actually cause people to become interested in Jane and what she has to say.

Mr. Russell seems to believe in advertising, as some well planned full-page advertisements prove, and he has the invaluable trick of getting out stuff that can be read without effort.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tell all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Technical Terms.

MANY boobs insist on knowing all the technical terms, but one of them goes the limit when he asks where he can gain knowledge of "the thousand and one" expressions used. Thousand and one is distinctly good, though an under-estimate. We had just turned from another letter in which a correspondent wanted to know what "as out" meant. He found some script that read "starts to enter as out." No wonder he wanted to know what was meant. We had to puzzle a moment to realize that it meant that as he started to enter the picture was out or ended. Some careless workman used this obscure phrase. Some darned fool printed it in a "sample script," and now the boobs all want to know just as they wanted to know about slow diaphragming and vignetting and all the rest.

Scripts sell on idea and not on technical terms and you'll surely make an illuminated ass of yourself if you try to write the "knowing" script without knowing yourself. Scripts are written in plain English, even in the studios save by a few who like to make their work look important and mysterious.

Universal Wants Ones.

In a recent issue we said that Universal was buying few ones and twos. Joseph Brandt, general manager, writes that they are in the market for ones and twos. There is so small a market just at present for short lengths this should be good news to writers.

Selling Multiples.

To sell a five-reel story you must offer an idea that can go the distance and show in reasonably interesting action. One man lately complained that he could not sell his stories though they were as good as those he saw in the synopses of the films. To prove it he sent in a story that mostly showed people walking around the stage or on or out of the scene. He did not realize that people would not sit quietly through an hour and fifteen minutes of uneventful action. He had an ingenious plot. He knew it was a good plot. He did not know that the action was as dead as Main street in a country town at two in the morning.

And there are hundreds like him. They write ideas. They do not know that they are writing ideas only and not action and that the idea cannot be shown in action. If they do realize, then they stick in a boiler explosion and a falling aeroplane and think they have turned the trick even though the explosive boiler belonged to the hero's aunt's cousin's divorced third husband and the air craft comes into the story only because the sight of it scared the heroine's small brother. This may be a slight exaggeration, but not much.

Get action that belongs to the plot. Get action without which the plot could not be told. Get a story in which the company gets a boiler or you get a rejection slip and the boiler will belong. The sight stuff must have an intimate and vital relationship to the idea.

And even then, if you merely write as good stuff as the stories you see advertised, what advantage have you over the staff man? You must do better than he can until you become a staff writer yourself. As a matter of fact ninety-nine per cent. of the synopses submitted the feature companies are not better than two or three reel stories.

It takes enough plot for a novel to run five reels of film.

Printing.

We are looking at a letter head and it hurts us to do so. In the centre is a forty-eight point name and a thirty-six point "photoplaywright" below, with the address. To one side is "Poems and Scenarios a Specialty." On the other the reading is "Manuscripts Sent to All Parts of the United States." And this author asks a couple of questions and ends with "Hoping that I receive the above questions in a satisfactory manner."

Stamps.

One of the few women in the script writing game who goes at it with the concentration and common sense that make for success, manages to get a lot of fun out of the boobs when she does not have to chase them off her door step, as has happened more than once. Lately she attended a women's club at which the topic was to be photoplay writing. The chief speaker did not show up and the affair turned into a knockfest held by the disgruntled, one complaint being that the studio stole the complainant's stamps, though she always pinned them onto the first page of her script. She was supposed to be one of the literary lights and yet she didn't know enough to solder her stamps to a return envelope. The nice editor always did that for her. Not all the boobs are novices and some of the worst are those who might be expected to know better. Certainly they are the most offensive.

We met one not long ago. She wanted to hire five minutes of our time and wanted it bad enough to pay, so she got it free because we thought she meant business, and yet her question was: "What can a man like you tell a woman like me." How could we reply to a question like that when we knew there was a traffic policeman on the corner?

Specializing.

Billie Kuhn offers a suggestion that is only partly applicable. He writes:

> To begin with, the average beginner, particularly the "school graduate," does not specialize. I believe it is just as absurd for a doctor to do veterinary work, as it is for a successful comedy writer to attempt writing drama, and vice versa. I speak only from my own experience.
>
> My first efforts were confined to drama only. I never let the thought of comedy enter my head. After many fruitless attempts, covering a period of fourteen months, I came to the realization that I had as much chance of becoming Kaiser of Germany, as I had to write a salable drama. Consequently, I ceased writing "drawma" there and then.
>
> My first comedy script was a success, so I determined never again to touch drama. I talk comedy, dream of comedy, and in fact everything with me is comedy, comedy, comedy. In plain words, I specialize.
>
> A beginner writes a single reel drama. Finishing it, he submits it, and while it is under consideration, he reads a press notice to the effect that "So & So Film Co. are now in the market for two reel dramas." Immediately he sits at his machine and prepares a two-reel drama. In the meantime, another company announces it "desires comedies, for which it will pay highest prices." Attracted by the "highest prices," he sits down and writes a comedy. And so on. Advertisements are continually appearing in various periodicals as to the wants of the companies. He attempts to "please" each of the companies, by sending them "just what they want." The result is one rejection slip after another, *and he wonders why the studios employ such ignorant men as editors.* Summing it all up, he wouldn't have the least cause to wail, or wouldn't possess so many rejection slips, if he had specialized.
>
> I am positive (speaking on the strength of my sales), that I can write single reel comedies. Hence, that is all I write. If I see a script is beginning to run into a multiple reel comedy, I stop immediately, file same, and begin on an entirely new plot, forgetting the old one. No doubt when the time comes (when I shall be able to "put over" a multiple reel comedy), these filed, unfinished comedies will be of great benefit to me.

If he has suggested that the beginner stick to one style and master that, we would have agreed, but we do not think that specializing in comedy or drama of a particular sort will work for keeps. Most writers have some special bent, yet the man who writes comedies should also be able to write dramas and vice versa, but in the main what Mr. Kuhn means is to find what you can do best and then do that rather than trying to change your style with each new demand.

Hopeful.

Daniel Ellis, the Lubin Editor, sends in this brilliant effusion from a boob who writes:

> I beg to inform you that I am about to start my career as a photoplay writer and also supply the best paying producer with perfectly original stories and plots in which new characters and subjects are involved. The first reason for past silence is that I don't understand scenario writing and second because there was no demand like there is now for real good stuff and because the writers were not well paid. Answer by mail only and if interested do so promptly.

Can you beat them?

Logic.

If your stories are better than the ones you see on the screen, there must have been something about the other stories that your scripts lack. Find out what it was and add that quality to your story.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. Add ten cents if registration is desired.

Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive cerbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Important Notice.

The editor has recently received many samples of film which were cracked in an apparently unaccountable manner. This trouble was evidently not due to the projection machine, although the projector was being blamed. We have taken the matter up and here is the result: It applies to tinted film which splits lengthwise at various portions of its length. The defect will not be found in black and whites. It is not due to the film stock, but to impurities in the dyes used in tinting, which alter the physical nature of the gelatine of the emulsion, causing it to lose its property of remaining resilient under normal conditions of temperature and humidity and resulting in brittleness.

On account of the present scarcity of reliable dyes and the consequent use of dyes of inferior quality there is the liability of trouble in tinted films being even more prevalent than at present for some time to come.

The projection department has sent letters to all the leading film manufacturers calling attention to this particular thing, and suggesting that extreme care be used in the use of dye stuffs; also that until such time as dyes of known purity can be secured, the use of tinted film be avoided wherever possible.

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 199, Detroit, Mich.

J. A. McDonald, president; Sam Johnston, vice-president; Jack Edwards, business agent; M. A. Booth, financial secretary; Max Reuben, treasurer; Wm. G. Kirby, recording secretary, 202 Sun building; Abe Feldstein, sergeant-at-arms. Meetings are held first and third Wednesdays of each month at Musicians' Hall on Macomb street.

Local Union No. 321, Tampa, Florida.

Augustine Creepo, president; Manuel Nosti, vice-president; David M. Brown, secretary-treasurer, 224 Hyde Park avenue; William Palenda, business agent; Ben Lance, guardian. Meetings held second and fourth Sundays of each month.

Question No. 131.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Explain, in full detail, just what the phenomena called "moving pictures" consists of. Come, now, let us see how much you know about this subject anyhow!

Roll of Honor on Question No. 124.

I have been considerably puzzled as to what to do about the Roll of Honor on Question 124, but have finally decided to place certain names thereon, because, while they have not expressed the matter rightly, still I think they understand the underlying principles involved, but inasmuch as nobody has made it entirely clear that he *does* understand the underlying principles, I am going to answer the question myself.

The Roll of Honor is: Joseph H. M. Smith, Fort Worth, Tex.; W. C. Crawford, Brooklyn, New York; Wilson Hays, Barton, Md.; W. B. Bryner, Springfield, Ill.; Walter Collins, Tiffin, Ohio; Manuel Nosti, Tampa, Fla.; A. H. Cuff, Gravenhurst, Canada; W. B. Allen, Edmonton, Canada, Jamie McAdoo, Hamilton, Canada, and C. E. Linstruth, Carthage, N. Y.

Of the whole Roll of Honor Brother Bryner came nearest to proving that he really did understand the first part of the question, but, like Friend McAdoo and one or two others, he fell down on the fuse end of it. Most of the answers not included in the Roll of Honor demonstrated the fact that many operators have a very weird and decidedly hazy idea of the action of a mercury arc rectifier.

Reply to Question No. 124.

By F. H. Richardson, New York City.

The Question:

When you change connection and increase the amperage of your mercury arc rectifier what is it really occurs which causes the increase? What size fuses would you require on the A. C. supply lines of your mercury arc rectifier, using 40 amperes at the arc?

The Answer:

The current from the first passes through the main reactance of a mercury arc rectifier, which has the effect of reducing the pressure to the arc voltage. It then passes through the "regulating reactance," which is nothing more or less than a very carefully constructed choke coil, with taps taken off at various points of its winding. The current after passing the main reactance therefore has the resistance of the choke coil, the tube, the arc, and the wires composing the circuit, to encounter. Now, as you all know, the amperage flowing through a circuit will depend upon the resistance of that circuit, and if the supply voltage be steady then the amperage will fall as the resistance rises and rise as the resistance falls. The line and tube resistance is, of course, the same all the time, and for our purpose we will assume that the arc voltage is also steady. Now, if the operator wants more current at the arc, either by changing a wire connection on the old style rectifier, or on the new style rectifier by moving a dial switch, he changes the connection to the choke coil (regulating reactance), and by so doing either eliminates some of its windings, or adds to them, and since the resistance or magnetic kick offered by the "regulating reactance" (choke coil) will be directly in proportion to the number of its turns which are in use, you will readily see that the changing of the connection alters the resistance offered by the regulating reactance, and hence alters the amperage at the arc.

When using 40 amperes at the arc you might get along with 20 ampere fuses, but it is better to use 30; this by reason of the fact that current passes through the main reactance of the machine, which is, in effect, an auto-transformer, and this lowers the voltage and increases the amperage; therefore there will be more current volume at the arc than is taken from the line, the difference being the arc voltage times the arc amperage, divided by the line voltage, plus the loss in the machine itself.

I might add in this connection that the mercury arc rectifier, both the G. E. and Westinghouse, and the principles involved in these machines are very thoroughly explained and illustrated in the new edition of the Handbook.

A Live-Wire Dealer.

While in Chicago, I called upon the E. E. Fulton Company, 154 West Lake street, and the visit was a real pleasure, because I found in the Fulton Company a live wire proposition.

The Fulton Company is located in the quarters originally occupied (when I lived in Chicago), by Billy Swanson. In fact, the place looked almost exactly the same as it did when I was twisting a crank for Friend William out at 39th street and Cottage Grove avenue. It was here I came, in those days, to secure my operating room supplies which I usually did *(not)* get. Many things have happened since that long past day, and many changes have come, both with the editor and all those connected with Swanson in the year of our Lord 1909; but walking into that old room, still devoted to the same identical business,, and lacking only Billy's smiling face to make the picture of the past complete, was almost like coming back home.

The Fulton Company occupies the second and third floors at No. 154 and the ground floor of the building adjoining as well. Within the confines of their plant one may see and purchase almost anything in the way of equipment for a picture theater. The show room, or office, is devoted to a display of projection machines, ticket choppers, box offices, arc lights, inverted lighting fixtures, poster frames, etc., etc. The third floor is given over to the shipping department, and a machine shop in which enclosed and unenclosed rewinds, and other small apparatus is manufactured; also projection machines are repaired. The lower floor of the adjoining building is used as a warehouse for reserve stores of heavier supplies.

The Messrs. Fulton have been engaged in the supply business for a period of eight years, and the fact that they have grown to present pro-

portions is ample proof of the integrity of their business methods, as well as the careful attention given to details of their business. As I said in the first place, it is always a pleasure to meet men who have proven beyond any question, that their business methods are up-to-date, honest and honorable, and the work of the E. E. Fulton Company in the Moving Picture Supply field shows all those characteristics.

My compliments to the Messrs. Fulton Company. May their shadow never grow less, and their tribe increase.

Automatic Safety Device.

The Charles A. Strelinger Company, Detroit, Mich., have perfected a device designed to attach to motion picture machines, the advantage of which are as follows: First: When a film breaks the device automatically breaks the motor circuit, closes a shutter in front of the condensing lens and switches on an incandescent light so that the operator can see to adjust his film. Second. If a film buckles out beyond is regular limit between the lower sprocket and lower magazine, the device automatically breaks the motor circuit, stops the machine, drops the shutter and switches on the incandescent lamp. By its use danger of fire is eliminated and time is saved. The device has a roller that rests upon the film between the lower sprocket and the magazine valve. If the film breaks, buckles or runs off the sprocket, the device instantly "gets busy" with result before described. The mechanism is positive in its action. Two of these automatic Safety Devices have been working on a two SixA Power's machines at the Forest theater, Detroit, Mich., for the past one and a half years, without having received even the slightest adjustment since the installation. The Empire Theater, Detroit, is also using them. Testimonials are on file which speak of them as having sterling value to motion pitcure theaters as a preventive against fires and damaging of films. This device is patented by the Charles A. Strelinger Company, Detroit, Mich., and it was through courtesy of Major Jones, Detroit, who is interested in the above company, that we viewed the operation of the appliance.

Brush Lighting Plant.

During my visit in Detroit it was both my pleasure and privilege to call upon Mr. Charles A. Strelinger, and incidentally upon the Strelinger Company. I say my privilege and pleasure because I have watched the operations of the Charles A. Strelinger Company, manufacturers of the Brush Lighting Outfit for moving picture theaters, for a number of years, and it gives me more than ordinary pleasure to be able to say I am thoroughly satisfied that this company is conducting a thoroughly honest business, and putting out a thoroughly nonest lighting plant; moreover, they are making good on their guarantee. Now, you may say that tuis is pretty strongly put, and it is too, but when I put a roast in this department it is because that roast is deserved, and it isn't custard pie affair either; it is just what I intend it to be, a roast. Conversely, when I find a company deserving of nothing but praise, it is but fair that I give it them with equal vigor.

The Brush Lighting Plant, by the way, is something in the nature of a pet of Brother Strelinger, who views it as the baked-apple-served-with-cream-and-sugar of his eye.

I am very much interested in lighting plants, too, because I believe that, more and more, as time goes by, they are going to come into use in theaters. I base this opinion on the proposition that the size of moving picture theaters is gradually increasing, and is, in my judgment, going to keep right on increasing until practically all city theaters seat a minimum of 500, with a maximum of possibly, and even probably 3,000, with the proviso, however, that our dearly beloved Deacon, Mr. John D. Rockefeller, and his equally Christian-like associates do not continue to boost the price of gasoline until it soars beyond the planet Jupiter. True, the Brush Lighting Outfit can be operated on kerosene, but I want to warn you right now that this is not a practical thing to do in the case of moving picture theaters, because the load is variable, and if internal combustion engines be operated much below its normal capacity, using kerosene as a fuel, there will be imperfect combustion and heavy carbonization. This is claimed to be true of all internal combustion engines. The engine will run very nicely at first on kerosene, but look out for trouble later on, and trouble in bunches too. Better let the keresone game alone.

The engine is of the two-cylinder, four-cycle type, of simple and durable construction. The countershaft is of heat-treated carbon steel, the pins of which are 1¾ inches in diameter, while the main bearings are 3½ inches long—very generous proportion for an engine of this power. These bearings are lined with high grade babbitt metal, in fact, the very best the company is able to obtain.

The generator is a multipolar, compound wound machine, producing current at 65 volts. The commutator bars are of hard-drawn copper, with four sets of brushes. The engine and generator are mounted on a substantial sub-base, with a fly-wheel between. The latter weighs approximately 150 pounds, and is of large diameter, and this, in connection with the Brush balancing mechanism, has the effect of steadying the engine speed, with corresponding excellence in current regulation. The Brush balancing mechanism consists of a weight, so arranged as to counteract the weight of the engine's reciprocating parts, which tends to eliminate vibration and assists in steadying the engine speed. The engine and generator are coupled together with a rigid coupling, the bearings are carefully aligned, and everything is thoroughly tested before the outfit leaves the factory. The engine is rated at 10 horsepower, with a generator output of 4,000 watts, giving a normal current capacity of about 66 amperes. An excellent switchboard is provided, on which are mounted a volt and ammeter, field connections, rheostat, pilot lamp and switches. Engine ignition is by a Bosch high-tension magneto, a very reliable type of ignition.

The whole thing is simple, and I have been told by those who have been, and are operating this outfit, that it can be handled successfully by any man of ordinary intelligence, provided always that he either have some little knowledge of internal combustion engines, and of generators, and provided that to the knowledge be added a generous amount of horse sense, and let-well-enough-alonedness, or that he closely study and follow the directions sent with the outfit. In this connection I want to compliment the Strelinger Company on the aforenamed instructions. It is the only set of manufacturers' operating instructions I have ever seen which have met with my unqualified approval; that I know is a pretty strong statement, but it is nevertheless borne out by the facts.

I am quite sure that any man who can read English, and who has ordinary intelligence can take the Brush Lighting Outfit instructions and operate the machine with at least a fair degree of success.

With gas at 16 cents per gallon I have had reports from users of the outfit that they were producing current as low as 2½ to 3 cents per kilowatt, working at full load. When the load drops down, or in other words, you don't use the outfit's full capacity, then the efficiency will also drop, which is the case with all outfits of this kind, until your current will cost probably about 5 cents per kilowatt. But even so, there is quite a difference between 5 cents and 8, 10 or 12 cents, particularly when we take into consideration that the current is produced at 65 volts, whereas the ordinary commercial voltage is 110, which must be reduced to arc voltage at a loss of, if it be done by rheostat, considerably more than 50 per cent. in efficiency, even if this reduction is done by other means there is very substantial loss.

I believe that the managers of our larger theaters which are so situated that it is possible to place the gasolene supply outside of the building, buried, for instance, in the ground, should look very carefully into the possibilities of various lighting outfits, and investigate carefully the statements I have made. I have not said much about gas engines in the past, but I have not been asleep at the switch. I have been watching this proposition, and have intended several times to go into the matter more thoroughly. The press of other matters has been so great, however, that it has just simply been neglected. In this connection, this outfit may be operated from city gas, and with gas at 75 cents per thousand cubic feet, will be found to be just about equally economical with gasolene at 12 cents, which would mean that gasolene as it is at present at 20 cents, gas could go at least to 80 cents, and possibly $1.00 before there would be any difference in favor of gasolene. Where natural gas is available, these outfits are particularly valuable, because natural gas has about 50 per cent. greater efficiency than artificial gas, and only costs about one-third as much, so that the current may be produced by natural gas as low as 1 cent, or perhaps even less than 1 cent per kilowatt.

In conclusion, I want to say that the strong way in which I have worded this description is due absolutely and entirely to the fact that I have thoroughly satisfied myself of the absolute integrity of the Strelinger Company, both in honesty of manufacturing, and in making good, and even more than making good their guarantee. That has been brought to my attention many times in the past two or three years, and it is the kind of a proposition I like. This isn't a bunch of roses, but just a deserved recognition of business honesty, backed up by goods which make good.

The Home of the Motiograph.

While in Chicago it was my privilege and pleasure to revisit many scenes which were familiar more than seven years ago, one of which was the home of the Motiograph, where it was granted that I meet and become personally acquaitned with Mr. O. F. Spahr, the general manager.

Mr. Spahr, a map of whose handsome countenance accompanies this article, is a most pleasant gentleman, well posted on the practical points of projection, and in addition, I am told, a capable manager. Certainly under his guidance there have been, as has been, from time to time, pointed out, important and very beneficial changes made in many parts of the Motiograph projector. During my trip from New York to Chicago, I had it amply proven to me that the Motiograph, which had to a certain extent lost its popularity in the east, is coming back into favor. Particularly was this true in Cleveland, where it was my privilege to meet Mr. John E. McAuley, who is representing the Enterprise Optical Company as road salesman, trouble-shooter and general all-around-booster for the Motiograph. I don't know how true it is, but it was told of Mac. that he has a Motiograph set up in his boudoir at the hotel and says his prayers to it every night—mebby that's so and mebby not. It's up to Mac., who is the only one capable of setting us right on that particular point.

The factory of the Motiograph displayed pronounced activity; everyone was busy, and then some. Mr. Spahr informed me that the selling end is very encouraging and progress is being made, not only in the east, but in other territory as well in popularizing the new model Motiograph.

For a long time, as you all know, I did not say very much about the

Motiograph, and what I did say was not overly encouraging. That attitude was due entirely to certain objectionable features contained in the mechanism, which have, it gives me much pleasure to say, been obliterated. The Motiograph is now a machine which I can conscientiously recommend to the serious consideration of motion picture theater managers who are contemplating the purchase of new projection apparatus. There are still certain points about this machine which, by no manner of means, meet with my unqualified approval, but (whisper) that same identical statement applies to every other machine on the market.

One thing I like about the Motiograph is that its lamphouse can be pulled back until there is fully 21 inches between the apex of the front condenser and the film. That distance might well be increased a little more than this, but even so, it is far better than the conditions found in some of the other projectors. In fact there is only one projector at this time, if I remember correctly, which meets the requirements of the long table, the Motiograph coming next, and one of two of them are very bad in this respect.

I am informed by Mr. Spahr that the Enterprise Optical Manufacturing Company is adding to its machine equipment [illegible] of grinders which same may by the way a very important part in making a satisfactory intermittent movement, because when they are in use it is possible to harden the star and cam steel and then grind them down perfectly true. The difficulties of the case in the fact that the hardening process has a warping effect on steel, and if the star and cam are finished and then hardened there is more than likely to be trouble. With the high-speed grinder however all these is avoided, and the star and cam can be made glass-hard and absolutely true.

The accompanying illustration shows the latter section of the Enterprise Optical Company's Plant. This is not of course, has no particular interest except to give one an idea as to the size of the factory, but a close corner of a single room being shown.

Mr. A. C. Roebuck, who was the inventor of the Motiograph machine, is now located at Woodstock, Illinois, where he has been engaged in developing a new typewriter, the Woodstock.

The price of the latest Motiograph equipment is $[illegible] for hand-drive and $285.00 for motor-drive.

A Few (?) More Questions.

G. L. Smith, Smithsburg, Maryland, says:

Here are a few more questions. (a) What is the capacity of different size carbons, using A. C.? I have trouble with the core burning out with 5/8 —— carbons when I use the rheostat at its maximum. Don't know how much I am using, but the rheostat coils get red hot. It is a Power's 22 to 38 ampere, and has three binding posts. We have it connected to the inside on the right and one on the left hand side. There are five contact points on the quadrant. Can you tell us whether this rheostat is working right or not? (b) Can you tell me whether or not we can run two machines off a 110 volt line, using one 110 volt 22 to 38 capacity rheostat? If not, what would we have to do? We are going to put in another machine soon, and will wish to run continuously, if possible, without stopping. Will you please tell us how to wire this, as we are no dummies with wire if we know where it is to go. (c) We have a stage curtain, the back of which is painted black, with a white center 6 x 8, and we wish to make the white spot larger in order to accommodate the picture our machine will make. Will the screen paint advertised in the Moving Picture World do this? If not, what should we do? And now I want to render thanks due the editor for favors done in the past.

(a) Well really, old man, that is a difficult question to answer, because it depends somewhat on the carbon. The experienced operator is able to judge just by looking at the carbons, when he shuts the arc off, whether or not they are working above capacity. You can use 5/8 inch carbons for 60 amperes A. C. without fear of overload, therefore, under the conditions, I don't think yours are working above capacity. There must be something wrong with the cores. Would suggest you try some other brand, say the Speer, the Reflex or the National. As regards your rheostat, why if the coils get hot enough that they look red, your rheostat is badly overloaded. Rheostat coils should not go above 900 degrees Fahrenheit, which is considerable below the red point.' You should immediately change the connection from the inner to the outer right hand binding post, which has the effect of cutting in two or three more coils or grids. If you use it the way it is you will very soon permanently injure the rheostat. The use of alternating current through a rheostat is out of date, and unnecessarily wasteful. For a full explanation of this I would refer you to the old Handbook if you have one; if not then to the new one when it is released. The efficiency of a rheostat working on 110 volt current is considerably less than 50; the efficiency of a transformer (economizer, inductor, compensarc, etc.) is between 80 and 90, therefore you would save by the use of the transformer much more than enough to justify its purchase, but the really best plan is to purchase either a mercury arc rectifier or a motor generator set delivering D. C. at the arc. In order to project a really well illuminated 12 foot picture with A. C. you must use not less than 60 amperes, and for an 18 foot picture you ought to use at least 80 amperes. (b) Yes, you can very easily do your wiring so as to run two machines off two rheostats, though you could not burn both arcs at one time. But this would be exceedingly bad practice, and the rheostat probably would not last long, that is if you are running several hours a day. The right and proper thing to do is, if you are going to use rheostats, get a separate one with the other machine, and it ought to have a capacity at the very least calculation of 50 amperes. As before stated, however I would strongly advise you to cut out the rheostat and if you cannot afford a mercury arc rectifier or motor generator set, then at least get an inductor economizer, or compensarc. You can get along with one by using a rheostat to burn the craters on your carbons. As to the one-rheostat wiring, why just wire up one lamp in the usual way and then connect the leads of the other lamp to the leads of the first one at any convenient point, with the one on the rheostat side connected between the rheostat and the arc of the first lamp. I cannot spare space to publish a drawing of a connection that I would not in any degree approve of. (c) Yes, you can do that, but first kill the black with at least two coats of white lead; the first coat one-half boiled linseed oil and one-half turpentine, and the second coat one-third boiled linseed oil and two-thirds turpentine, making both coats reasonably heavy. This will kill the black so that the final coat of screen paint will cover it. As to "accommodating the picture made by the second machine," why I don't understand you. The pictures from both machines should register on precisely the same space of the curtain.

Up to Ten Dollars.

Winnipeg, Manitoba, Inquires:

What do you think of the practice of "switching over" from one machine to another when using 30 to 35 amperes through a 40 ampere mercury arc rectifier tube? My opinion is (although I have never made an ammeter test) that very little, if any, harm, is done the tube, always provided the carbons of the lamp burn at least one fourth inch apart just before the switch is made. I have lost my clippings made from the issues of the Moving Picture World containing the light ray articles, and am therefore waiting for the new "Complete Art of Projection"—in other words, the Handbook. Kindly put me on the waiting list, and if I am not projecting bullets in France by that time I'll forward the necessary, and what is more I will be very glad to remit whatever the price is going to be up to ten dollars—yes, when I come to think of it I guess I would be willing to pay even more than that, for the *old* book, rather than be without it, so we will have to put a sky limit on the new one. Will you be good enough to enlarge a little on the rectifier matter, as I can find out absolutely nothing from the local branch of the General Electric. I suggested that it would be possible to use the main reactance of the rectifier as a transformer in circuit with the lamp, but he says no, so of course I am at sea. Kindly, for very obvious reasons, omit my name.

No. We have not put a "sky limit" on the new book. You will find an announcement of it at end of this department.

As to the rectifier matter, tests made on a 50 ampere rectifier operating a D. C. arc at 40 amperes, and an A. C. arc at 43 amperes,

show that this can be done, but it is necessary to use ¾ of an ohm resistance in series with the A. C. arc in order to maintain its stability; also there is a tendency of the D. C. arc to flutter. The experiment has been made of placing a contactor resistance in series with each arc during the time both are burning. This has been tried out in a theater for a period of six months, and seems to be the best way of burning two lamps from one outfit.

The experiment was made by the General Electric Company and I have not myself witnessed the result, but they pronounce it to be the best scheme there is of burning two arcs from one rectifier. I don't think, under the conditions named, there will be any appreciable damage done to the tube, provided the operator uses ordinary care not to hold his carbon together too long in striking the arc. You see the regulating reactance acts to chase back the current and protect the tube from overload to a considerable extent.

Just Great!

W. W. Brumberg, Tucson, Ariz., says:

> Am giving the Speer carbons a try out, using ⅝ cored on 38 amperes D. C., through a G. E. rectifier. I find that the upper carbon needles, while the lower is normal, the carbons being one-eighth of an inch apart at the above amperage. There is, however, a continuous though slight sputter; also considerable refuse and sediment, from which I get the idea that the carbons are too hard, and not perfect. Same results were found in two other theaters, one using a Wagner converter, and the other a rectifier, amperage 38. Am waiting patiently for the new Handbook, and think our department is *just great.*

Brother Brumberg, I believe I told you that *the Speer carbon will not stand overloading.* I am of the opinion that if you get either 9-16 or ¾-inch cored upper, with a ⅝-inch lower, your objections will promptly vanish. Try this out, please, and report results.

Get My Number

Brother Griffiths and I have had a little correspondence with regard to Table No. 2, October 16th issue. I said, in effect, I was not so deeply interested in Table No. 2 as Table No. 1, since I believed the average operator would not take the trouble to dope out the real meaning of Table No. 2. Griffiths comes back at me thusly:

> As you say, the average operator will simply see, in Table No. 2, a bunch of figures which convey no meaning to him. But there are nevertheless a good many of the men now who are decidedly above the average, and to these men a little study of the tables will show exactly where the crater will be with any given set of condensers and a given distance between the condensers and the aperture plate, and while the condensers named in Table No. 1 are in a general way correct for the distances named, improvement may in some cases be made by departing somewhat from the table, always provided the operator understands the exact effect of the change he proposes to make. Personally, I have made a chart which gives me the position of the crater under any condition to be met within practice. This chart is designed as one of my working tools when I begin doctoring up the optical system, it being my intention to go into that particular proposition as a side line, helping out, for a moderate fee, in unusual cases where the tables don't fit. Having gone this far into the optical subject, and realizing that we have only made a beginning. I think I will keep at it until I really learn something about it. By-the-way, I think that by using 75 amperes A.C. is a decided improvement over 60, and recommend it to the boys who have two transformers. (I have been telling them that for these many moons, Brother Griffiths. You have made a goodly number of discoveries, but this particular thing is not in the "discovery" line. I will go you one better than that, and say 80 amperes were much better than 75—ED.)
>
> I am looking forward to the articles by Friend Martin. They should indeed be good judging by his answer to Question 112. and his subsequent article in which the ground glass idea was put forth, for, although this latter was not practical, it does show that he has a good knowledge of the subject in hand. In closing here's hoping we make as much progress in 1916 as we did in 1915; also hoping that the cops don't get your number on that new 1916 model Harley-Davidson Get-There.

Brother Griffiths is absolutely right, and I was entirely wrong. I spoke too hastily when I wrote him that Table No. 2 was not of so much importance. It really is true that the operator who understands Table No. 2 has a very much more comprehensive understanding of the whole light system of the projector.

The Martin articles are coming along. He is springing some stuff that really has got me corraled on the top of a stump, but nevertheless it looks good, and if he is wrong in any particular there is yourself, La Grow, Armstrong and others who will, I am sure, very cheerfully assume the task of cleaning his chronometer balance and cylinder escapement, oiling up his works and starting him off in the right direction.

Cream of the Industry.

William H. Pahl, Parkersburg, West Virginia, says:

> I have the second edition of the Handbook, and must say that it is the cream of the moving picture industry. I have a little stunt I have been using for three years. It is useful and convenient; consists of a small lamp placed inside the mechanism so that in threading up you can frame the picture. Am a constant reader of the department, and literally could not afford to miss it for a single week.

I am glad to know that you like the department and the Handbook, but the framing lamp stunt has already been published several times; therefore, while we thank you for submitting it, it is hardly worth while republishing it at this time.

Arc Controller and Other Things.

Sister H. Meusner, licensed motion picture machine operator of Newark, N. J., a map of whose smiling countenance is appended, sends in forty cents for both sets of questions, and says:

> I am the proud owner of your last Handbook, and must admit I am growing anxious to own the new one, even if it does cost a little more. I guess it is a fact that many an operator, who probably won't admit it, would have been up a reasonably tall stump a good many times if he had not been able to fall back on our "first aid to the injured," the Handbook. Is it true that a New York City playhouse has installed a permanent lamp, latest invention, to take the place of the carbon-fed arc? If true, what is the name of the lamp? Many thanks for your hearty welcome to the department. I want to take this opportunity of assuring you that I am not like the pretty polly who talks too darned much.

We are sending you the booklets, Sister Meusner. As to your inquiry concerning the "latest invention," I don't quite get you. If you mean the arc controller, why yes, there are a number of controllers working successfully in New York City theaters—a very considerable number. They automatically feed the carbons and do the job perfectly. I heartily favor their installation. If, on the other hand, you mean, as I think you do, the new nitrogen filled incandescent lamp, why, no, I do not think there are any yet installed in New York playhouses, though experiments are being carried on and I am informed that one of the lamps is to be installed in a New York City theater, where it will be shown to the editor. I'm from Missouri on that particular thing, however. Below an eight foot picture, yes; above that—show me. I have seen one lamphouse experimentally equipped with these lamps, one at either end of the lamphouse, so that if a lamp burns out, you simply whirl the lamphouse around and proceed with the other lamp. As to your query about the institution on 17th street, why I know nothing about it, but would caution you to investigate very carefully before investing money.

Miss Meusner had quite some considerable trouble in securing her license, only receiving it after she forced its issue by demonstrating her thorough competency as a moving picture machine operator. The objection to a woman operator is primarily very largely a matter of clothing. It has been repeatedly pointed out that in case of fire a woman's clothing would be extremely dangerous to—her. This objection could, however be overcome in a number of ways. For instance: she could adopt a sort of a bloomer costume, which would be practical, sufficiently modest, and no more dangerous than the costume of a man, or she could wear a skirt and outer dress that had been soaked in a solution of one pound of ammonia phosphate and a gallon of water. This renders the fabric non-inflammable, and to all intents and purposes fireproof. Miss Meusner expects in the near future to become a theater owner, in which new capacity we wish her every possible success.

Power's Intermittent.

Bert Meester, Hobart, Indiana, and H. G. Grose, Gary, Indiana, submit the following:

> The adjustment of the intermittent sprocket, at least on a Power's machine, depends upon the condition of the cam shaft bearings. Before adjusting the intermittent for circumferential play, the operator should carefully note the amount of wear in the cam shaft bearing. In the Power's machine you should raise up on the fly wheel and see if there is any play in the intermittent sprocket, then if the sprocket shows no play when you raise on the fly wheel, but does show play ordinarily, it will do no good to set the intermittent up close, as it will immediately wear down again. We believe a great deal of this intermittent trouble may be eliminated, or at least remedied, by the use of an adjustable cone bearing or its equivalent, on the cam shaft, so as to take up the wear and prevent the cam from playing on the cross pins.

You have got me up a stump on this proposition, brothers. You are working with Power's machines every day, and ought to know what you are talking about. I am going to submit your proposition to Mr. Power and request him to look into the matter. If you are found to be correct I have no doubt but what the change suggested will be made in due course of time. Later: Powers says it is not practical.

Another One from Martin.

R. W. Martin, Los Angeles, California, contributes the following:

> In Fig. 1, the optical system is shown in working condition. The objective is properly focussed, so that the aperture and screen are at conjugate foci. Therefore the picture in the aperture is sharply focussed on the screen.

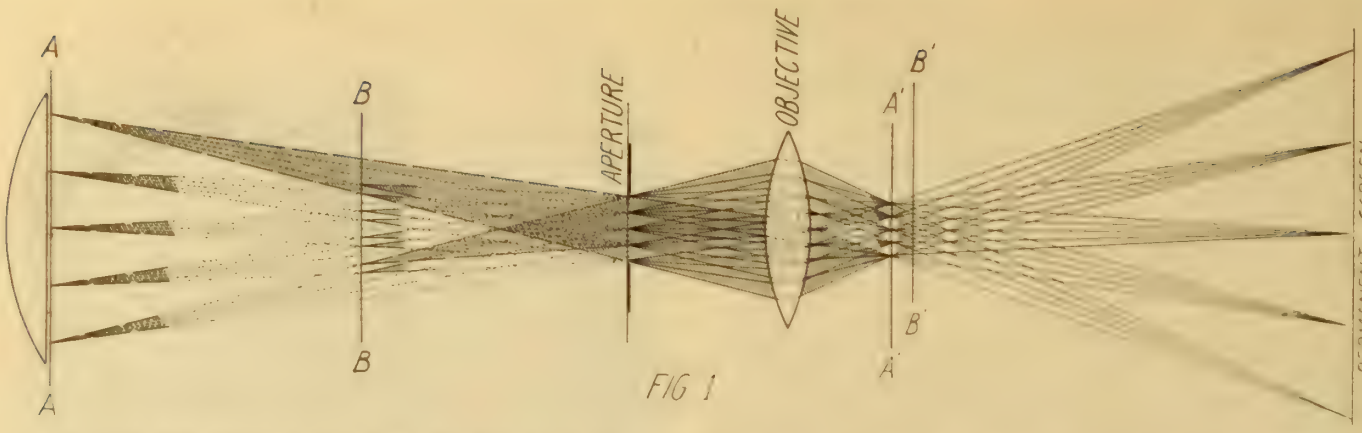


FIG 1

A scioptic slide picture is now placed in front of the condenser at A A and a small screen, A' A', is moved about in front of the lens until A A becomes sharply focussed upon it. Therefore A A and A' A' are at conjugate foci of the lens, and their ray system is shown by the rush lines which are filled in by hatching.

Now if A' A' is moved forward toward the permanent screen to the position B' B', the definition of the lantern slide of course becomes blurred on B' B', but if now A A is also moved forward, it will come to a position at B B, at which point B B and B' B' will again come into conjugate focus and the definition will be restored on B' B' and the ray system shown by the dash lines will be altered accordingly as shown.

If this process is continued further, then when B' B coincides with the permanent screen, B B will be at the aperture and all the former dash line systems of rays will have changed, until they now coincide with the full line system. Therefore, when the aperture is in focus with the permanent screen there is just one system of rays (the full lines) which passes from the aperture to the screen. With other things remaining stationary the back focus of the objective is determined wholly by the length of the throw.

If the lantern slide is removed and A A is moved slowly from the lens to the screen every phase of the back focus can be observed from the image of the condenser to the well defined picture in the aperture.

In theory there are an infinite number of ray systems each with its own back and front focal planes but they all combine and work in harmony to form the ideal single system.

To operate the arc illuminate the screen with one machine, and working with the other one place a small piece of ground glass in the aperture. From the objective the sharp image of the illuminated crater appears upon the ground glass, and if the carbons are properly trimmed it will exactly fill the aperture. Provided with maximum projecting power the crater should be made high enough to clear the field on the screen.

Because the crater is in focus with the screen and must therefore produce the brightest possible illumination on the screen.

Also the aperture is in focus with the screen, so in final effect the sharply defined image of both the crater and the picture at the aperture will coincide at the screen, and which is the condition to be desired.

Whether the focus of the axon is apparent or not, the experiment proves that. Since the crater is in focus with the screen and the aperture is also in focus with the screen, the two are in focus with the same thing and are necessarily in focus with each other.

We are in doubt which condition causes the greatest illumination on the screen. Whether it is because the crater is in focus on the screen or whether this condition merely allows the maximum number of light rays to pass through the aperture.

The first part of this article is principally valuable in giving the operator a more clear idea of why he must "focus" his objective, and what happens when he does focus it.

With regard to that part of the article "to position the arc," why I will refer that to our readers, particularly Brothers Griffiths and Armstrong. I am not quite sure that Brother Martin's plan is the most practical one, though his deductions are undoubtedly correct. What I mean by this is that I am not sure that the operator will find it to be best to put the crater in focus exactly at the plane of the film. However, there seems to be one great, big outstanding thing worthy of very, very careful study and experiment. If Martin's ground-glass-at-the-crater stunt will work, then it will, it seems to me, show the economic limit of crater size and hence the economic limit of amperage.

Insufficient Data.

J. A. Wollam, Walters, Oklahoma, says:

> Have been in the business since 1896, and here I am up against something I don't understand. Have examined the Handbook but cannot find anything covering it, nor can I discover the seat of the trouble. I have a Power's Six A, a 6½ and a 7½ condensing lens, projecting a 13 foot picture at 104 feet. Have always had a clear cut good picture until recently, but now there is a very small spot in center which is out of focus. It covers about three or four letters when a title is on. The objective is a French lens which projected the first picture that was thrown on a screen in Milwaukee, Wis., twenty years ago. I have used it ever since and it is a good one. Current is 110 volt D. C.

In a matter of this kind, Brother Wollam, I ought to know exactly what you have and have not been doing. It looks very much to me as though you had had your objective apart cleaning it, and had touched the center of the lens with your finger in process of re-assembling. It is also possible that the glass itself has "gone wrong" at one particular point. Optical glass you know sometimes does that—not often, but sometimes. First, assuming that you have not changed the other conditions in any way, take your objective apart, and examine it very closely. If you have two machines, however, before you do that, switch the objectives and see if the trouble switches with it. If it does that fixes the trouble in the objective lens, and it is up to you to discover what has gone wrong with it. If it does not, then probably there is a very slight buckling of the film over the aperture. More than that I cannot say from the data in hand, and even with full and complete information it is sometimes very difficult to locate trouble of this nature with any considerable degree of accuracy.

Gets Better Each Week.

Leon Brantley, Nacogdoches, Texas, sends reply to Question 120, and says:

> The "Projection Magazine" (known as the Moving Picture World) gets better each week. I cannot begin to express my thanks for the good it has done me. Although I am "just an operator," I want you to know that you have my sincerest approval and thanks for the good work you are doing. May Dame Fortune smile upon you always, but never her daughter, "Mis-fortune."

Well, Brother Brantley, we try to make the Moving Picture World the best we know how. It is a source of much satisfaction to know our efforts in this direction are appreciated. I must take exception to your remark that you are "just an operator," because putting it that way would tend to belittle the importance of the profession, a view I cannot at all agree with. I long ago took the position that the operator was one of the corner stones of the moving picture industry, and I have had no reason to change my mind.

Richardson's

Motion Picture Handbook for Managers and Operators

IS READY!

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances,

MOVING PICTURE WORLD,

17 Madison Avenue, New York.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Making a Small Portable Developing Outfit.

The following small outfit which has a capacity of a little more than 50 feet of film at one time will go into a space about 32 x 32 inches by 8 inches thick, including a dozen racks.

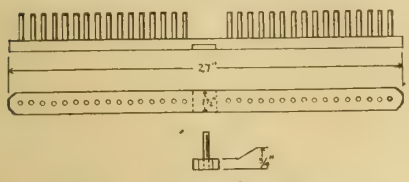


Fig. 1. Developing Rack.

Figure 1 shows the construction of the arms of the rack, which are made of some hard close grained wood like maple, the pins are made of what is called dowel-pin stock, small rods of hard wood used by cabinet-makers to pin the edges of boards together in fine cabinet work. They may be obtained from almost any lumber yard or mill. The ones used in the rack described were 3/16 inch in diameter and protrude two inches from the rack arm. Two rack arms crossed make a rack on which a little more than 50 feet of film may be wound spirally, beginning at the center. They are fastened together with two screws so that they may be readily taken apart for greater convenience in transporting.

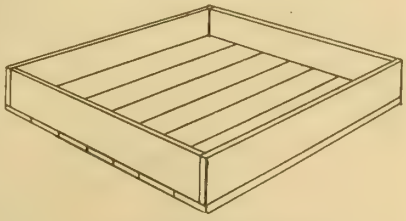


Fig. 2. Wooden Developing Tray.

By a little calculation, if one wishes a rack of larger capacity, a 75 or 100-foot rack may be constructed in the same manner. A rack of 100 feet capacity is about the limit of this form of developing apparatus, as anything larger becomes too cumbersome, and the swelling action of the developer causes the film to loosen and gives trouble, as the film seems bound to stick together, although racks of larger capacity have been made with four cross arms instead of two. This only reduces the trouble to a slight extent, so that it is not advisable even in the hundred-foot racks, unless the film is stretched very tightly, for one is apt to experience trouble from slack strands adhering and stopping the action of the developer where they stick together.

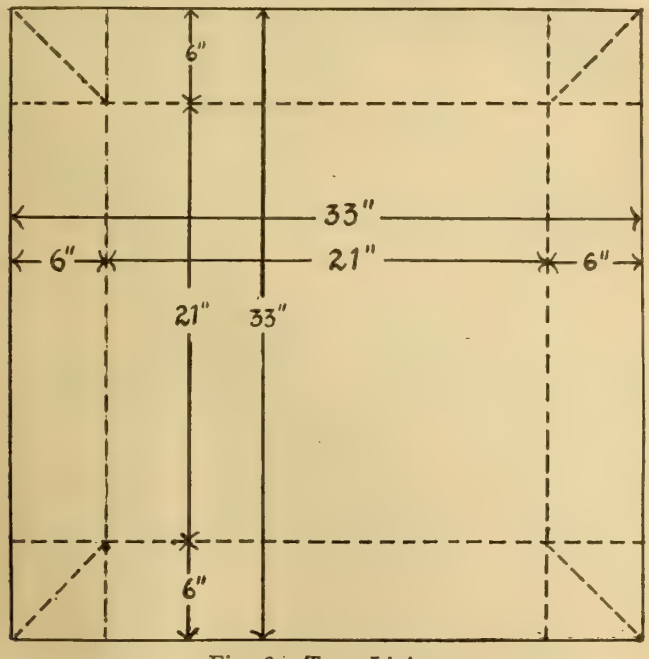


Fig. 3. Tray Lining.

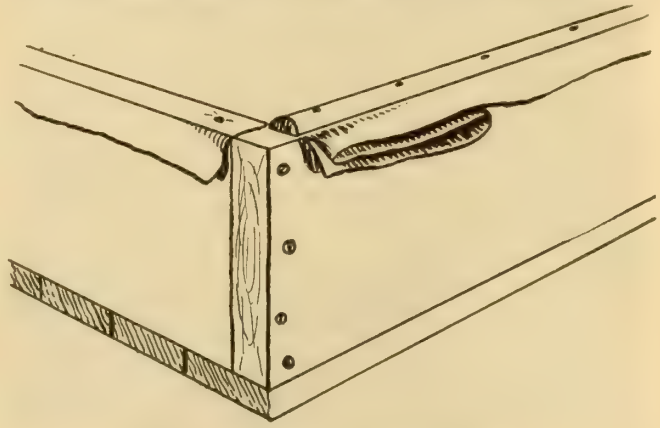


Fig. 4. Lining a Wooden Tray.

If the maker is an amateur metal worker, he may make an apparatus quite a bit more compact by constructing it of square brass rod stock, with smaller brass pins, which on account of their size may be set closer together than the wooden dowels.

A developing tray 21 inches square inside measurement and 4 inches deep will accommodate the diagonal cross arms of the 27-inch rack. The trays may be made of wood, but by getting a sheet metal worker to construct the trays of sheet iron, a much lighter and more compact nest of trays may be made. A set of three trays is necessary, one for the developer, one for the Hypo and one for a washing tray. Each of these in succession is just enough larger than the one preceding, so that they will nest together for packing.

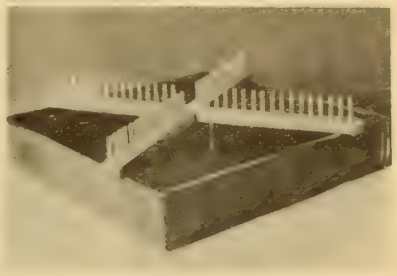


Fig. 5. Rack and Tray.

For those who wish to construct their own trays of wood, Figure 2 shows a wooden developing tray which may be constructed of any sort of wood which may be at hand. It is not advisable to try to make this tray water-tight since the action of the water and developing fluids will inevitably warp it, so that it would leak too badly to use. Wooden trays are easily rendered water-proof by lining with rubber cloth, or in the case of hypo and washing trays, with ordinary table oil cloth. Oil cloth cannot be used in a developing tray unless it is covered with a good coat of Probus paint, as the alkali in the developer dissolves the water-proof coating on the oil cloth.

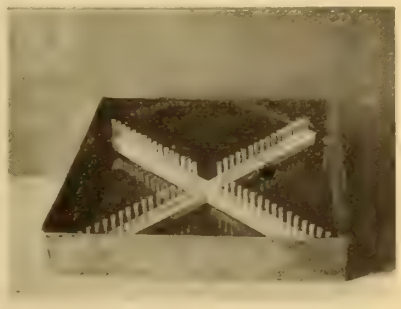


Fig. 6. Rack in Tray.

Figure 3 shows a square of rubber cloth cut for lining the developing tray. Use surgeon's white rubber sheeting, which may be obtained from any drug store. This rubber cloth is impervious to the action of the developer, and by turning the folded corner as shown in Figure 4, a smooth water-proof joint can easily be made. Place the cloth inside the tray with the rubber surface up, spread it smoothly inside and turn the edges over the edge of the tray, a two-inch overlap being provided for in the diagram. Fasten lightly with tacks until the cloth is smoothly arranged, cutting down the corners just far enough to meet the top of the tray, and then fasten permanently

*Copyright, 1916, by the Chalmers Publishing Co.

by tacking half round beading along the top edge of the tray, after which the small amount of cloth protruding may be trimmed off, leaving a neat cloth-lined tray which is water and solution proof.

Figure 5 shows rack on an empty tray ready for winding on the film.

Figure 6 shows the rack in the tray.

Metal trays should be painted thoroughly inside with a coating of Probus paint, which is a paint impervious to the action of either acids or alkalies, and which may be obtained from any dealer in photographic supplies. Sheet iron is better than galvanized iron or tin, as the coating of tin or zinc is liable to peel off after short use and expose the metal underneath to the action of the solutions.

Figure 7 shows a cloth-lined hypo tray and a similar washing tray in a home-made wooden sink fitted up for using this outfit. The size of tray described here requires about 5 gallons of developer to cover

Fig 7. Wooden Sink.

the rack sufficiently, and if the developer is one not easily oxidized, such as Metol-Hydrochonon the developer may be used a good number of times by keeping it in an air-tight glass carboy, as shown at the right in Figure 7. Films may be dried upon the racks after washing, but as the pins cause a kinking of the film it is better to construct some sort of a drying drum upon which the film may be wound for drying after washing.

Variation in the Width of Film Stock.

Optical, Denver, Colo., writes:

> Why is the width of film in raw stock different? Eastman's is the widest, Lumiere and Pathes next, Austin Edward's and Agfa next. The difference will be about 1-64 to 1-32 of an inch. The thickness also seems to vary from 1-1000 to 1-100 of an inch, also the perforations seem to vary and the amount of shrinkage seems to very when developed under the same conditions and dried under the same conditions. This difference in width, perforation, thickness, does not seem to interfere when passing same through the camera, but when printing I have experienced a great deal of trouble and feel that it must be the shrinkage of the negative causing a difference in perforation. It will not match so as to allow finger to enter properly at the same time in perforations of the negative and positive film, so I have made an aperture pressure gate which works automatically to give perfect contact when the light shutter is open and to automatically release pressure when finger or pins enter perforation to draw the film down, thinking that this would overcome the difference in perforation, by allowing both film to slip a little so as to have the bottom perforations exit when the pin leave perforation. I have fixed the sprocket pins on intermittent movement take up and film guide so they are in perfect line to a 1-1000 part of an inch. I also have allowed the rollers on sprocket to roll free so as to allow play when films is on the sprockets.
>
> Kindly explain to me how they overcome the shrinkage, also mis-frames caused, I think, by the difference in perforation of the negative and positive when passed in printer. Also inform me as to what width they make guide way in printer to overcome difference in width of film.

It is a difficult matter to state why or to account for the variation in the width of raw stock from different makers. It is probably caused first by shrinkage, second by the manner of standardization of measurement; that is, while there is a standard measurement for the width of film; in conversion to the metric system, and the allowance made for shrinkage, the calculations of the different makers do not tally.

Celluloid film is subject to very considerable variations and the different celluloids used by different makers are manufactured in very different ways. Variations in perforation is also accounted for by shrinkage and the different perforaters used by the different companies. The general rule in this country is that positive stock should have 65 perforations to the foot, and that negative should have 64, it being assumed that the negative film would shrink to correspond with the positive by the process of development.

It is probable that the dry conditions of your altitude cause an excessive shrinkage of the film also which is not ordinarily met with in the motion centers which are located in lower altitudes.

The problem which concerns you is one which even the large companies have not been able to solve when they were compelled to use various brands of film indiscriminately. However, at the present time very few factories use more than one brand of film, and they become acquainted with the variations under their particular conditions and as they perforate their own stock they are enabled to adjust their perforators accordingly.

Your device for relieving the tension on the film while it is being drawn down is the same as is incorporated in most makes of good printing machines and should take care of any slight difference in the perforation gauge. It may be that you have not allowed a sufficient throw for your fingers, in which case instead of entering the perforation freely and then engaging the lower edge as they travel downward, the pins force themselves against the edge of the film as they travel inwards, which might account for this device not being able to take up the variation in perforation.

You were correct in relieving the rollers so that they do not come into actual contact with the sprocket. I do not know of any way to overcome shrinkage, and I have never heard of any one who did. When your printer mis-frames, it must be either the fault of the printer or of defective perforation of the negative.

To make sure that the perforations in a piece of film of any kind are uniform, make a loop at the beginning of the film, superposing the first end of the film upon a point about three feet from the beginning; then pull this loop through the fingers with the two films together. Wherever there is an imperfection in the perforation or a mis-frame in the negative, you will see it will immediately throw the frames out of register. When you come to such a defect, cut it out and very carefully make a new joint.

As for the overcoming of the difference in width this is extremely difficult where the negative and positive stock are not of the same width. In some printers the side guides are arranged like the sides of a parallel rule held in place at a slightly narrower gauge than any film you might possibly have by a spring, the tension of which keeps the side guides parallel and in contact with the edge of the film at all times.

Another method is to have one side guide stationary and the other with two springs which keep the film constantly to one side of the printer, thus avoiding side-weave, but in extremely narrow bands causing the frames to be a little to one side of the center of the film. It is almost impossible to avoid side-weave when there is a great variation in the width of the positive and negative. I have seen, however, a machine with an adjustment for overcoming this, which had a separate slot for the entry and exit of the two films under the pressure gauge. A small roller with a spring behind it, pressed against the edge of the film and kept each film pressed toward one side of the guides, thereby eliminating to a considerable extent the side-weave which often occurs when narrow film is printed.

Hints to Newsfilm Cameramen.

Eric E. Mayell, director of the Pathe News, writes to this department:

> I thank you for your notice regarding booklet, "Hints to Newsfilm Cameramen," which we offered to give free to anyone. Had I known you had such an army of enthusiastic readers I certainly would not have made the offer. I have been absolutely inundated with requests for the booklet and my stock was exhausted the first day.

It is too bad that there were not enough of these very valuable little booklets to go around to the numerous inquirers.

Cameramen's Correspondence Club.

The following readers of the department have requested that their names and addresses be published with a view to corresponding with other cameramen. They are isolated from other members of their profession and doubtless there are many others in the same position, who would be glad to have letter chums with whom they could exchange experiences. If you want to correspond send in your name.

V. L. Walker, 146 Marietta street, Atlanta, Ga.

W. H. Bird, 211 No. Harold street, Ft. William, Ontario.

Photographic Developing Agents.

Mr. Samuel Wein, chief chemist with the Universal Film Company at Fort Lee, New Jersey, sends a list of photographic developing agents giving their chemical name and symbol. More than twenty-five of the best known developing agents are listed, and the leaflet should find a valued place in the formula scrap book of any earnest worker. Mr. Wein's address is 25 E. 115th street, New York City, and he very kindly offers to send a copy of this leaflet to anyone who will send him a red stamp for postage. Mr. Wein's name is becoming more and favorably known from the many valuable papers which he has contributed to the photographic press. Some of his articles appear in recent numbers of the Photo Journal of America, Photo Times and Wilson's Photographic Magazine.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "Her Great Price."

Released March 20 by the Metro Pictures Corporation.

SUGGESTIONS PREPARED BY S. M. BERG.

By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the pictures and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films, the following suggestions for an accompaniment to "Her Great Price" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 40½T, "I'll do it," is a sub-title and is printed reading matter on the screen. But 59½ D, "Fireworks," is a description of action.

Agnes Lambert, a young writer, is despondent as the New Year's Eve approaches. She is in debt and her manuscripts have been returned. Larry, Tony and Henry, the "Trinity" artists, endeavor to get her to join them in a celebration, but she is in no mood for this. Before leaving they tell her they are expecting Tom Leighton, a wealthy sculptor just returned from Europe. In her despondency Agnes decides to take her life, but Leighton interrupts. She then tells him the story of her life and they agree to a remarkable proposition. At the end of the year she returns to the studio to carry out her bargain, which is her postponed suicide. It is here that the story takes a new twist, which raises it to a classic among screen productions.

The whole character of this picture is intensely dramatic, but with few exceptions. Note particularly: New Year's Eve celebration at 10¼, when toy trumpets and drums must be used. Piano and accordion at 16. Fireworks, hissing sounds, at 59½. New Year's Eve celebration, chimes, bells and whistles at 86½. Telephone bell at 87. Clicking of typewriter at 90 is very important. Toy trumpets at 90¼.

The theme selected is "A Love Song."—Bartlett.

Time schedule: Six reels (about 6,200 feet), 93 minutes.

Time.		*Sub-titles or Descriptive Cues.*	*Music.*
0	D	Opening.	A Love Song—Bartlett. (Allegretto.) (Theme.)
2½	T	Tom Leighton.	Here's to You, My Sparkling Wine — Edwards. (Allegro moderato.)
4½	T	"My boat will dock at eleven." (Telegram.)	
4¾	T	New Year's Eve.	I Want to Marry a Male Quartet—Friml. (Moderato.)
5¾	T	"Where's the spalpeen?"	
7½	T	"We want to leave a note for Mr. Leighton."	La Coquette—Onivas. (Moderato.)
10¼	D	When the three men knock on the door. (Joy trumpets and drums.)	
11½	T	"Do you remember, boys, it was just three years ago?"	Repeat: A Love Song. (Theme.)
13¾	T	For days I wandered.	Poudree—Popy. (Valse lento.)
15½	T	"Dear Tom: We're all over." (Letter.)	
16	D	Piano and accordion.	Your Photo (Katinka)—Friml. (Moderato.)
20¼	T	"You head Leighton off."	
20½	T	Penniless, disheartened and discouraged.	Repeat: A Love Song. (Theme.)
23¾	T	"I am Tom Leighton, the Trinity's pal. Can I help you?"	Cavatina—Bohm. (Moderato assai.)
25¾	T	"Is it a boy?"	
27	T	"My mother died when I was born."	Intermezzo—Arensky. (Presto.)
30	D	When child pours out coffee.	Le Retour—Bizet. (Allegro vivace.)
32¼	D	When child goes out through window.	
34¼	D	When child lies down in bed.	Serenade—Ern. (Allegretto.)
36¼	T	"I ain't got no mudder and me Dad's a souse."	
37	T	"Such familiarity with the servants."	Repeat: A Love Song. (Theme.)
39	T	"And the rest of the story the boys have written you."	Air de Ballet—Herbert. (Descriptive.)
40½	T	"Ill do it."	
42	T	"To the bargain."	Florindo—Burgmein. (Allegretto vivace.)
44	T	Tom Leighton at work.	
45¾	T	"Your letters were very cold and formal."	Rosaura—Burgmein. (Andante sostenuto.)
48¼	T	"We became engaged in Europe last year."	
49¼	T	"James, bring my children."	Waltz of the Season (Blue Paradise)—Eysler.
51¼	T	But soon she became satiated with luxury.	
52¼	T	"Why not come here with me and learn my work?"	Repeat: A Love Song (Theme.)
54¼	T	"My aunt, Mrs. Ewing."	Debutante Waltzes—Herbert.
58	T	The important business.	
58½	T	"Come to the docks, all of you, and see the fireworks."	The Ragtime Pipe of Pan—Romberg. (Allegretto.)
59½	D	Fireworks.	
60½	T	"Jones, as usual, is making a mess of things."	*Agitato No. 2.
61½	T	"Tell him to come to Hempstead at once."	Mignonette—Friml (Allegretto accelerando.)
63¼	T	Midnight.	
64¼	T	And so she lived in happiness.	Repeat: A Love Song. (Theme.)
66	T	"Tom Leighton is not on the level with you."	Prelude, Op. 28, No. 6—Chopin. (Lento assai.)
69¼	T	"Are you engaged to Tom Leighton?"	
70½	T	"Forgive me. I didn't know, I didn't know."	Reverie—Vieuxtemps. Andante con espressione.)
73¼	T	"Idols of clay—idols of clay."	
74½	T	"I am going to her now."	Idols of the Heart Valse—Allier.
76	T	Then Winter came.	
77½	T	Peace on earth, good will to men.	Repeat: A Love Song. (Theme.)
79¼	T	"My last dollar. I hope it will make them happy."	Canzonetta—d'Ambrosio. (Allegretto moderato.)
81½	T	On the eve of the new year.	
82¼	T	"Please see that I am not disturbed. Admit no one."	*Andante Pathetique No. 1.
86½	D	12 o'clock (Bells and whistles.)	
87	D	Telephone bell.	
87¾	T	"I am free, Agnes, I am free."	Repeat: A Love Song. (Theme.)
90	D	Clicking of typewriter.	
90¼	T	"Well, if that old editor." (Toy trumpets, etc.)	The Bim-Bims—Adam.
92	T	"I am glad to know you, Mr. Leighton."	
93	T	The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 351.

From the Sublime to the Ridiculous.

By S. M. Berg.

Rialto Theater—Sublime.

On Saturday, March 18, there was thrown open to the general public at Flatbush avenue and Cortelyou road, Brooklyn, New York, the Rialto theater, an entirely new building especially designed and constructed for motion pictures, with a seating capacity of 1,800. At this initial performance, Doctor Brenton, chairman of the National Board of Censors, and Mr. W. Stephen Bush, one of the leading authorities on motion pictures, addressed a packed house on facts associated with the film.

It is promised that a serious attempt will be made to fittingly present motion pictures, and if the same standard is continued in the future as was presented at the opening performance, successful financial results will be the return to those interested in the theater besides giving to Brooklyn residents an entertainment second to none in the whole of Greater New York. An interesting announcement is, that two performances a day will be given; a matinee at two and finishing at five, and an evening performance at seven and closing at eleven, with the exception of Sunday, when it will be continuous. The price of general admission is 15 cents with 25 cents for the smoking loges. The same program is run on Sunday and Monday, changed for Tuesday and Wednesday, and again for Thursday and Friday, with a special program for Saturday.

The whole of the musical arrangements including the engagement of the artists are in the hands of that well-known impressario, Mr.

George W. Beynon. His idea with regard to the orchestra is quality of musicians, not quantity, and it is made up of director, two violins, flute, clarinet, cello, bass, piano, drums and tympani.

The program consisted of a ten-reel feature, "The Ne'er-do-Well," a scenic and educational subject, a Hearst-Vitagraph weekly, a selection "The Raymond Overture" by the orchestra, vocal solos by Miss M. Reiner, soprano, and Mr. F. W. Myers, basso. One could hardly believe that this was the opening night, for the music, solos and the projection was as smooth as though the performance had been running for an indefinite period. Such an entertainment as given in the Rialto theater and presented in such an excellent manner is a credit to everyone connected with this enterprise.

Park Theater, Ridiculous.

The Park theater, Columbus Circle, New York City, was reopened on Sunday last with a wonderful film featuring the marvelous Maciste, the giant of Cabiria, and it was fittingly described as "an amazing modern melodramatic comedy" with "a gasp and a grin in every scene." However, it isn't to the film I wish to draw attention, but to the music which was presented with it. The whole of the story lies in Italy and, to sum it up, the music required must be allegro (lively, brisk, rapid), with considerable action which can only be interpreted by galops, intermezzos and agitatos.

The following description of what was presented in the theater is neither imaginative nor over-drawn, but is a truthful account of the musical offering. The writer entered the theater at about 7:15 P. M. The end of the last reel of the featu e was being projected with the accompaniment of a piano only, and within one or two minutes the performance closed. The house lights were turned up and the audience sat up in expectation for what would next happen.

An orchestra consisting of two violins, viola, piano and harmonium organ drifted in and started to tune up. Four or five minutes elapsed and then the musicians played a march. At its completion the lights were turned down and there was projected on the screen a Mutual weekly without music of any kind, though when half through the reel the orchestra played a short waltz. At the finish of this there was again silence and as the weekly closed there were a few scenes of American soldiers, so they started a march of which they played about ten bars, and as the picture finished, they finished, too.

Then the feature was thrown on the screen. More silence and then they played some little composition in no way appropriate to the action. During the picture they played an old-time deKoven selection, a waltz, one or two pathetic intermezzos, one tango and one allegro movement. The character of the music selected was mostly German, which certainly was particularly inappropriate for an Italian subject. After each selection, they simply rested and no music of any kind was offered. There was but one situation that had fitting music, though I am inclined to believe that even this was more luck than forethought. The music I refer to was the tango.

While the film was being projected, for some reason or another the operator was forced to stop and throw on the screen that old stand-by, "One Moment Please." This incident happened twice, and at both times the orchestra stopped their music, making no attempt to tide over this unnecessary delay. It is hardly credible to believe that a modern theater situated in the heart of the great metropolis of New York would present to an audience such a musical interpretation of a film as was offered in the Park theater on Sunday night. The audience laughed and gasped at Maciste but with a fitting musical interpretation that would have heightened the illusion, I firmly believe that the audience would have been held spell-bound in their seats and would have left the theater recommending the film as a thrilling and exciting novelty.

Important Notice.

The Musical Suggestion Cue Sheet published March 25 is for the Mutual Masterpicture "The Flight of the Duchess." By printer's error it was headed Musical Setting for "The Heart of Tara."

Mr. Berg desires to thank Miss Estelle Deputy for calling this to his attention.

Vitagraph Beefsteak

More than One Hundred Attend Festivities at Castle Cave Arranged by "Vic" Smith.

CASTLE CAVE was the sceen of a vivacious Vitagraph gathering Saturday night, March 18th. Arthur Victor Smith, Manager of the Vitagraph studios, was chairman of the committee on arrangements and made a reputation for himself as a magician. Not that he picked flowers and rabbits from a hat, but because he had several delightful surprises up his sleeve that were not on the bill.

Hughie Mack, the Vitagraph heavy in the laugh department, aided digestion by arousing the risibles of the roast-beefers. Dick Leslie entertained the gathering with a number of his popular songs, sung in his interesting and entertaining manner.

Garry McGarry, former Vitagraph juvenile lead now with the Shuberts, was secured at the last moment by "Vic," as Mr. Smith is affectionately known to the Vitagraphers. Garry brought with him his troupe of Hawaiian singers who entertained the party with their Hawaiian music. Then Garry sang a few songs himself greatly to the delectation of his old friends. It was Garry's treat to Vitagraph.

Among the hundred and more guests present were, Earle Williams, Antonio Moreno, Harry Morey, Edward Dunn, Harold Foshay, Donald Hall, John T. Kelly, Richard Leslie, Hughie Mack, Thomas Mills, Anders Randolf, Templer Saxe, William Shea, Doc Stark, E. A. Turner, Denton Vane, William Lally, Charles Burton, George E. Hedden, William Watkins, Sam M. Spedon, Doc Dunahue, Walter Arthur, Leonard Smith, Herbert Schmidt, August Wenz, William Blackton, Max Held, Fred Held, Frank Brule, Frank Lawrence, Harry Waldron, Archie Stuart, Arthur Cozine, Doc Kleine, James B. French, Walter Bunyon, Joe Schelderfer, Frank Shaw, George Baker, Paul Scardon, Lawrence Semon, Charles D. Chapman, Edward Thomas, Edward Wentworth, Wallie Van.

Florence Lawrence Has Paris Gowns

IN SPITE of the fact that a recent visit to the Universal studios at Fort Lee, N. J., discovered little Miss Lawrence in the woeful attire of a slavey, torn red calico bodice, black skirt of a rather rapid fit on an already slim form, much beholed stockings with yellow tops that started a bit below the knees, golden hair pulled straight back from her forehead and fastened with a fragment of black and white check ribbon at the back, she has tucked away in her wardrobe two new, really truly Paris gowns. It might be well to add by way of explanation that Miss Lawrence, when taken unawares by a visit from a press representative, was figuring in a comedy production in which she has just begun work, her first picture since her return to the screen, "The Elusive Isabel," having been completed a couple of weeks ago.

Florence Lawrence.

The Maison Maurice establishment is responsible for the two newest creations added to Miss Lawrence's wardrobe. One of these is an orchid gown of quaint design, as seen in the accompanying cut, with hat and shoes to match. The skirt of this gown measures no less than eighteen yards around the bottom hem. The entire costume is of a rich silk material, with quaint, low cut bodice, which fastens at the back with crystal buttons of the same orchid shade, and resolves itself at the waist into a girdle effect, terminating with a huge bow which extends partially over the full-gathered skirt in front. From one of the bow ends hangs a tiny bunch of fruit among narrow streamers of orchid and blue. Gracefully arranged over the shoulders is a double collar of white material of chiffon texture; while down the front of the costume is displayed the tiniest peep of the same white material from between the folds of the silk, with a two or three-inch display of the delicate white used also as a lining, adding a pretty excuse for the invertion of a hand-embroidered hem proper on the bottom of the skirt. The hat that goes with the costume is of the same shade of silk, hand-embroidered about the brim, where it meets the white chiffon which forms the under side. The front of the pretty, broad-brimmed shape which droops gracefully both back and front is decorated with a bunch of exquisitely shaded roses, from which daintily narrow streamers of harmonious shades of a deeper orchid and pale blue extend over the brim at the back. White kid, high vamp, Louis heeled shoes finish one of the daintiest of costumes.

Gown number two, for evening use, is of cloth of silver, trimmed profusely with passementerie and rhinestones, of which latter hundreds are in evidence. The full ankle length skirt, given a dainty flare at the bottom by a scrupulous use of featherbone, is finished with a silver fringe. An accompanying garniture consists of a white tulle scarf which is laid about the throat, crossing at the back with one end fastened to the wrist by means of a passementerie and rhinestone buckle, her own idea by the way, and the other disposed of in an accordingly original fashion. The shoes that go with this costume are of cloth of silver, and laced considerably above the ankle with silver ribbons.

Some April Triangles

Frank Keenan, De Wolf Hopper, Douglas Fairbanks and Other Leading Players Will Appear.

TWO five-reel comedies starring Douglas Fairbanks are announced by the Triangle Film Corporation in its April release chart, which includes also the reappearance after long absences of Frank Keenan and De Wolf Hopper. As there are five release dates during the month the list of Triangle stars is materially increased. H. B. Warner, previously seen in "The Raiders," has a new Sullivan story, called "The Beggar of Cawnpore." Ince also presents William S. Hart, Jane Grey and William H. Thompson. Lillian and Dorothy Gish have new pictures from the Fine Arts studios and Mack Sennett will contribute ten Keystones.

The opening program introduces Fairbanks in "The Habit of Happiness" and Miss Grey as the slum heroine of "Waifs." William Desmond, last seen with Billie Burke in "Peggy," is featured with her. He has the part of a young clergyman who goes astray and is redeemed by Rags, a piano player in a waterfront saloon. Carol Holloway, Robert Kortman, J. Frank Burke, Fannie Midgley and Truly Shattuck have the principal supporting roles. A big cathedral set is one of many provided by Ince for this production.

Scene from "The Aryan" (Triangle).

As indicated by the title, the Fairbanks comedy has a strong undercurrent of sociology. Sunny Wiggins spends his father's wealth on Bowery derelicts and is so successful at making them happy that an eminent specialist engages him to make a millionaire grouch laugh. Sunny's theories work out as expected, cures the grouch and wins his daughter and satisfies his father that he is not so worthless after all. George Fawcett is the millionaire, Dorothy West the daughter and Grace Rankin, Macey Harlam, George Backus and William Jefferson have congenial roles.

For the following week, April 9, "Little Meena's Romance" and "The Aryan" are underlined. Dorothy Gish is Meena Bauer in the Griffith feature, and Owen Moore plays the Count Rudolph von Ritz. A new film field is invaded by this picture, which presents life among the Pennsylvania Dutch. Margaret Marsh, Kate Toncray, James O'Shea, Fred J. Butler and Robert Lawler are in the company.

William S. Hart in "The Aryan" presents a new characterization of his familiar western "bad man." While on his way home with the riches of years of hard work in the mines he awakes to find that his fortune has vanished in a night. He swears vengeance on the western whites who have swindled him, takes away the woman who had engineered the plot and makes her his slave in a vile community in which only the scum of the district are tolerated. A pack train of Mississippi farmers, lured by gold, is lost in the desert. Hart refuses their requests for aid but Mary Jane, a young and innocent member of the party, fearlessly goes to his settlement and wins him over. Bessie Love is the youthful heroine. Her experience is an example of the possibilities of the Triangle system. One of the film finds of the year, she was first seen in "The Flying Torpedo" with John Emerson. From this Griffith feature she joined Hart at the Ince studios. Now she is back at Fine Arts with Douglas Fairbanks in "The Good Bad-Man."

Week of April 16 marks the reappearance of Frank Keenan in "The Stepping Stone," the story of a weak man's rise through the aid of a good woman and his fall after he has discarded her. Mary Boland, for many years John Drew's leading woman, has the principal feminine role. Robert McKim is the weak husband and Keenan the powerful who helps him, ruins him and later when he has committed suicide marries the widow. Lillian Gish and "Sold for Marriage" furnish the other dramatic entertainment of the week. The star appears as a young Russian girl and is supported by Frank Bennett, Walter Long, A. D. Sears, Pearl Elmore and many other Griffith players.

Toward the end of the month comes Hopper in "Sunshine Dad," in combination with "Civilization's Child," which presents William H. Thompson for the first time as a Triangle star; then Fairbanks in "The Good Bad-Man" and Warner in "The Beggar of Cawnpore."

Actress to Do Double Time

Clara Kimball Young Will Work Simultaneously in Two Pictures Under Two Directors.

WHEN the Clara Kimball Young Film Corporation begins the production of its features with Miss Young as the star on July 15, a new record for activity among motion picture actresses will be established. Most film stars consider it arduous enough to work in one picture at a time, but the ambitious and talented Miss Young has worked out a system by which she can produce two features simultaneously.

The selection of the two directors who will devote their talents and energies to the new corporation's productions will be announced within a week or two. It is proposed to schedule the work of these directors in a systematic manner so that what ordinarily would be Miss Young's idle hours in the studio will be utilized. While one director is having the sets built on the studio floor for some of his interior scenes, Miss Young will be out on location working with the other director in the other picture.

There are also many hours when Miss Young would not be actually engaged if she were producing only one picture at a time, such as the time spent by a director in "shooting" the scenes in which the star does not appear. The operation of the Clara Kimball Young Film Corporation studio will be so systematized on an efficiency basis as to save much of the waste in both time and money, now one of the greatest sorrows of the motion picture producers.

Florence Reed in Pathe's "The Woman's Law"

IF ANY doubt existed in the minds of the critical as to Florence Reed's right to be entitled one of the two or three most talented leading women on the screen today, Pathe's "The Woman's Law" will remove it. Miss Reed displays in this Gold Rooster play a sense of values, a depth of emotional resource and a versatility that is as rare as it is fascinating. Her part is an exacting one. She must play the unhappy wife whose husband is of fickle temperament and whose ways are such as to cause her constant worry and sorrow. Only at the end where with her husband dead, a victim of his own folly, she is enabled to come into her rightful heritage of happiness, does Miss Reed have an opportunity to free herself from the necessity of calling upon her emotional resources to an extent that must constitute a severe tax upon her strength. "The Woman's Law" is the first Gold Rooster play made by the Arrow Company. Lawrence McGill, the director, has staged and produced it most ably, and it is considered one of the best features that Pathe has released.

Florence Reed.

Tie Vote on Pallas Picture

Opinion of Newspaper Committee Evenly Divided Over Endings for "The Heart of Paula"—Lenore Ulrich Tosses Coin and Happiness Wins.

"THE Heart of Paula," the latest Pallas production, will be shown with a happy ending, and the star of the picture, Lenore Ulrich is very well satisfied in consequence; for the happy ending, rumor says, is Miss Ulrich's favorite, though she was ready to abide by the verdict of a jury of newspaper men.

The Pallas company conceived the novel idea of presenting the picture before an invited audience, first with a tragic climax, then with a pleasantly sentimental termination. Following the exhibition, on the afternoon of March 24th, Miss Ulrich was the hostess at a dinner party in the Hermitage where Pete Schmid—an expert on balloting since he ran for sheriff last fall—superintended the voting on the two endings. Twenty-four ballots were cast and after they had been counted it was found that opinion was evenly divided.

With this problem to face, B. A. Rolfe, Julian M. Solomon, Jr., Miss Ulrich, E. Victor Wilson and Mr. Schmid, comprising a board of elections, decided to leave the matter to fate. Miss Ulrich tossed a Spanish coin, heads for happiness, tails for tragedy. It fell heads, meaning that the Strand audiences and subsequent audiences will not see a dagger plunged into the heart of Paula.

During the course of the dinner, Caroline Cassels sang "The Heart of Paula," written by William S. Charles with words by Palmelia Woodruff. It carries a pleasing, catchy air. Those present were:

Miss Lenore Ulrich, B. A. Rolfe, Manager, Strand Theater; Julian M. Solomon, Jr., Pallas Pictures; E. Victor Wilson, Strand Theater; Pete Schmid, Pallas Pictures; Patrick Kearney, Motion Picture Mail; Arthur J. Miller and Ernst Schmitz, New York Staats Zeitung; Thomas C. Kennedy, Motography; Bert Ennis, Manager Screen Reports; Harry Ennis and J. E. Farrell, New York Clipper; William C. Stickles, Caroline Cassels, George W. Beynon, Geo. W. Beynon Inc.; Fritz Tidden, Morning Telegraph; Lynde Denig, Moving Picture World; Helen Duey, Woman's Home Companion; Fred Smith, New York Eveniny Globe; W. Forrest, New York Post; H. F. Rendall, New York Review; Willard Holcomb and E. P. Smaney, Dramatic Mirror; R. W. Baremore, Every Week; Gerald C. Duffy, Picture Play Magazine; Jack Edwards, The Billboard; J. Hesser Walraven, Paramount Pictures Corporation; Charles E. Moyer, Paramount Press; Wid Gunning, "Wid's"; Ewing Galloway, Collier's; Oscar Cooper, Motion Picture News; George Kaufman, Tribune; E. E. Hart, Evening Sun; Joseph A. McGarry, New York Press.

Essanay for May

A Number of Notable Releases Have Been Scheduled—William Gillette to Appear.

ESSANAY has scheduled a number of notable releases for May as announced by George K. Spoor, president of that company. "The Little Shepherd of Bargain Row," written by Howard McKent Barnes, will be one of the early five-reel releases. This is a story with a beautiful sentiment, full of pathos and also of sunshine, that reaches every heart. It deals with the little girls of bargain row from whose lives the light and sunshine have been crushed out. It deals with the little shepherd who brings them out of their misfortunes into clean green fields of open life.

Other strong multiple reel features include "According to the Code," by Charles Michelson, and "That Sort," taken from the celebrated play of Basil MacDonald Hastings. "Secret Service" with William Gillette, the famous stage actor starring, will be produced as a multiple reel feature. "Sherlock Holmes," also featuring William Gillette, now is nearing completion and will be released shortly.

The three-reel photoplays announced include "The Danger Line," "Once a Thief," "The Frame-Up," and "The Man Who Couldn't Be Kind," the latter written by William Merriam Rouse.

Among the two-reel plays to be released are "The Double Cross," "Dregs of Gold," "The Little Samaritan," and "In the Moon's Ray," the latter a re-issue featuring Francis X. Bushman.

Two more of George Ade's fables also will be released this month including "The Fable of the Undecided Brunette." The public is also offered two of Vernon Howe Bailey's "Sketch Books on American and Foreign Cities," each accompanied by five hundred feet of scenic.

KALEM PLAYERS BACK FROM TRIP.

A company of fifteen Kalem players producing "The Social Pirates" returned last week to the Glendale studio after a trip by boat and rail to Seattle. The players made the journey to secure marine views and special locations needed for the George Bronson Howard series. In addition to Director James W. Horne and a technical staff, the party included Marin Sais, Ollike Kirkby, Paul C. Hurst, Frank Jonasson, Thomas Lingham and Edward Clisbee. To date "The Social Pirates" company figures that it has travelled close to a thousand miles to secure the exact locations for different episodes of the fifteen week series.

UNIVERSAL CHANGES L-KO TITLE.

The Universal Film Mfg. Company has changed the name of its L-KO release entitled "The Millionaire's Son" to "The Great Smash." This picture was reviewed on page 102 of last week's issue. The release date has not yet been announced.

Scene at Pallas Picture Dinner at The Hermitage.

Brooklyn's Triangle a Fine House

The Transformed Crescent Now One of the Best Picture Theaters in the Country—Projection Room on Orchestra Floor.

IT COST many thousands of dollars to transform the Crescent Theater of Brooklyn to the Triangle Theater—from a house where stage shows had been given exclusively to one where pictures were to be exhibited. There was no more occasion for the expenditure of this money than had been the case with many other stage theaters. The Crescent was up-to-date. The Kemble Theaters Corporation aimed, however, to make its structure a picture theater in fact as well as in name. With this object in view the first step was to remove twenty-one seats from the center rear of the orchestra floor and there install the projection room—at a height where the lenses would be opposite the center of the twenty-foot screen, ninety-six feet away. Concrete pillars reaching down to rock foundation support the room, so that it is independent of the structure itself. The screen was inclosed in a black sunken frame. The orchestra pit was lowered, so that by no chance could stray beams of light strike the curtain. Huge portiers were stretched across the rear of the auditorium so the screen might be protected from the rays from opening doors.

A fine painting was placed across the front portion of the dome of the house. Its size may be estimated from the fact that 200 pounds of canvas were employed. The system of lighting installed is of the semi-indirect. There are 1,666 chairs. The prices are for the evening performances 50 cents for the four front rows of the orchestra, 75 cents for the next four, $1 for 192 seats, and 75 and 50 cents for those behind these. The balcony prices are 50 and 25 cents, and for the 60 wicker chairs in the loges $2 each—and by the way these are well patronized. The chairs in the gallery are 25 cents each. The balcony chairs are upholstered in leather. On the orchestra floor they are of the best type of theater seating and are 34 inches from center to center of rows.

The men's smoking room is 40 by 11 feet and is most comfortably furnished with chairs and lounges upholstered in tapestry. The walls are in the same material. There are two women's reception rooms, one on the orchestra floor and the other in the rear of the balcony. These are elaborately provided with lounges and reading and dressing tables. Each room is in charge of a maid. There is also a reception room for the entertainment of prominent guests—and the Triangle has its share of these. Here, too, is a piano as well as other appurtenances that go to make the fortunate visitor feel thoroughly at home. The social side is not overlooked at the Triangle. This is made particularly evident by the large number of organizations taking advantage of its entertainment and social factors. It is not an unusual event for a society to take over the entire house for an evening and then by selling the seats at an advanced price to its members materially increase the sum in its treasury.

W. H. Kemble is president of the company controlling the Triangle Theater, James O. Miller treasurer and H. Clark Mooney secretary and assistant treasurer. Edward Trail, formerly of the Montauk Theater, is house manager. A World man who visited the house one afternoon last week met Mr. Trail just before the opening of the show. He noted with interest the faultless attire of the manager, his frock coat and silk hat, as Mr. Trail before the coming of the matinee audience inspected arrangements for the afternoon performance. Cut flowers in deep vases were in the lobbies; the young women ushers, in their picturesque garb, were at their stations. The program was William Collier in Keystone's "Wife and Auto Trouble," Mae Marsh and Robert Harron in Fine Arts' "Hoodoo Ann," and H. B. Warner in Kay-Bee's "The Raiders." Royal Dadmun, soloist for the spring tour of the New York Philharmonic Orchestra, sang three songs—and these constituted a feature in themselves. It was all genuine entertainment, the kind of which Brooklyn citizens should be proud. That they are is evidenced by the 12,000 weekly paid admissions to a theater that has not yet been five months under its present regime.

The theater program of the Triangle is printed under the supervision of Edward O'Donnell, publicity representative of the house. The publication will rank with the best. Of its twenty pages, eleven are advertisements and the remainder devoted to the theater. The Triangle keeps in close touch with its patrons. Every week announcements are sent to the 2,500 names on its "preferred A" list. The Blue Book has been circularized, as well as 10,000 names from the telephone book. Secretary Mooney outlined another scheme the details of which will interest exhibitors. At one of the large department stores Triangle seats are on sale. Customers with accounts may select their tickets—and oftentimes it is done on the spur of the moment—and the price is charged on their monthly billl. When the theater representative calls at the store at the close of the day he takes away the unsold tickets and also a check for the sales. So popular has been the innovation that on some days the theater has been obliged to quadruple the number of tickets allotted to the store.

Durham Continues with Horsley

HIS portrayal of the heavy character in "A Law Unto Himself" having been so satisfactory, Louis Durham, the ex-baseball pitcher, has been retained by David Horsley to enact similar parts in future productions.

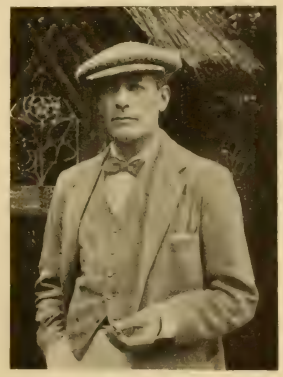
In "The Hidden Law," a current David Horsley release as a Mutual Masterpicture, de luxe edition, Durham plays a "heavy" along the lines of his character in "A Law Unto Himself," and in "The Conscience of John David," a Crane Wilbur starring vehicle, he enacts the part of the gambler, which, though dissimilar to his two previous impersonations, gives him ample scope for his talents.

Louis Durham.

Durham's name, while he was pitching ball for National, American and other league clubs, became well known to followers of the diamond, and his present connection with motion pictures will very likely serve to add interest among those who remember him in any production he appears.

Lewis Waller in Universal Picture

LEWIS WALLER, the famous English actor, makes his bow to Universal spectators on April 10 in the five-reel Red Feather feature, "Brigadier Gerard," Sir Conan Doyle's well known comedy-drama of the Napoleonic period which was first produced at the Imperial Theater, London, in March, 1906.



The Late Lewis Waller.

Some wonderful sets and backgrounds are introduced into the picture which tells the story of a braggart soldier adventurer in Napoleon's army, who, unlike most of his kind, is willing to back up his extravagant boasts with his sword. Napoleon engages the adventurer to recover some papers of state which he had left in the Tuilleries. Talleyrand also endeavors to recover the papers, but his emissaries are put to rout by the quick witted Brigadier. When Talleyrand himself attempts to take a hand, he is discomfited and outwitted by Napoleon's secret agent in some dramtic scenes which are all the more appealing because of the comedy element which enters into them.

In the film, which was produced abroad for the Universal, Mr. Waller makes his last appearance either in the flesh or on the screen. Upon Mr. Waller's death about a month ago a carved wood bust of the actor as Brigadier Gerard, presented to Mr. Waller by Sir A. Conan Doyle, was sold for £17 10s, to an agent of the Universal in London.

Raver Sells World Rights

Kino Publicity, Ltd., of London, Takes His Productions for Distribution—United States and Canada Excepted.

PERHAPS one of the most wide-scope purchases made by any English film company since the start of the present European war was consummated last week by J. W. Anderson of the Kino Publicity Ltd. of London with Harry R. Raver, president of the Raver Film Corporation.

The deal involved the world rights—with the exception of the United States and Canada—of the Raver production "The Other Girl" from the famous Augustus Thomas play, starring James J. Corbett and Paul Gilmore and the Ocean pictures "The Fortunate Youth," adapted from William J. Locke's well known book and featuring Wilmuth Merkyl; "Life Without Soul" taken from the book "Frankenstein" by Mrs. Mary W. Shelly; and "Driftwood," adapted from the stage success written by Owen Davis starring Vera Michelena.

Mr. Anderson recently visited the States with the purpose of buying the best on the American market and returned to England with the contract for his company on these four productions.

With the marketing conditions as they presently exist in the belligerent countries this is considered a rather large contract to enter into. However, Mr. Anderson is of the opinion that he has secured productions that will retain their value for years to come. Each one is founded on a big principle. They have famous names connected with them and prove themselves high class offerings made by craftsmen who are thoroughly familiar with the art of motion picture making. It is his belief that in the producing of these subjects they have struck themes that will have a wide wave of popularity. Each is dissimilar from the other and each has its separate peculiar appeal to the theater going people of the world.

The Kino Publicity Ltd. is recognized as one of the foremost powers in the motion picture industry in Europe. Its aim has always been toward the better class of productions and its achievements have accordingly been of the higher grade.

Mr. Anderson is a man of keen perception whose judgment in the past has proven a splendid asset to his company and it is his belief that he has returned to his country with a valuable acquisition for his organization in the pictures he has purchased from the Raver Film Corporation.

At the recent trade showing of several of these subjects they were received with considerable enthusiasm and commended by the trades people present as productions of a nature that should leave a wide wake of satisfaction behind them wherever shown. They already possess the popularity necessary for pictures in the well known names they have connected with them.

Each one was made by men well versed in the craft of motion picture building, men that have had wide experience in the direction of motion pictures for the past number of years. Each one has specialized in his particular line of picture making and knows thoroughly the things necessary to make a successful photoplay from both the market and public standpoint.

It is Mr. Anderson's intention to launch these pictures in the very best London theaters for their initial showing and it is his anticipation that they will be accorded the appreciation and attain the success that subjects of their merit deserve.

"BATTLE CRY OF PEACE" WELCOMED IN CANADA.

"The Battle Cry of Peace" is aiding recruiting in Canada. It made a tremendous impression at Toronto. The chief recruiting officer of the Province of Ontario made a speech indorsing it after viewing it in a private exhibition. The 83d Battalion, C. E. F., attended the showing of the picture en masse at the Strand Theater.

T. L. Church, the mayor of Toronto, issued a letter to the citizens of that city indorsing the picture and urging them to see it. Mayor Church said:

"This picture, although its warning is primarily directed to the United States, cannot be viewed by any true Canadian without arousing in his breast an intense and burning indignation of the wrong suffered by hapless Belgium and at the same time an intense desire to serve the cause of his own King and country. The incidents depicted in this picture are a reproduction of what actually happened in Belgium. It is only preparedness and power behind preparedness that can avert such a thing from our own loved Country."

"Gloria's Romance"—May 22

George Kleine's Billie Burke Picture To Appear on That Date—Story by Mr. and Mrs. Rupert Hughes.

MAY 22nd has been selected as the release date for the first chapter of the new motion picture novel by Mr. and Mrs. Rupert Hughes, in which the international stage favorite, Billie Burke, is to play the stellar role. The title chosen for the new screen novel is "Gloria's Romance" and the story, as already announced, is to be a society drama in twenty feature chapters. Miss Burke will appear as Gloria Stafford, a wealthy society girl, and will wear gowns especially designed for her by Henri Bendel and Lucile.

The film production is already well under way at the Kleine studios in New York City, the company having returned from Palm Beach, where many of the exteriors were taken amid the wealth and gayety of that famous resort, as well as in the celebrated Everglades located in the same vicinity.

George Kleine, the man responsible for the film production, is sparing no money to make "Gloria's Romance" the most elaborate motion picture novel ever presented and the authors of the story, Mr. and Mrs. Rupert Hughes, have been given carte blanche in arranging the incidents of their story amid surroundings befitting such a tale.

Mr. Hughes, who is known and admired by readers of Cosmopolitan Magazine, the Saturday Evening Post, the Red Book and other periodicals in which his stories have appeared, has time and again in the past shown his skill in reading the public's pulse and appealing to its likes, so that this, his latest story, has been written around a "sure fire" theme. It is a society play that involves every day incidents in the life of a society girl. Its heroine, Gloria Stafford, is of a vivacious type, youthful and hoydenish at times, but always sweet and charming. And surely there is no star better fitted to portray such a part than Miss Burke.

The new film novel will not be a play that will depend for its success upon any other feature than its literary quality, for both Mr. Kleine, the producer, and the authors are determined that, from the start, the picture must present life as it is—that the situations must be logical. Surely hundreds of thousands of persons can be interested in a good play of modern society life and their attention can be gained and held by a sensible theme such as charactĕrizes the best productions of the speaking stage. With the stellar role in the hands of so bewitching a person as Billie Burke, with a supporting cast headed by Henry Kolker, and with a director of the caliber of Walter Edwin, exhibitors may be sure that an offering far out of the ordinary is being prepared for their patrons.

Kleine exchanges throughout the country have already been flooded with applications for early bookings on the latest screen novel, and now that both title and initial release date have been determined upon, it is sure that scores of other requests for an early showing of the film will be made.

Metro Begins Newspaper Campaign

Lee-Jones, Inc., of Chicago to Place Advertising in 500 Cities Regularly for 12 Months—$250,000 Involved.

THE nation wide advertising campaign in daily newspapers which was announced by the Metro Pictures Corporation after its annual meeting a few weeks ago will begin in the first week in April and contracts have been signed with the Lee-Jones agency of Chicago for the placing of the entire business.

It will begin simultaneously in 500 cities and will continue for a year. The appropriation approximates $250,000 for newspaper space alone.

The contracts signed by President Richard A. Rowland on behalf of Metro and by O. J. Gunnell, on behalf of the Lee-Jones provide that the agency will work under the direction of Metro's publicity department and in conjunction with the Metro exchanges throughout the United States.

The advertising will continue regularly and large amounts of space have been contracted for in a chain of newspapers reaching from coast to coast. Metro's advertising has been the subject of enthusiastic comment since last August, at which time a series of inserts in color were inaugurated in the important journals of the trade.

DOUGLAS AT LONG BEACH.

W. A. S. Douglas, director of production for Pathe, is now at the Balboa studios in Long Beach, California, supervising the production of an important release for the Pathe program.

Directors Figure in Coincidence

Maurice Tourneur in Producing "The Hand of Peril" and John Ince Making "The Struggle" Start Pictures in Same Day and Return Completed Prints in Same Hour.

MAURICE TOURNEUR, the noted producer of the Paragon Corporation, and John Ince, one of the Equitable stellar producing lights, were handed scenarios on the same day. That is, Tourneur was given the completed scenario of Arthur Stringer's "The Hand of Peril" and John Ince was given Harry Chandlee's fictional document, "The Struggle." This was on January 23. These two

Scene from "The Hand of Peril" (Equitable).

subjects were announced for release March 27, which allowed practically nine weeks for the completion of the stories.

"The Struggle" locale called for tropical atmospheric detail; "The Hand of Peril" is an underworld tale calling for the construction of many mechanical contrivances, such as are always described in Arthur Stringer's detective stories.

John Ince and his company, headed by Frank Sheridan, Arthur Ashley and Ethel Grey Terry, left for Miami, Florida, on January 26, and upon arrival there chartered the steamer "Miami," and set sail for Manaos, Brazil, an eight day sail across the Gulf of Mexico, through the Caribbean Sea and up the mighty Amazon River. At Manaos, Brazil, John Ince secured license from the Brazilian Federal Government, through Dr. Oswald Cruz, for the use of the leper colony,

Scene from "The Struggle."

"Lazarette," which lies just off of Manaos, a small island two miles out, in the center of the Amazon.

Maurice Tourneur's story called for the construction of a complete nine-room house with the surface removed so that the action could be shown in the nine rooms, simultaneously. It called for the construction of special mechanical devices, such as stereopticon X-rays, panel houses, secret passages, through which a camera might trail the action, and lastly the reconstruction complete of an abandoned pier in South Brooklyn. The Ince picture required four rooms, a saloon, a companionway, smoking and dining room of an ocean liner, which had to be constructed in the cabinet-making quarters of the Flushing studio, transported by water to Manaos and built in dry dock there.

A week was lost at Manaos securing permission from the red tape Federal Government of the Latin Republic, before consent was given to photograph the interior of the Leper hospital. Tourneur lost nearly a week sending representatives to Washington to secure permission to photograph several counterfeit plates which he had borrowed from his friend, W. J. Burns, and thus while Ince worked in tropical America, Tourneur labored incessantly in South Brooklyn. A typical West Indies typhoon kept Ince and his company indoors on the island of Sabor Rock, and the storm of February 21 necessitated Tourneur's company remaining idle three days.

Thus it will be seen that the two directors lost practically the same number of working days and on March 19 the completed negative of "The Struggle" was received at the World Film offices, and forty-five minutes later Mr. Lichtig of the Paragon brought the completed negative of "The Hand of Peril" to the Equitable offices. The difference of forty-five minutes was caused by the greater distance of the Paragon studios from the parent office. The two five-reel subjects were completed in seven weeks and five days actual working time and ten days of lost time credited to both directors through no fault of theirs.

The negatives were shipped from the studios at practically the same time and, strange to relate, each picture contains 307 individual scenes. "The Struggle" has one more title than "The Hand of Peril," while "The Hand of Peril" offsets this by having one more character introduced at the beginning.

Two Horsley Features Coming

Each Production Made on Big Scale and Played by Popular Casts.

AN ANALYTICAL survey of the David Horsley productions to be released during the month of April as Mutual Masterpictures, de luxe edition, draws the conclusion that in these offerings something exceptional in merit may be expected. This conclusion is natural, of course, in view of the fact that more than the customary amount of money spent for five reel subjects is invested in them.

The feature releases of the month from the Horsley studios are "The Leopard's Bride" and "The Conscience of John David," scheduled for distribution, respectively, April 13 and April 24.

The former production is of an Indian story by Theodosia Harris in which the author has succeeded in combining all the mediums of successful playwriting. Studio advices proclaim it the best effort to date of this writer, who has a large number of scenario successes to her credit.

An elaborate production has been given the play, which is enacted by an especially fine cast. The leading roles fall to Margaret Gibson and William Clifford, two popular artists, while the other principal parts are interpreted by such well known players as Brooklyn Keller, Nan Christy, Frederick Montague, Fred Goodwins, Edward Gordon and Paul Machette.

"The Conscience of John David" marks the reappearance of Crane Wilbur in another play of his own creation. In subject it is psychological. The treatment given the theme takes the story away from beaten paths and makes it of uncommon interest.

By reason of the locale, which for the most part of the picture is laid in the fashionable circles, pretentious mountings form an agreeable atmosphere. Mr. Wilbur has the titular role and is ably supported in the enactment of the story by Mae Gaston, Alice Rinaldo, Frederick Montague, John Oaker, Louis Durham and Francis Raymond.

With these provisions "The Leopard's Bride" and "The Conscience of John David" will undoubtedly register as successes.

MABEL TALIAFERRO IN NEW METRO PICTURE.

Miss Mabel Taliaferro has just concluded work on "Her Great Price," which the Rolfe Photoplays, Inc., made for the Metro program. Her next starring vehicle will be "The Snowbird." It is the first time that Miss Taliaferro has appeared in a story dealing with the northland, although she has played in almost everything, ranging from comedy to the Yeats Irish plays in Ireland. She is enthusiastic over "The Snowbird," aside from the novelty of working in the production.

At Leading Picture Theatres

Programs for the Week of March 27 at New York's Best Motion Picture Houses.

"Audrey" at the Strand.

PAULINE FREDERICK was the star of the Famous Players-Paramount Picture "Audrey," a screen version of the celebrated novel by Mary Johnson, adapted by Harriet Ford and E. F. Boddington, which was the main feature at the Strand theater last week. Robert Vignola directed "Audrey," in which Miss Frederick was supported by Charles Waldron, Margarete Christians, E. Fernandez, Helen Lindrith, Henry Hallam and Jack Clark.

An extremely interesting picture was a trip with Ray Knabenhue in his dirigible airship. These pictures were taken from the airship as it passed over beautiful California towns and country. Another unusual picture illustrated the manufacture of poisonous gases used by the Germans in the war. The Strand Topical Review contained newly arrived pictures from Mexico and the European battlefields. A new comedy and the Pictograph were also shown.

The following soloists appeared; Katherine Gray, soprano; Helen Scholder, cellist, accompanied by Harriet Scholder, and Bruce Weyman, baritone.

Hazel Dawn at the Broadway.

"The Saleslady," a Famous-Players Paramount picture, with Hazel Dawn in the title role, was the leading attraction at the Broadway Theater last week. A New York department store is used for one of the settings, and Miss Dawn's celebrated violin also plays an important part in the drama. The star appeared as Helen Shirley, a country girl who comes to New York, finds employment as a clerk in a department store, and finally becomes a footlight favorite.

A two-reel comedy, the Broadway Weekly, a colored scenic and a cartoon completed the program.

Triangle Program at the Knickerbocker.

Frank Keenan and Mary Boland in "The Stepping Stone" were the principal attraction on the Triangle program last week. The Kay-Bee picture is a romance of middle age and Mr. Keenan has one of those strong character parts for which he is famous. The supporting company includes Robert McKim, Joseph Dowling, J. B. Sherry and Margaret Thompson.

"By Stock Delivery," is the title of the Keystone comedy on the program. Mack Swain, May Emory, Vin Moore, Marie Kiernan, Joe Lee, Ivy Crosthwaite, Bobby Dunn and Polly Moran complete the cast.

A visual visit to Bruges, nature studies and pictorial news of the world, were also on the bill. The soloists were Marie Maurell and Alfred De Manby.

Kick From Old Newspaperman

Objects To Amateurish Manner In Which Extracts From Newspapers Are Shown in Pictures.

Rochester, N. Y., March 23, 1916.

To the Editor Moving Picture World:

Those of us who like the "Movies" are greatly indebted to the producing companies for their zeal and expenditure in presenting their photoplays with such fidelity to detail as characterizes many of these productions. Beautiful homes, exquisite interiors, gorgeous dresses and other accessories are necessary to the atmosphere of some of these plays, while the squalid home, the shipwreck, the railroad collision and other scenes are most carefully presented apparently down to the last item of detail. Expectancy is more than satisfied by the staging of the best of these photoplays, and nothing has seemed too big or too exacting to baffle the fertile efforts of the producers.

There is one detail, however, wherein the producers—one and all alike, so far as my observation has gone—are not as careful as they seem to be about other things and wherein there is still room for improvement—that is if they would have their productions as true to life as possible. I refer to the way in which items from newspapers are reproduced. I assume that the producers are not and never have been journalists, for if they had had the slightest experience in regular routine newspaper work they would pay more attention to this detail than they do. I have seen many photo-dramas where these items from newspapers have been thrown on the screen, and all of them, to my best recollection have been crude, amateurish as to the English used, and so far from what any well-regulated newspaper would be expected to print, that it is a wonder someone has not called attention to it before now.

Now, every newspaper has a style of its own in the presenting of news. To see a page or part of a page from a paper like the New York Herald used and then to throw on the screen the assumed extract from this paper written in anything but journalistic terms, is amauterish, incongruous and sometimes laughable. If the Herald is used why not throw on the screen a news item written as it would be written in the Herald, with the same type for headlines and body matter as if it were an actual reproduction of something that had appeared in that paper? Most of the news items used, so far as I have been able to see, would be a disgrace to that most slip-shod country weekly in the country known to inner circles as the Podunk News. And how easy it would be to have this detail looked after by someone who knows how to do it right.

This may be a knock, but it is intended as a boost. Producers should be glad of any criticism or suggestion of this kind that will help along the illusion. A Queen Anne front never yet went with a Mary Ann back, and "Movie" newspaper extracts will fail to be convincing to me until they look and read like the real thing.

GEO. S. CRITTENDEN.

Edward Jose, Producer of "The Iron Claw"

EDWARD JOSE, who is producing Pathe's serial, "The Iron Claw," has had about as varied and extensive stage experience as any person in the business. As a motion picture actor Mr. Jose became very well known through his work in such pictures as Pathe's "The Stain," "The Corsair," "The Leech of Industry," and "The Taint," and through his work as co-star with Betty Nansen in the Fox pictures, 'The Celebrated Scandal" and "Anna Karenina." Mr. Jose then became a director for the Fox Company and made "The Resurrection." He also starred in "A Fool There Was," and showed his ability as a scenario writer by writing the script of "The Resurrection" from Tolstoi's work, and also the adaptation of "The Children of the Ghetto."

Edward Jose.

Returning to the Pathe Company as a producer he made the Gold Rooster features "The Beloved Vagabond," "Simon the Jester," "The Closing Net," and "Nedra." He then formed the Feature Film Corporation of which he is director in chief. The value of his name is recognized by the board of directors of that corporation to the extent that steps are now being taken to change the name of the company to the Edward Jose Feature Film Corporation.

Mr. Jose has taken out citizenship papers and will live in the United States for the rest of his life. At present he is making New York his home. With a large fund of interesting reminiscences at his command gathered in all parts of the world he is one of the most interesting of men to talk to, and as actor and producer his achievements justly entitle him to consideration as one of the ablest in the business.

Margaret Landis

MARGARET LANDIS, whose screen career covers but a little over a year, is making rapid strides to the front, and will be featured in the coming Knickerbocker Star Feature, "The Spell of the Knife," released on the General Film Program, April 21. Miss Landis will be seen in a heavier part than usual, and comes well up to the demands of the drama. Miss Landis is a Tennessee girl, and unlike many of the screen stars, has never been on the stage. The entrance of Miss Landis to the studio was due to a singular turn of fate. Being much interested in dancing but not expecting to make it her profession, her work came under the observation of Mr. H. M. Horkheimer, who, needing a fancy dancer for certain scenes in a feature production then on hand, secured Miss Landis. Her work was a gratifying surprise to all concerned, she was immediately retained, and thus began a meteroic career which has resulted in making her a screen star and a real favorite. Miss Landis will be remembered as being featured in the Knickerbocker Star Features, "Mismates" and "The Home-Breakers."

Margaret Landis.

Timely Bluebird Photoplays

"The Great Problem," Starring Violet Mersereau, Deals With Prison Reform—"The Yaqui," a Mexican Story.

BLUEBIRD Photoplays register another bulls-eye in timeliness of their subjects with the introduction of Violet Mersereau in "The Great Problem," released April 17. The question of prison reform, that is agitating public interest these days, is treated from a new angle in "The Great Problem." While Tom Brown of Auburn Penitentiary believes that a healthy environment after crime has been committed is the proper way to start the unfortunate on a new course of life, "The Great Problem" is based on the theory that it is environment previous to and during criminal development that causes nearly all crime.

General Manager M. H. Hoffman, of Bluebird, seems to have awaited the most opportune time for releasing this subject. The trial of Warden-on-Vacation Osborne will fill the newspapers with an abundance of material on the subject of penology just about the time "The Great Problem" will get into circulation, giving exhibitors a considerable advantage in capitalizing public interest.

The release of "The Yaqui" just when the Mexican situation came to precipitate culmination in the campaign against Francisco Villa was another piece of good fortune both for Bluebird and for exhibitors. As "The Yaqui" was photographed on Mexican soil, within a couple of hundred miles of the raided town of Columbus, New Mexico, there is authenticity in its topography and in the battle scenes which employed real Mexican soldiers in the photoplay.

"The Great Problem" was written by Rex Ingram with Violet Mersereau in mind for the leading role. Mr. Ingram also directed the production and it contains some of the most realistic and faithful reproduction of slums ever pictured for the screen. Miss Mersereau makes her first appearance as a Bluebird star under most favorable auspices, for there is opportunity in "The Great Problem" for abundant display of her talents both as a comedienne and an emotional actress in the widely varying scenes as the story unfolds.

PEARL WHITE SENDS CHECK TO ACTORS' FUND.

Pearl White, one of the best known stars of the film world, has been added to the roll of honor of the individual contributors toward the half million dollars to be raised through the Motion Picture Campaign for the Actors' Fund before May 15 as a permanent endowment for the Actors Home on Staten Island. Her check was for $100.

GEM THEATER, DURANGO, COLO.

The photograph below shows the Gem theater of Durango, Colo., playing George Kleine's "Spartacus" in spite of a wall of snow surrounding the town, fifty feet high. It is one of the deepest falls recorded in Colorado, completely

Gem Theater, Durango.

shutting off connection with the outside world. H. H. Buckwalter, the George Kleine representative in Denver, has an arrangement in Durango and other towns which in case of land slides, snow blockades, etc., the various Kleine customers exchange film. This has greatly simplified the change of program question,

Edgar Lewis

EDGAR LEWIS, one of America's best known photoplay directors, who joined the Lubin Company of Philadelphia a few months ago to produce special features for the Vitagraph-Lubin-Selig-Essanay program, has had a remarkable career and greatly deserves the success he has achieved as he has overcome many difficulties which would have staggered a less persevering man. Shanghaied to England when but a small boy, he worked at every conceivable job from doing chores with a circus to waiting on tables, and in fact did anything and everything always with one end in view, and that being to become connected with some kind hearted theatrical man who would give him a chance on the stage. His ambitions were finally realized and he rose until he became recognized as one of the most clever stage directors in the profession.

Edgar Lewis.

Starting his picture career with the Solax Company, Mr. Lewis made his first picture and he admits it was bad, very bad. But Madame Blache, head of the company, gave him encouragement by remarking that "he showed occasional illuminating moments," so he persevered and since then his rise has been nothing short of phenomenal. He was with the Reliance Company for about one year and a half and left only when Mr. Griffith went to the coast. Since that time Mr. Lewis has made nothing but multiple reel features and within the past twelve months has made in quick succession "The Littlest Rebel," "Northern Lights," "Captain Swift," "The Thief," "Samson," "A Gilded Fool," "The Plunderer," "The Nigger or New Governor," "The Bondman," "The Great Divide," and "Souls in Bondage." Each of these plays has been pronounced artistic and financial successes. Many were made for the Fox Film Corporation and starring William Farnum. At the present time Mr. Lewis is under the Lubin banner with a long time contract and what the future will bring forth can only be judged by noting his past efforts.

CHARLES A. TAYLOR WITH METRO.

Charles A. Taylor, a gifted and prolific playwright, who has written more than fifty successful plays, including "Yosemite" and "Held for Ransom," has joined the Metro scenario staff, and will devote his talents exclusively writing for that company. Besides his numerous personal successes on the speaking stage, Mr. Taylor is responsible for the success of a host of other plays. With his fertile imagination and remarkable ingenuity he has been able to suggest and direct startling big scenes for other dramatists, making sensational hits out of plays that otherwise would have been failures. Many prominent playwrights admit that their early success was due to Mr. Taylor.

Among the first works of Mr. Taylor on the screen for the Metro Company are "A Corner in Cotton," in which Marguerite Snow is starred, and "What Will People Say?" with Mme. Petrova in the stellar role. He has also served in an advisory capacity in the making of other Metro plays.

CLARA WHIPPLE A STAR.

Clara Whipple, who made her debut with the Equitable Motion Pictures Corporation in "A Daughter of the Sea" and who was later seen in Roy L. McCardell's "The Question," has been elevated from a featured player to stardom. If ever hard work and an absolute faithfulness to the "job in hand" earned reward, the efforts of pretty Clara Whipple with the Equitable Company has done that very thing, for on April 3 she will be seen as co-star with John Mason.

Selznick Branches Out

Organizes Distributing Company to Handle Clara Kimball Young Features—Will Abandon Present Contract System.

THE organization this week of the Lewis J. Selznick Productions, Incorporated, dispels any lingering doubt as to the manner in which the features to be produced by the Clara Kimball Young Film Corporation are to be distributed. The announcement is of even greater interest to the motion picture industry in that it embodies the first intimation of the ambitious plans formulated by Mr. Selznick to build a great system of exchanges and enlarge his field of activities.

Lewis J. Selznick Productions, Inc., is the result of its founder's recent trip to Cleveland, Ohio. It is the beginning of a chain of exchanges that will embrace every big city in the country and through which all pictures produced by Miss Young after July 15th will be handled. By the time the first of the Clara Kimball Young Film Corporation pictures is ready for release in October, the Selznick exchanges will be in active operation and will have exclusive control of these universally demanded features.

In addition to the pictures of Miss Young, the Selznick Productions will include the annual output of a number of the most successful film stars. Each of these will be distributed as a separate proposition. The exhibitor will be able to book the C. K. Y. features by themselves or the pictures of any of the other stars they may choose.

This is a direct departure from the customary contract system of booking and in explaining it Mr. Selznick had this to say.

"I have been accused of being the founder of the present contract system. I don't claim this honor, but I plead guilty to having developed the system to its present form. And now I frankly admit that I see where the contract system is all wrong, that it works against the interest of the exhibitor, and I am determined to adopt revolutionary methods of reform in conducting the Selznick's Productions.

"As the contract system works today, the exhibitor must buy gold, silver, brass and tin at the same price. The producer lumps all these metals together and to get the gold the exhibitor must buy the tin as well. In other words, under the present system the exhibitor in order to get features like the Clara Kimball Young pictures must also book a lot of pictorial junk that does not draw a dollar to his box office. That this is unfair to the exhibitor anyone can see at a glance.

"My new system will be this. The Selznick exchanges will handle the Clara Kimball Young pictures as a group. They will be sold at a price commensurate with their box office value. The Selznick exchanges will also control the annual series of pictures of other stars. Each of these can be obtained by the exhibitor as a separate and distinct proposition and at various prices, arranged according to the actual value of the pictures.

"I realize that in taking this step I am going directly contrary to the system I developed during the past two years, but I also realize that I was on the wrong track before. The new plan, revolutionary as it may be, will work to the advantage of the exhibitor and I know that unless I can make an exhibitor a success I shall be a failure."

SAN ANTONIO CONTRIBUTES TO ACTORS' FUND.

With the entire force represented in the contribution, the studio of the Vitagraph Players at San Antonio, Texas, has sent a check for $109 to Samuel Goldfish, chairman of the executive committee in New York for the Motion Picture Campaign for the Actors' Fund.

The contributors include: Theodore Marston, Charles Richman, Joseph Kilgour, Ben. N. Hirsh, Edwin Lee, Arthur Rankin Davenport, W. A. Ross, Charles Wellesly, Fred H. James, Edward M. Kane, Dorothy Kelly, Ned Finley, Arline Pretty, A. Lloyd Loeb, L. F. Lonsdale, Walter McComb, Jr., E. R. Jersey, H. D. Thomason, William Dunn, Wm, Johnson, R. J. Partschmum.

PATON'S WOODEN WEDDING.

The Universal ball, in its bringing out of Big U Eastern stars, had little on the recently celebrated wooden wedding anniversary of Stuart Paton, director of Florence Lawrence. Between scenes in the production of "Elusive Isabel," the first of the Lawrence "return" features, Mr. Paton managed to arrange for a celebration befitting the dignity of an old married couple of five years' standing. Every Eastern Universal star not working out of town was on hand at the Paton residence on Morningside Drive, New York, on the red-letter night.

Raymond B. West

RAYMOND B. WEST, Thomas Ince's star director, right-hand man and photographic wizard, is credited out in Santa Monica canyon with the major part of the production of "He Who Returned," the big twelve-reel N. Y. M. P. feature which is expected to create a greater sensation upon its release in the near future than did "The Birth of a Nation."

Although only just turned thirty years old, West is Ince's most valued director. He writes many of his own scenarios, designs his own sets, figures out his own effects, directs with his agile feet while he turns the crank of the old moving picture camera with which he has filmed a million feet of picture plays and then turns in, in a pinch, develops his film, dries and prints it, cuts it to suit himself and writes in his own titles. West is known out on the coast as a "jack of all trades" in so far as moving pictures are concerned.

Raymond B. West.

West started with the New York Motion Picture Corporation in 1907 as a prop man. He had not been long on the job when he was transferred to the scenic department. When it was learned that he was a crack still photographer West was put to work behind a view camera. He then began to tinker with a movie camera, obtained promotion to the job of assistant movie cameraman and not long afterward became a full fledged cameraman. Soon afterward he was made assistant director and then director with his own company. About this time Tom Ince began to sit up and take notice of West, for the youngest director in his employ was a young man of ideas and initiative.

"He Who Returned" is West's masterpiece, but his fame as a producer does not depend solely upon the big feature. West directed George Beban in "The Sign of the Rose," "Rumplestiltskin," the specacular romance, Bessie Barriscale in "The Cup of Life," and "The Mating," all the spectacular effects in "The Wrath of the Gods," in addition to the following N. Y. M. P. feature productions: "The Child of War," "From the Shadows," "The Sea Dog," "A Barrier Royal," "The Circle of Fate," "The Right to D[illegible]," "Banzai," "In the Cow Country," "The Heart of a Crook," "The Defaulter," "A True Believer," "The Golden Goose," "The Rightful Heir," "The Squire's Son," "The Wearing of the Green," "Widow Maloney's Faith," "The Flotsam," "The Banshee," "The Ghost," "Mario," "A Highland Romance," "The Heart of Kathleen,' "The City," "Mother Hulda," "The Filly," "The Girl That Might Have Been,' "The Mystery of the Wooden Leg," "A Romance of the Sawdust Ring," and numerous one-reelers too numerous to mention.

"He Who Returns," his latest picture, took six months to make. The massive multiple reeler required 121,000 feet of raw stock which was exposed and cut to 12,000 feet in its final form. One set cost $35,000 and required thirty carloads of lumber and $4,000 worth of glass besides tons and tons of cement in its construction. The picture is designed to demonstrate the utter futility of war and its spectacular effects are said to excel "Cabiria," and "The Birth of a Nation."

NIGH TO STAR WITH MARGUERITE SNOW.

William Nigh, Metro's versatile director, announces that his next production will be a five part feature called "Cassidy." Mr. Nigh will not only direct this production, but will be starred in it, besides being the author of the story. Marguerite Snow, the charming and gifted artist, will be co-starred with Mr. Nigh in "Cassidy."

H. H McCollum

WITH the exception of Harry Watson himself, probably no figure in George Kleine's "The Mishaps of Musty Suffer" has attracted more attention than H. H. McCollum. In the Kleine studios he is generally regarded as one of the best all-around character men in the business. Successful character men are usually first-class make-up artists, and this is not the least of McCollum's endowments. To his credit in "The Mishaps of Musty Suffer" he already has fifteen different roles ranging from a silk-hatted "Ham" actor to the Wild Man in an amusement arcade. His versatility and inventive genius have been largely used by Producer Myll in providing ideas for the various episodes of the series.

H. H. McCollum.

McCollum is remembered for two splendid years with Charles Frohman in two of the most prosperous Frohman productions of the past decade, "Fires of Fate" and "The Speckled Band," in both of which McCollum acquitted himself with high honors. Then followed two years more under the David Belasco management in "The Drums of Oude." This was followed by another lengthy period with "The Man Inside." McCollum, shortly before his engagement by George Kleine, had spent a year with Henry B. Harris in the New York production of "The Arab."

Captain Robert McGraw

WITH an empty sleeve, a tribute to the marksmanship of a sniper in France, Captain Robert McGraw, of the King's Own, arrived in New York a few weeks ago. Captain McGraw was turned down when he applied to be again assigned to service in the army. "They want only whole ones over there now," is his terse way of putting it. The captain, finding business opportunities much restricted in England, came to the United States in the hope of making an alliance with a motion picture concern, believing his knowledge of stage and picture work as well as his military training, and especially the latter, should prove a combination that will give value to his services.

Captain Robert McGraw.

The captain served through the South African war, being wounded and invalided home. It was an expanding bullet that knocked him down. After the operation and while on his way to England it was discovered another operation was necessary. The exploring surgeon informed him, after he had extracted the casing of the bullet which had escaped the probe of the original surgeon, that while a part of his appendix had been removed by the entering bullet he had taken the opportunity of removing the remainder.

At the outbreak of hostilities in 1914 the captain rejoined his regiment and on November 30 crossed the Channel. After a wait of seven days in Havre the regiment was sent to the front. On December 12, after having been in the Armentieres trenches scarcely twenty-four hours, the captain started for the firing line without taking the precaution of passing through the communicating trenches. Out in the open he was an easy mark for a sniper behind a hayrick. It was another expanding bullet this time, too, and it caught him just above the left elbow. Gangrene, in the germs of which the soil of Northern France is so prolific, developed. The captain was a year in the hospital and seven times was operated on.

Captain McGraw was for four years on the legitimate stage and also had had experience in picture work. He has a striking personality and physique—and is a good man to "meet up with."

Mabel Normand in Wider Field

AS frequently rumored within the last few months, Mabel Normand, the "Keystone Girl," is to have a wider field of motion picture activity. This is the announcement from the offices of the Triangle Film Corporation, with which she has recently signed a new contract. She is to be a star in comedy drama. A director all her own will select plays for her, and it is said that the first will follow the lines of "Peggy," in which Billie Burke made her film debut under the direction of Thomas H. Ince.

Mabel Normand.

Whether Miss Normand will make her first picture in this brand new field in the East or on the Coast has not yet been determined. She is now in New York resting after strenuous Keystone activities.

Outside of Miss Normand's personal ambition to make the change to the larger sphere three reasons are given by the Triangle in its announcement of the new move. It is held that her dramatic ability has burst the bounds of Keystone comedy; that she is too good a comedienne to be allowed to get away from that field entirely; and that she undoubtedly has a large personal following of film lovers who will be eager to see her in productions that afford more scope for her talents.

It is true of Miss Normand that, despite her funmaking penchant and her willingness to risk her life if necessary to get the desired effects, there has always been a distinct appeal to her work apart from the laugh or the thrill. There has always been drama in her comedy, and it seems not unreasonable to assume that there will always be comedy in her drama. After four years at Keystone she is looking forward with unbounded enthusiasm to her new work.

AUSTRALASIAN FILMS, LTD., IN NEW OFFICES.

Millard Johnson, manager of the New York office of the Australasian Films, Ltd., announces the removal of his office from 15 West 26th street, to 729 Seventh avenue. Mr. Johnson is the American purchasing agent for the Australian Company, and is considered one of the best judges of motion pictures in America.

AGNES EGAN COBB BACK FROM WESTERN TRIP.

With a record of six big cities in ten days Agnes Egan Cobb, representative of the Claridge Film Corporation, has returned from a whirlwind trip to the principal western cities in the interest of Claridge pictures. Miss Cobb reports business good and that she had "a perfectly lovely time."

BURTON KING STARTS NEW METRO PICTURE.

Burton King, who has just finished the five-part Metro picture "Souls Aflame," started on Monday, March 27, on another five-part feature with Edmund Breese in the leading role. Harry Revier has joined the Popular Plays and Players Company and is working on a five-part production.

Spokes from the Hub

By Marion Howard.

A FILM worth while is "Kennedy Square." It is clean, superbly acted throughout, thoughtfully staged; picturing the sunny South in every detail. I have not seen a better adaption this season, or better team work. Then, too, it starts right in mentioning the late author, F. Hopkinson Smith, and his work as constructor, notably the foundation for the Liberty Statue at the entrance to New York Harbor, and which made an effective slide. Among other "stills" shown was the old home of Edgar Allen Poe. But the play itself struck a high note, and was enjoyed by the most representative audience seen at a film theater in the Hub. The new Fenway is a winner, the program delightfully varied, with short stories, unusually good music (orchestral and organ), and an atmosphere of refinement most conspicuous. To go back to this play of plays: Has there been a finer interpretation of a lovable old Southern gentleman than Charles Kent is giving? He seems made for the part, and Antonio Moreno fills the eye as a manly chap, with a compelling personality. Little Muriel Ostriche was dainty as Kate. Near me sat Mrs. Arthur Godfrey, better known to theatergoers as Gertrude Hitz, who, until her marriage last year, was the youngest leading woman on the American stage when supporting William Hodge. She is an ardent fan, and makes up jolly parties for the Fenway theater, so accessible to Back Bay people. Mrs. Godfrey is doing good missionary work for the silent drama.

* * *

Photoplaygoers are indebted to Stanley Sumner for giving reissues, especially those directed by David Griffith. The other day we saw for the first time "The Lady and the Mouse." It was wholesome, and, like good plays, the ever-changing public likes "repeats" of this sort; furthermore, all of us were not attending the picture houses to any extent when these were first presented, so they are new in a way. That day we saw "Vultures of Society," and it is some film, directed by that finished actor, E. H. Calvert, who has quite a part in it. Lillian Drew we liked, and the portrayal of conditions all around us was not overdone. Ernest Maupin, despite his queer whiskers, did good work. The settings were unusually rich, and great attention was paid to detail. While the play disclosed various forms of immorality and crime, there was not a scene that jarred, so well was the varnish laid. It is most pretentious and ought to draw. There was a delicious short subject on the program, "Virtue Triumphant," a Selig gem, with Fritzie Brunette and also Jack Pickford in his best part seen here, for the young man is quite a hero and has much to do.

* * *

The Exeter on Sundays calls out a large class of patrons, including the middle-aged and elderly, because Mrs. Ayer is sure to give them what they like best—clean, amusing, educational, and always with a good five-reeler like "The Little Mademoiselle," a World film, with dainty Vivian Martin and that clever actor, Arthur Ashley. In the play he had offended his father by not sticking to Greek verbs and the like at college, preferring mechanics. As the story goes on, we find one benefit resulting from college studies, for when the little heroine is lost and finds refuge in a village she is further helpless, not knowing English. Enter the college man who came to her rescue when she says "Parle vous Francaise?" Their many adventures before both are restored to civilization and respective families are many and worth recalling. On the same program was "The Man in the Sombrero," evidently an old release, but well worth repeating. Harold Lockwood and May Allison are some pair, and the play was novel, picturing Lockwood in parts he best enjoys. We look to see him in still better plays. I do not like reptiles, but did manage to gaze upon some films showing lizards which were colored and not so repulsive. Following this came "A Clever Collie's Comeback," put on by the Falstaff Company, and quite remarkable, showing the possibilities in training intelligent animals like those shown in this picture. There was applause in plenty.

* * *

No wonder "Poor Little Peppina" is playing to overflow houses everywhere, for it is an unusual piece of work and gives Mary Pickford opportunities for showing her versatility. The Italian atmosphere is compelling and there are so many delightful side bits to enjoy. Our old friend, Edwin Mordant, again makes good, and I like to see Jack Pickford playing with his sister. When he took the scissors to clip her curls, a murmur of disapproval was heard, one young girl with hair dressed a la Mary saying, "Ain't that fierce, for it will take an awful long time to grow them curls. Guess I know—I was two years raising mine." I explained that she saw only one cut off, and more than likely that was false or one which could be spared for the sake of the play. Kate Jordan, the author, and Sidney Olcutt, the director, deserve more than passing praise for their joint work. Mary Pickford eating spaghetti, Italian fashion, was a sight, but it was not necessary for the man behind the screen to introduce gurgling sounds or any other during a performance of the silent drama. It is cheap claptrap and should be roundly condemned by the Paramount and public generally.

* * *

Miss Anita Stewart is the latest Vitagraph star to join the Film Club here, and is a very welcome addition. The Hub is looking forward to a reissue of "The Christian," with Earle Williams as the star, and the club will turn out in large numbers, he being a member. At the last meeting, a bureau was established for scenario writers of plays for children, there being a demand for suitable stories for special matinees. Another matter for action was an appeal to theater managers to make an effort to control sundry nuisances like audible conversation, reading of titles, beating time to the music, humming the airs, etc. Accompanying the plea was a suggestion as to the wording of a slide to cover these nuisances, putting the request on the shoulders of patrons. As seats are not numbered as at the speaking play, why not move along as in church? I am continually annoyed by six or more persons rising in front to let someone pass, thereby cutting off the view of the screen when it would be more courteous and less troublesome to move along a peg.

* * *

The Hub had a visitor the other day in Marguerite Snow, who made a personal appearance at two theaters running the Metro's "A Corner in Cotton." In addition to making a hit with the house, she met new friends and received social attention. Miss Snow is a member of the Film Club.

* * *

"Springtime" is the fool name given a long subject for Sundays. It has no bearing on the play itself, and the outdoor scenes were more like midsummer than spring. Florence Nash, the Aggie of "The Unwritten Law," was the star, but she failed to register and her forced smile indicated screen fright. Then, too, she has a bad habit of toeing in, which is fatal these days of short skirts. The spectacle of a young girl, supposedly moral, chasing a man whom she had known less than an hour, down a long road through woods, and on to the sea provoked only laughter with the audience, which finally became hysterical and would not take any situation seriously (which was the purpose of the dramatist). There were needless repetitions of letters shown, and the introduction of a lot of volunteers of a nondescript sort detracted greatly and made a burlesque of what might have been good work. I felt sorry for W. J. Tooker, that experienced actor who was superb in "The Fool's Revenge," and was glad he could not hear the derision caused by the play in spots. It was well staged and acted, but far-fetched and too long by three reels. We were regaled at the close with a slide stating that it had been passed by the Pennsylvania Board of Censors. Well, we wish they would confine such films to their own boundaries. Life Photo Films was responsible for this infliction.

* * *

Well, after all I have said to friends, fans, women's clubs and elsewhere about Marguerite Clark's films being absolutely clean and safe to take young folks to see, they have given her a play with the sex problem introduced and which does not fit at all, though young Courtleigh did the best he could with it, and his regeneration went well, leading to the happy ending. "Out of the Drifts" is splendidly staged, and the "snow stuff" is great, looking for all the world like Canadian wilds. There are some scenes which might as well be left out, but, happily, Miss Clark does not figure in them.

* * *

"New York" was excellent and ought to please all of us who love "dear old Broadway." Pathe has given us a stunning series of views, and Florence Reed has done nothing better in her film career. There were several thrillers, like the fall of a woman (intoxicated) down a long flight of stairs, resulting in her death; a murder, and other melodramatic scenes. The story, however, was good, the characterizing brilliant, especially the work of John Miltern as Oliver King. Ouida Bergere deserves all praise for the scenario, which discloses an intimate knowledge of high life in various phases in New York. That evening we saw "Gold Dust," an Essanay with John Cossar and Nell Craig. It had much in little as a short subject, and was a mighty interesting story.

Also on the program was a Kalem offering, "When Hubby Forgot," featuring Ethel Teare, somewhat of a newcomer here, in a little comedy, a satire on the forgetfulness of some "hubbies," and this was well done. We had the Drews in "Diplomatic Henry," and it was a big laugh, wholesome and a genuine comedy. To show the character of the program on one day we had Lubin's "The Dragoman," a splendid short story, with Arabian atmosphere, shifting to America. Then for other Vitagraph treats we had an episode of "The Strange Case of Mary Page" and Frank Daniels in "Mr. Jack Wins a Double-Cross," a neat little comedy, in which Kate Price is featured as a cook.

* * *

"God's Great Picture Book" is what a Cambridge clergyman calls the photoplays, which he advocates, even from his pulpit. I will tell you more about him next time after an interview. Isn't that a fine thing to call the films?

* * *

"Barbara Frietchie" ought to be a good seller everywhere, not only for the story worked out from the poem with which every child is or ought to be familiar, but for the acting and staging. So much has been said and so well that it remains for me to add, "Them's my sentiments, tew." Mary Miles Minter stands unique. Lucky Metro.

* * *

Fannie Ward has a winner in "For the Defense," put on at the Park by the Laskys. Strikes me this is her best work, though as a play it cannot compare with "The Cheat," one of her first efforts, and by the same author. The plot unfolds well and it shows Miss Ward's versatility rather better than ever. "Jack" Dean, Miss Ward's new husband, is the hero.

* * *

"To Have and to Hold" has atmosphere enough to carry it along with its settings of long ago and picturesque costuming. Again we see an ingenue in a leading part, who does not fill the bill at all. Mae Murray is dainty enough for "goody-goody" parts, but lacks experience sufficient to bring out the strong character of Lady Jocelyn Leigh as told of in the Mary Johnstone novel. Wallace Reid had the best part in the play, and stood out prominently, but why select an undersized young girl to play opposite? The Lasky Company is surely not "shy" on women who look the part, for I have seen many such in its pictures. Poor Wallace must find it tame after playing with "Jerry" Farrar in "Carmen" and Cleo Ridgeley in "The Golden Chance," etc.

* * *

"The Lure of Heart's Desire" is most pretentious in the settings—that is, there is a variety which called for strenuous work on the part of all concerned. Edmund Breese, whose name and face are known to all playgoers, certainly had stunts, but there was needless repetition, and it needs pruning. Adirondack scenery was used, but the dog sleds suggested Alaska sure, and did not the dogs register? The contrasting scenes, including a cabaret and gambling hell, were splendidly staged, but Evelyn Brent did the best work of all as the Indian girl.

VIOLA DANA JOINS METRO.

Viola Dana, one of the most winsome and accomplished young actresses in motion pictures, has signed a long time contract with the Metro Pictures Corporation, to be starred exclusively in Metro wonderplays. She has already begun work on her first production, which is as yet unnamed. Miss Dana has taken the studio floor space where Ethel Barrymore just completed "The Kiss of Hate," an early release on the Metro program. Miss Barrymore will be given other quarters for her next picture when she returns from a brief touring engagement on the road.

Until recently Miss Dana was the principal star of the Edison Film Company. Before she went into motion pictures she won an enviable place upon the speaking stage, her most notable starring role being in "The Poor Little Rich Girl," produced by David Belasco. This play had a successful run on Broadway and was presented in every city of any prominence in the United States and Canada.

After receiving an attractive offer from the Edison Company, Miss Dana decided to make one feature production as a personal experiment. This was "Molly, the Drummer Boy." It proved such a tremendous success wherever shown that she was induced to sign a contract for other features. Miss Dana was then starred in many notable features, among them "The Blind Fiddler," "The Slavey Student," "The Stone Heart," "The Stoning" and the role of Thelma in "The Portrait in the Attic," and "The Innocence of Ruth."

BRITISH NOTES

THE provision of the Chancellor of the Exchequer to include in the impending financial budget an additional impost upon the moving picture industry is a foregone conclusion. Definite statements now made show that the new tax will be solely a theater tax and will only affect the retailing section of the industry, the exhibitors. Henceforth, in common with theaters and music halls, a tax of one penny per head will be collected for every patron who pays for a seat at a moving picture show to the value of one shilling or under. Upon admissions above one shilling in value an impost of twopence will be charged. Although these amounts have been announced as the basis of the tax, it is not unlikely, as in the case of the film tax, that they may be revised. The majority of picture theaters in England possess no shilling seats and there is a strong opinion in the trade that ninepence will ultimately be fixed as the limit for the penny impost. The method of collecting the tax has not yet been announced; the many diverse courses open to the Government for its administration makes conjecture difficult. The existing amusement tax in France demands from the showman a charge of ten per cent. upon each paid admission. This impost is added by the showman to the usual price for tickets, so that the patron bears the burden, although the proprietor is responsible for its collection. There is considerable talk here of the tax being collected by means of adhesive stamps which the exhibitor would have to purchase in quantities from the post office and surcharge by this means each ticket issued to the necessary amount. A better scheme has been submitted by a Scottish manager which places no responsibilities upon the patron. This is for the installation in every theater of an automatic ticket-issuing machine which numbers and records every ticket issued. This would furnish the Government officials with an accurate monthly or quarterly return of takings as required and the tax could be paid by the exhibitor in very much the same manner that income tax is paid: by the production of the periodical returns, duly certified, at the office of the collector. It is too early to speak of any ultimate effect of the tax, probable or possible. One thing certain is that the Government cannot collect the exhibitors' money twice and much that is gained by the admission tax will find a set-off the first quarter day income tax assessments are due.

* * *

After a two days' hearing at Manchester Assizes, the case in which the National Film Agency sued the Chief Constable of Preston for libel and for damages for improperly prohibiting the exhibition of the film "Five Nights" was defeated.

* * *

The first American news film to open a special office in London is the Selig-Tribune News Reel. It is housed in Henrietta street, W. C., near Covent Garden market, in the offices of Curtis Brown, literary agents, and representatives of the Chicago Tribune. Suitable topical negatives and war negatives will be purchased at this end for shipment to the head office in Windyville. J. B. SUTCLIFFE.

BAGGOT COMPANY GOES SOUTH.

Henry Otto, director, King Baggot and a huge Universal company have left for Savannah, Ga., to take exterior scenes in "Half a Rogue," the Harold MacGrath story. Besides Baggot and Otto, of Universal note in the company are Clara Beyers, Ben Molter, Howard Crampton and Edna Hunter. Clara Beyers will play Katherine Galboner; Miss Hunter, Patty Bennington; and Mr. Baggot, Richard Warrington. Director Otto wrote the photoplay adaptation himself.

FRANK BORZAGE A DIRECTOR.

Frank Borzage will replace Thomas Chatterton as director of Mustang two-reel dramas produced by the American Film Company, Inc., at Santa Barbara.

Mr. Borzage's success in a large variety of roles has established his ability as an actor and director. He will play leads in his "Mustang" films opposite Vivian Rich, supported by Alfred Vosburgh and George Periolat.

Reviews of Current Productions

Exclusively by Our Own Staff

"The Woman's Law"

Gold Rooster Play of Excellent Quality Again Features Florence Reed—Produced by Arrow Film Corporation.

Reviewed by Margaret I. MacDonald.

MARAVENE THOMPSON'S novel has filmed well. The story is an unusual one, of which a very careful and artistic adaptation was made by Harvey Thew of the Motion Picture News, and Albert S. Le Vino. It has been delicately handled with its human side uppermost, its best situations have been played upon discreetly, and above all the psychology of the play has been well developed. In making the production the

Scene from "The Woman's Law" (Pathe).

director, Lawrence B. McGill, has paid special attention to the setting of the picture, which is not only elaborate but tasteful and pleasing.

The star of the production, Florence Reed, does what is expected of her. The role of Gail Orcutt, wife of the man who murders his friend in a quarrel over another woman, in her hands becomes a character of forceful outline, and Duncan McRae, playing a double role opposite her, does exceptional work. It is unusual that a more correct example of double exposure work, technically speaking, appears on the screen than in this production.

The story treats of how a wife whose husband has already lost her love through careless and we may say reckless living succeeds in shielding him from the law when after the murder of his friend he rushes home to hide behind the woman's skirts. Having aided in hiding, she goes to consult her friend, the district attorney, and on her way back, after discovering that the district attorney, although her friend, must do his duty, she comes across a man in the park who is the exact double of her husband. She takes the man, who, by-the-way, is mentally deranged home with her, passes him off as her husband to the authorities, who pronounce him insane and commit him to an asylum for the insane. Complications of course arise when the man recovers his mental equilibrium, but with all memory of the past blotted out. Gail, finding herself obliged to bring him home, gradually learns to love the man who firmly believes himself to be her husband. At the same time Orcutt, who has been in hiding nearby, hounds her for money and is shot one night in an attempt to depart from the house unseen, leaving the situation free and clear for a happy ending of the story.

A clever little boy actor figures in the production as the child of the Orcutts, and for the sake of whose future Gail Orcutt decides to rescue his father from being branded as a murderer.

"Hubby Puts One Over" is the title of a one-reel Joker comedy which Allen Curtis is staging at the Universal City studios. The story was written by Allen Curtis and will be produced with the regular Joker cast of Gale Henry, William Franey, Milburn Moranti and Lillian Peacock.

Biographs Ready for Release

"Paths That Crossed," a Three-Reel Production—"The Man Who Called After Dark," a Drama in Two Parts.

Reviewed by Lynde Denig.

IN "Paths That Crossed" Director J. Farrell Macdonald has made an acceptable picture, in which the plot is carefully developed to realize the best possibilities of a story introducing characters that have long been popular with writers of photoplays. The faithful wife, devoted to her daughter, is contrasted with the philandering husband, who becomes infatuated with an actress, deserts his family and soon tires of the extravagant woman, who for a time appeared so charming. This much of the story, filling about one reel, affords little opportunity for originality, but with the lapse of some fifteen years and the introduction of the second generation—the daughter of the pair who have separated and the son of an intimate friend—the plot becomes a bit more intricate.

Director Macdonald's choice of locations is to be commended, as is his handling of scenes on the stage of a theater and in a cabaret restaurant where two of the characters are brought together in an unconventional meeting. An involved situation is satisfactorily righted in the concluding reel, perhaps the most interesting of the three in point of rapid action and dramatic conflict. Charles Mailes as the husband, Adelaide Wood as the wife, Claire McDowell as her intimate friend, Vola Smith as the daughter, Jose Ruben as her admirer and Hazel Henderson as the actress responsible for the family rupture, comprise an entirely efficient cast.

"The Man Who Called After Dark" is a two-reel drama with a good plot that might have been presented in more convincing fashion. As it stands the picture seems a little too cut-and-dried, a little too conveniently arranged to carry the illusion of reality. After an ordinary opening, in which a young spend-

Scene from "The Man Who Called After Dark" (Biograph).

thrift is cast upon his own resources we come to the real idea of the story, an idea that cleverly handled would serve for an entertaining photoplay of even more than two reels. The youth, badly in need of funds, goes to the city editor of a paper in a town much exercised over a murder mystery, and suggests that interest may be kept alive if his reporters are given clues to the identity of the murderer. The plan being accepted, the boy plants the clues, all pointing to himself as the culprit, and at the trial the expected support of the editor is not forthcoming. Then the secret is revealed. The editor killed the man.

If Director Walter Coyle failed to impart the spark of life to this production, he at least introduced a suggestive idea. The cast is competent, with Jack Drumeir, Ivan Christy, Jack Mulhall, Vera Sisson and Gretchen Hartman in leading roles.

Mona Darkfeather in "None So Blind."

Captain Wilbert Melville, of the Lubin Studios in California, has written and produced a powerful three-act drama "None So Blind" in which Princess Mona Darkfeather makes her debut.

"The Bondman"

Hall Caine's Famous Story in a Fox Picture with William Farnum, Makes an Interesting Five-Reel Offering.

Reviewed by Hanford C. Judson.

THE story told by this picture from Hall Caine's "The Bondman" has a compelling quality that will make the offering popular with all kinds of spectators. It is a picture of heroism, devotion and self-sacrifice and it will stir and please. Edgar Lewis put the picture on for the Fox company and William Farnum takes the leading character in it, a double role of father and son. He is ably supported and there are no noticeable weak spots. The photography as projected in the Academy of Music in New York is, while adequately serviceable, not of the best. The central figures are clear; but the backgrounds in many of the scenes have a feathery lack of sharpness that now and then keeps one reminded of photography rather than of action.

There is a Saga like swing to it. Set in Iceland, with a few scenes on the Isle of Man, its hero (or both heroes; for in the second generation the son is like the father) is on the "Gritter the Outlaw" pattern, as though one of those tremendous men of the past had been born again into modern life. The date is about 1840.

An Iceland vagrant of marvelous strength attracts the daughter of the Danish governor of Iceland. She runs away with him and is cast off by her father. Her husband and her mother-in-law are not easy to live with. She is deserted and brings up a son. The vagrant comes to the Isle of Man and there is led into another marriage and has another son. Each of these in time learns his father's story and the picture interestingly handles the different actions in the situation of these two men with different characters and brought up differently. The love story is high grade and freshly interesting. Both men love the same woman and it is her influence that softens the hard nature of the older son, the Iceland man, though she marries the younger, the Isle of Man son. The growing humanity shown by these three as hard times and great troubles come upon them, till the great climax of the story, sets the closing of the picture on a high plain. It is certainly worth while seeing.

World Film Productions

"The Hand of Peril" Is Ingenious Melodrama—Some Stirring Scenes in "The Struggle."

Reviewed by Lynde Denig.

"The Hand of Peril."

THE Paragon Company's production of "The Hand of Peril" is a pleasant surprise. It is a story utilizing familiar material—government agents and counterfeiters—in an unfamiliar way, for which we may thank the author. Arthur Stringer and Director Maurice Tourneur, who, in turn, are indebted to House Peters and Ralph Delmore for vivid interpretations of the two most essential characters.

First attention goes to Director Tourneur for his revival of

Scene from "The Hand of Peril" (World-Paragon).

a method of staging used in early French pictures, but new to American productions and conspicuously serviceable in presenting a story of this description. At a crucial point in the action, where all of the characters are brought under the same roof, the director, to all appearances, removes the front wall of the house and allows the audience to follow the happenings in the hallways and rooms just as they occur. While one man enters the front door something else is transpiring on the two upper floors, altogether a strange effect, which contributes materially to an understanding of events during a critical fifteen minutes in the careers of the government agent and the counterfeiters.

Beyond this artistic device, "The Hand of Peril" offers a more than customarily tense melodramatic story, culminating in a brutally realistic fight between Mr. Peters as Kestner, the detective, and Ralph Delmore, as chief of the counterfeiters. Here, as in other parts of the picture, Director Tourneur was careful to provide something a bit out of the ordinary in settings. The two men meet in the ominous surroundings of a dingy, deserted wharf, just the location for the settlement of an uncompromising conflict, ending in the triumph of Kestner. Effective lighting contributes to the impressiveness of these scenes.

A slight love interest is carried in the development of an attachment between the detective and the counterfeiter's daughter, who abandons the profession she has mastered so completely. June Elvidge gives a satisfactory performance, as does Doris Sawyer in the character of an extremely hard young woman.

"The Struggle."

Certain points of this Equitable production, directed by John Ince, from a scenario by Harry Chandlee, are notably well handled, and in its entirety the picture is above the average.

Scene from "The Struggle" (World-Equitable).

It will be considerably more above the average if subsequent prints reveal sharper photography than that indicated in the sample copy shown reviewers; for the locations in a tropical country, at the seashore where the surf pounds over great rocks and in the cloisters of an old monastery, are picturesque to an unusual degree. Backgrounds of such natural attractiveness deserve the best of printing and toning to bring out their full value.

Scenes that are conspicuous because of their excellence, concern the torpedoing of a liner. Director Ince surpassed himself in presenting a sinking vessel, the overturning of lifeboats filled with passengers, the gradual flooding of the ship and the rescue of a woman when the water is knee-deep in her stateroom. Whether staged in a studio, or photographed at sea, there is no break in the illusion during this part of the production.

Having landed two of his principal characters on a desert island and a third in a monastery, the director utilizes a quantity of inviting locations as the plot advances along acceptable, if rather conventional, lines. Frank Sheridan plays Major Carew, an unselfish middle-aged army surgeon, who stands uncomplainingly by while the girl he loves gives herself to Dames, a junior officer of caddish propensities. All three are on the way to Manila when the ship is sunk and Carew saves Marjorie, whose husband drifts to shore and is rescued by kindly monks. Dames has lost his memory, also his evil nature, and leads a saintly life until Carew restores him to his former environment. The young officer suffers a sudden relapse to ill temper, finds that he has contracted leprosy and kills himself, thus opening the way for the marriage of Carew and the not unwilling widow.

Smoothly constructed and played with feeling by Mr. Sheridan, Arthur Ashley and Ethel Gray Terry, "The Struggle" becomes a thoroughly acceptable picture.

"John Needham's Double"

Tyrone Power Plays Dual Role in Excellent Production Made by the Smalleys for Bluebird Program.

Reviewed by Lynde Denig.

WITH "John Needham's Double" the Smalleys make another valuable contribution to the Bluebird program. Those who have followed the recent work of these very successful producers will recall "Hop, the Devil's Brew" and "The Flirt," both excellent pictures, but in no way superior to the latest offering, an adaptation of John Hatton's play, in which Tyrone Power gives a superb performance in the dual role of John Needham and Joseph Norbury.

Technically the production is practically flawless. Consider

the manner of unfolding the story and it is difficult to conceive any change that would better the smooth advancement of the plot; settings are in perfect taste for a photoplay requiring an English atmosphere; the photography, introducing many difficult double exposures, could not be improved, and the acting, notably of Mr. Power, who is on the screen most of the time, might well be studied by skeptics who deny the possibilities for adroit characterization in a motion picture performance. Added to all these virtues is the still more important one—a logical story that grips the attention.

It is no new experience to watch an actor playing two characters in the same production; but it is quite out of the ordinary to find a player giving such distinctly dissimilar impersonations as the John Needham and the Joseph Norbury of Mr. Power. As Needham he is a dissolute, ungovernable

Scene from "John Needham's Double" (Bluebird).

man [illegible] to check his [illegible] as the [illegible] sive. From his [illegible] Norbury, living [illegible] Mr. Power makes the spectator [illegible] the quality of the man, and in subsequent scenes, when the two meet, he is equally successful in emphasizing the contrasting natures. The picture is a triumph for the leading player, as it is for the Smalleys.

Good fortune remained with the producers in the selection of other members of the cast, including the youth appearing as the heir to the estate misappropriated by Needham. It happens that the actor playing Creighton when he reaches maturity, strongly resembles the boy seen in the opening scenes. Marie Walcamp makes a wholly attractive English girl as the daughter of Norbury. Olga Printzlau wrote the scenario.

"The Havoc"

A Domestic Photodrama by Essanay, Adapted from H. S. Sheldon's Play of That Title, With Gladys Hanson, Lewis S. Stone and Bryant Washburn in the Principal Roles.

Reviewed by James S. McQuade.

IN "The Havoc," a V-L-S-E subject by Essanay, founded on H. S. Sheldon's play of that name, we have a story based wholly on the "eternal triangle"—the wife, the husband and the other man. But don't shrug your shoulders in disappointment; for I can assure you—if my own impressions are worth anything—that your interest will gradually grow until it reaches the point of tenseness, and that without the aid of scenes that offend nice moral sensibilities.

It is really a triumph for a well-knit story and capable direction that this visualization of the infelicity of wedded life does not become prosy and tedious at the expense of interest. I was afraid in the opening scenes, where the characters and their environment were introduced, that prosiness would rule. This seemed only natural, because of the lack of action; but, just as soon as the "other man" began to show himself in his true colors, the mind at once became alert and prosiness fled. One becomes engrossed in the conflict between right and wrong, and this is soon intensified by the desire to see the wrongdoers punished, which is done in a most unusual way, in the end.

The "other man," who is a friend of the husband and a boarder in his home, is forced to marry the erring wife, after she has secured a divorce from her husband, with the understanding that the former husband shall be a boarder in their home and be considered a friend. The succeeding years reveal to the wife her mistake and her loss; for the man whom she preferred grew to suspect the husband whom he had wronged, and in a fine scene the latter denounces them both in the following words:

"You sneer at the laws of God and man, and above the havoc you create, flaunt the banner of your licentious creed, falsely termed philosophy! You expected her who sinned for you to sin against you, because you could conceive of no truth and no faith! You have wrought your own hell upon earth, and must live out your own damnation!"

This climax takes place at the end of the fourth reel, and at first I was impressed that it would have been best to let the story end there; but the fifth reel reveals the crowning punishment meted out the "other man," and this begets such satisfaction that one becomes resigned to the infraction of rules by the plot.

Gladys Hanson, an actress well known to the dramatic stage for talented work in heavy woman leads in Shakespearean drama with E. H. Sothern's company and in the support of Minnie Maddern Fiske, takes the part of the wife. To say that she takes it well would be too indefinite. In her hands the character has been thoroughly analyzed, and the composite created by her art introduced a woman, pleasing, earnest and thoughtful, but not deeply reflective. Had she possessed this quality and less of selfishness, she would have easily seen that her husband, busy with his overtime work during evenings, had no intention of slighting her, and still much less had permitted his love to grow cold. The same weakness exposed her to the wiles of the tempter and led to her downfall. His false philosophy, gleaned from the book "The Fall of Nora," could have been readily punctured by her woman's wit had she only, in mind's eye, put herself in her husband's place. Then selfishness would have been succeeded by altruism and her love would have been re-awakened, and the taking of the fatal step and the consequences would have been avoided.

Even when the die has been cast, the wife is such a novice in dissimulation that the veriest fool could have read her guilt both in face and action, on the night when her husband came home unexpectedly. Her natural honesty compelled it, although that honesty had been overcome by sophistry. But the more than veriest fool husband could see nothing until he espied a hat and an overcoat on a chair. And the tell-tale confusion of the wife as well as the blindness of the husband are both virtues in this instance, that of the husband being the result of a great enfolding love that placed his wife above suspicion. Lewis S. Stone in his portrayal of the husband has brought out this point very strongly, just as Miss Hanson has artfully shown the other point in favor of the wife.

Mr. Stone's conception of the husband is a fine one. The husband is as cool in a crisis as he is at the desk in his office. He is a complete master of himself, and is just as determined as he is cool. The strong contrast between the husband and the "other man," the latter most capably impersonated by Bryant Washburn is well brought out in the discovery scene, which is tremendously impressive. In this scene the "other man" says to the husband:

"See, how calmly you accept the situation! If you loved her as I do, you would kill me—perhaps both of us." To which the husband replies:

Scene from "The Havoc" (Essanay).

"I shall do as you say you would in my place, Mr. Philosopher, unless you can suggest something less conventional!"

And then the husband makes his terms.

The release was made March 20, through V-L-S-E, Inc.

"A Sister to Cain"

Three-Reel Lubin Melodrama of Stage Life, Written by Julian Louis Lamothe and Directed by Edward Sloman.

Reviewed by Edward Weitzel.

THE type of women that Julian Louis Lamothe depicts in "A Daughter of Cain," is found on the stage—and in other walks of life. Her doings are of small moment to the world at large, except that her sordid and distorted moral code often works harm to others and is a constant menace to the social fabric. No one familiar with the women who earn their daily bread on the stage, in the cabaret or at the artist's

studio, will deny that a goodly number of them share Benedict's creed. "The world is mine oyster!" But opening oysters is hard work, so they look about for one of the stronger sex to perform the operation, and to open a bottle of champagne at the same time.

Two lady grafters of this species are the principal characters in Mr. Lamothe's screen drama. They are dancers in the same company, and wise, after their kind. A young millionaire has very attractive qualities for them both. Yvonne—so one of the ladies is named—makes no effort to hide the fact, not even from Tom Marston, a newspaper reporter, who has fallen in love with the dancer. Iona, the other follower of Pavlowa, is more adroit at the shell game, and gives the gentleman of means the impression that she is the personification of all the virtues. As a consequence, he offers to marry her and take her to Europe on a wedding tour. But Yvonne prevents the consummation of the romance. Meeting Iona at a resort known as the Japanese Palace, Yvonne stabs her rival with a hat pin. This act puts her in the power of Hashiwa, the proprietor, and the almond-eyed gentleman agrees to get the supposed dead woman out of the way at the usual rates approved of by Sardou and his brother, dramatists of the French amative school. The millionaire is led to believe that Iona has thrown him over, and he sails for Europe alone. Reckoning day comes for Yvonne; but, the despised reporter, like all good men of his craft, is something of a detective. He obtains a clew as to the condition of affairs, and brings the police on the scene at the proper dramatic moment. Yvonne is saved, and Iona, a prisoner of the Japs, is set free. Her sense of gratitude, however, is swallowed up by her resentment against Yvonne for interfering with her wedding journey. The millionaire returns in time to hear Iona make some uncomplimentary remarks about himself and reveal her selfish interest in his ability to write checks. As a consequence, neither Daughter of the Dance becomes a prospective sojourner in Reno, the Blessed of the divorcee, and celebrated in song and satire.

Scene from "A Sister to Cain" (Lubin).

Although decidedly inferior to Julian Louis Lamothe's former contributions to the film drama, "A Sister to Cain" has been carefully and elaborately produced under the direction of Edward Sloman, and effectively acted by Helen Wolcott, Evelyn Page, Adelaide Bronti, George Routh, Benjamin Hopkins, Jay Morley, Allan Forrest and W. J. Spencer.

"The Two-Edged Sword"

Thoroughly Human Vitagraph Drama is Marked by Strong Characterizations—Edith Storey Starred.

Reviewed by Lynde Denig.

THAT indefinable quality that gives lifelikeness to a photoplay is found here in a marked degree, and because of it "The Two-Edged Sword" becomes an exceptionally appealing production. The acting of Edith Storey, Evart Overton and Josephine Earle has more than a little to do with the memorable impression left by these five reels, and the players are fortunate in having something worth while to work with in the scenario furnished by L. Case Russell and E. V. Brewster. It is a rare occurrence, indeed, to find a picture in which the story seems to be the logical, almost inevitable outcome of the characters, yet such is the result attained in this very carefully developed production.

Director George D. Baker avoided the appearance of haste in the advancement of his plot. He took the four chief characters—a novelist, his pleasure-loving wife, a perfectly unsophisticated farmer lad and the youth's devoted sister—and having given the audience an opportunity to understand the natures and aims of these actors in the little drama, permitted the story to grow. When Dorothy, the novelist's wife accompanies a friend on a summer vacation at a farm house, there is no effort to conceal the woman's intention. She is bored, she craves flattery and she concludes that the days may be enlivened by a harmless flirtation with Jed.

The strength of the picture during the first two reels does not lie in the situation, rather in the sincere manner of its presentation. Instead of a hasty, unconvincing conquest we see how the pretty woman, using countlesss feminine wiles, gradually arouses the love of the reluctant young farmer and then when the mischief has been wrought, when his awakened nature finds vent in a passionate kiss, we see how the trifler recoils from the genuine emotion which she inspired. A third character drawn with perfect detail is that of Jed's sister, who realizes what is happening and tries without avail to save her brother. After his suicide she devotes her life to avenging the wrong.

Miss Storey does not really become the leading figure in the picture until after Jed's death. In time she is employed as the novelist's secretary, her one purpose being to win the man's love that his wife may suffer. But in arousing emotion in Allen she also kindles her own feelings, hence the title, "The Two-Edged Sword." Long recognized for her ability in giving

Scene from "The Two-Edged Sword" (Vitagraph).

vivid screen impersonations, Miss Storey has a character worthy of her steel in Mary Brooks. With the players previously mentioned and Robert Gaillard, she is ably assisted in the interpretation of a superior photoplay. Much of the action was photographed on a farm that will appeal to every lover of the country.

Triangle Program

"The Stepping Stone," Five-Reel Kay-Bee, and "By Stork Delivery," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"THE STEPPING STONE," by Gardner Sullivan, "presenting Frank Keenan and Mary Boland," also presents Robert McKim in a remarkably fine impersonation. A man was needed to play the role of a despicable weakling, and Mr. McKim did it so well that he almost won sympathy for a character intended to repel sympathetic interest. The weakling has a wife of beautiful character, upon whom he puts the burden of effort that raises him from nothingness, only to discard her when he feels that she can be of no further service to him. He is assisted in making a fortune by a "Lion of Wall Street," a middle-aged man who has fallen in love with the splendid woman, and who schemes to make the weakling temporarily rich that he may betray his true character. The Wall Street Lion role is entrusted to Frank Keenan, and that of the wife to Mary Boland.

Mr. Gardner does most all of the work. The play is one of almost pure psychology from beginning to end, and there is more than one strong theme hidden beneath its workings. Most effective of these lies beneath a powerful contrast of the good a simple and sweet-hearted woman may do and the utter selfishness of men scheming to use or abuse her as it may suit their varying moods. All the fine sentiment is hers, and it gradually softens the indurated heart of the big financier. The story is particularly happy in showing the growth of a tiny flower of sentiment in an almost barren soul, and it is generally well constructed, but it lacks a nice finishing touch at the end, some dainty bit of artistry to complete an otherwise satisfactory production.

"By Stork Delivery" actually has the framework of a story, unusual thing for a farce, but, as usual, story interest of minor importance. A tailor receives a letter from a "rich uncle"—why can't that be some other relative for a change? promising a gift of five thousand dollars if the tailor's expected child is a boy and will be named for his uncle. All goes well—it is a boy—until the tailor's little daughter, envious of all the attention received by the newcomer, hides him in the dog kennel about the time the rich uncle arrives. Then follows more than one complication, but the one of live interest concerns an unnamed character, the tailor's dog. A rush is made for the kennel when the little girl confesses, but the dog has set off after a stray cur who has stolen his bone, and drags the kennel, supposed to contain the baby, down a railroad track. A marvelous pursuit follows that furnishes the fun of the piece.

A Genuine "Find"

William Lovell Finley from Oregon Comes to New York With Wonderful Screen Studies in Animal Life—Humor Is the Predominating Element With Added Notes of Beauty and Pathos.

By W. Stephen Bush.

A THOUSAND laughs and ten thousand smiles in about a dozen reels is something to boast about. It's a conservative estimate made by a grouchy old critic condemned for many years to see all kinds of films. Just what these lovable pictures might do to the ordinary audience is quite beyond my calculation. Before I tell you anything more about these films give me a second or two and read about the man who made them. A modest, unassuming man he is, happy out in the open and happiest when he is turning the camera on some particularly charming and rare bit of animal lore. William Lovell Finley is his name and he hails from Oregon. You will hear the name oftener after this, for I am pitiably mistaken if these films of his fail to make him famous.

The Early Bird.

Screen Studies of Animal Life.

I call his splendid reels "Screen Studies of Animal Life" and I don't know whether he will thank me for the title. I feel the title is not comprehensive enough. It does not convey the dominant idea and the distinguishing feature of these reels, for it does not suggest the immense entertainment value of them, nor does it give any hint of the precious humor in which his work abounds. These reels are instructive, of course. They are interesting, they are entertaining, but above all things they make people laugh. Whoever can sit through the scenes showing the appearance and the antics of two lumbering, good natured cubs of the brown bear may be regarded with suspicion, but if he "never cracks a smile" when these self-same blundering cubs try to play with a trio of the "cutest" cougar kittens, then I would advise getting in touch with the detective bureau. Now there are other scenes, too, and plenty of them, that are apt to upset the dignity of a saint, but the bears and cubs are the supreme test. If your spectator doesn't laugh at them all I can say is, "Go, mark him well."

Humorous Close-Ups of Bird Life.

Somehow I cannot write a formal review of these pictures. A few impressions I must set down, but as for the rest—go see them yourself and you'll feel about as helpless as I feel at this moment. Imagine a mother thrush in search of a suitable nest. Two charming children appear and provide an elegant birds' bungalow. Mother Thrush, not a bit shy, takes possession. The children try to trick the bird by building a lot of other bungalows right around the home she has selected. Do they deceive her? Well, this is what happens. Mother Thrush sees the new houses and scarcely notices them. She goes to her own home, but then she flies out again and haunted by a comical curiosity she flies into every one of the new houses, carefully inspects them and returns home for all the world like a little mother who has been out flat-hunting. Talk about the eternal feminine. All the bird pictures are wonderful, but the films giving us most intimate and thrilling glimpses of the water fowl and the humor, the pathos and tragedy of the life in the water, in the marshes, in the air and on the rocks are fascinating beyond my power to describe.

Wedding Dance and Cake Walk on the Water.

There is a strange and marvelous "wedding dance" by two mating terns, there is a cake walk upon the water, there are diving feats that will charm millions and millions of people. Interspersed with these pictures are scenes of overwhelming beauty, such as the views of the bird colonies on the rocks. You have scarcely recovered from these when you laugh again this time at the funny and I must add perfectly disreputable antics of a baby pelican who bothers his mother to feed him. Mother does not want to be troubled and the baby pelican carries on in a way that ought to earn him a severe spanking. He throws himself on the ground feigning starvation, he spreads his downy wings in a fit of temper until poor mother has to take up the function of feeding very much against her will.

Wonderful Range and Variety.

To give an idea of the range and variety of the pictures I will tell you that Mr. Finley first takes you to the nest of the humming bird—and presto change—you are climbing with one of his men into the eerie of an eagle. If there is any thing sweeter and more delicate than the mother of the little humming birds feeding her young I for one have never seen it. It is like a scene from Queen Mab's cabinet of dreams, it is like a structure made of gossamer and painted with tints from the rainbow. The close-up of the full grown American eagle, showing the bird in the pose, as we find him in coins and in heraldry is impressive and inspiring. The young eagle, resenting the human touch and protesting against the invasion

Catching On.

of his lofty home, disappears all too quickly. Then there are the tragedies of bird life, none more pathetic than the fate of the little murre, which has fallen among the gulls. The gulls have discovered that the murre is tired and weak and one bird, more persistent than the rest, seizes the murre and claims it as its prey. The author of the films has succeeded in penetrating the privacy of the birds familiar to the children. He seems able to gain their unqualified confidence. The two charming children of the author show how far this confidence of the wild birds has extended to them and it certainly is a delightful and rare spectacle to see these shy creatures of the forest perch with an air of intimate friendship on the hands and on the head of little Miss Finley. Whether they belong to the family of the Grosbeak or the Snowbird or the Chickadee or the Nuthatch or the Song Sparrow or the Purple Finch or Blue Bird or the plain Robin, they are on the same terms of intimacy with the children.

I cannot leave the bird life shown in the pictures without at least a brief mention of a strange and extremely laughable creature: the sea-parrot. Of this creature, which looks so odd and strong, there are three or four delightful close-ups. There are the "Waders of the Marsh," all of them shown in their native habitat and all of them caught in the privacy of nest and field.

Fascinating Tales of Stream and Forest.

Bird life is the chief but by no means the only theme of these films. The finny kingdom and the most interesting four-footed animals are not forgotten. The fawns of the black-tailed deer "playing possum" while the mother is away provoke many a smile. When the mother returns the fawn comes to life and gets quite frisky. The elks and antelopes are as charming as

Bottle-Fed Cougar Kittens.

they are shy. The American antelope is dying out, hence these pictures have an added value. One of the big hits in this reel is the disinclination of a baby elk to pose for his motion picture and the means that were used to persude him into a pose which must forever be a delight to a painter of animals. The transportation of the elks from the Jackson Hole country, Wyoming, to one of the forest preserves of northeastern Oregon is another striking scene.

Not the least wonderful thing is the picture showing "The

Life History of the Salmon." Almighty nature has allowed the author a long look into the secrets of her eternal laboratory. The salmon at certain seasons swims and often leaps to the upper reaches of the Columbia River to spawn. From the first moments of its journey it begins to lose flesh until at spawning time it is weak, exhausted and ready to die. To prevent the river from being filled with dead and dying fish, the state now takes the fish when they are "ripe," removes the spawn from the females and then destroys them. The spawn thus obtained is fertilized by the eggs, which are stripped from the male and the whole process of evolution from spawn to fingerling is shown in a series of most entertaining pictures. There are many scenes showing the young fish and some superb full-grown specimens swimming under the surface of the water. The whole process of hatching and feeding is portrayed with great skill and in a most interesting manner.

There are reels dealing with "The Rambles of a Naturalist" just as fascinating as the rest, there is another real showing with ever-recurring touches of humor the adventures of expert anglers who go after trout and salmon and there are so many other fine and funny things that it would fill pages to tell about them in anything like detail.

I have space but for one thing more: These pictures and the man who made them are a genuine "find." Mr. Finley came here from Oregon unknown and unhearalded. His work is his best introduction. No more valuable contributions have been made to the best screen literature than these films. I am glad to be able to add that Mr. Finley proposes to devote his best efforts to a further prosecution of his precious labors.

"The Heart of Paula"

Lenore Ulrich Gives Colorful Performance as a Spanish Girl in Pallas Pictures Production.

Reviewed by Lynde Denig.

AS A Spanish maiden, alluringly attractive and thoroughly versed in the art of flirtation, Lenore Ulrich is admirable. Her warm beauty and emotional fervor are perfectly suited to the character of Paula Figueroa, the heroine of this Pallas Pictures drama, laid in a Mexican town supposed to be controlled by revolutionists. It is scarcely necessary to comment on the timeliness of such a story. The Mexican scenes are authentic, we are given occasional glimpses of typical Mexican characters, and the plot, if not always convincing, offers a likable combination of romance and adventure. Best of all, however, is the appearance of Miss Ulrich. At times she becomes quite irresistibly charming.

Scene from "The Heart of Paula" (Pallas).

Two endings were provided for the romance of the American mining engineer and the ardent Spanish girl—the first a logical, tragic culmination of their love; the second a happy, though less reasonable compromise. According to the tragic climax—the one, we imagine, originally conceived by the author—Paula promises to give herself to the revolutionary leader in payment for the life of the young American. When he is safely across the border, the girl goes to the Mexican quarters, reposes on a couch bathed in moonlight and plunges a dagger into her heart. The revolutionist finds her lifeless body.

Opinion among those attending a special showing of the picture seemed to favor the artistic and dramatic qualities of the tragic climax; but a counting of the votes, to some degree influenced by the well-known preference for unblighted love affairs, resulted in a tie and the ultimate selection of the second ending, which brings a fortuitous rescue of the endangered heroine. The American rides across the border, as in the first version, gathers half a dozen cowboys and returns just in time to wrest the girl from the arms of her unwelcome suitor; all of which is happily in accord with photoplay precedent.

Sharply photographed throughout, the picture profits greatly by the notably fine lighting in scenes following Paula's entrance into the home of the Mexican. Forrest Stanley gives Miss Ulrich the best of support in delightfully-played love passages, one of them introducing an unexpected bit of natural comedy. Velma Lefler, whose blond loveliness makes an effective contrast for the exotic charm of Miss Ulrich, is a valuable member of the cast. As Stephen Pachmann, Jack Livingstone presents a character occupying a somewhat ambiguous place in the story.

"The Sowers"

A Lasky Feature Consisting of Five Reels in Which Blanche Sweet, Theodore Roberts and Thomas Meighan Are Featured.

Reviewed by W. Stephen Bush.

THIS film play tells of various episodes in the eternal conflict between the Russian secret police and the League of Revolutionists. The dramatic motive in the play is jealousy. A Russian Prince is in love with a woman whom he is eager to marry and who wants to marry him. Unfortunately

Scene from "The Sowers" (Lasky).

the Tsar has other plans for the Prince, not knowing, of course, of the Prince's allegiance to the revolutionary cause. The woman whom the Tsar has selected for the wife of the Prince has a liaison with a Count who is in the employ of the secret police. On the one hand is selfishness, jealousy and full adherence to and support of the Russian autocracy; on the other hand is pure affection, the worship of ideals and a passionate devotion to the cause of humanity. Out of the conflict of these motives rises a plot which at times develops tense situations.

It is scarcely necessary to speak in praise of Theodore Roberts and Thomas Meighan. They perform their parts conscientiously. Blanche Sweet has a part which is quite suitable to her. She is strong in the pathetic scenes and tender in the scene where she offers to sacrifice her love to the cause of freedom.

The Russian atmosphere is quite convincing. The scenes in the ante-chamber of the Chief of the Russian secret police give one a glimpse half terrifying and half instructive of the elaborate and unscrupulous system which holds Russia in chains. The methods of the agents of the Tsar's secret police are likewise portrayed with great skill. There are the usual splendid lighting effects which have in the minds of the public become one of the distinctive merits of every Lasky production.

"The Bruiser"

Five-Part Mutual Masterpicture De Luxe Gives a Forceful Presentation of the Labor Problem.

Reviewed by Margaret I. MacDonald.

THIS will be found to be one of the most attractive of the Mutual Masterpictures De Luxe. In it William Russell has found a fine opportunity to show what he's made of in a dramatic way, and Charlotte Burton is seen to advantage in a role not usually allotted to her. Miss Burton in the character of the sister of a factory hand and sweetheart of the champion fighter of the mill gang is exceedingly winsome.

The play upon which the picture is based treats of how a brother and sister, children of a millionaire mill owner, finding themselves alone with the manufactory and its stigma of workaday life, try to dispose of the property, and are thwarted in the outset by a threatened strike of the mill hands. The haughty daughter of the mill owner, whose greatest care in

life is to provide herself plenty of entertainment, endeavors to get the big leader of the factory gang into her net by teaching him evenings, and pretending to be greatly interested in him personally. The game fails to work as she intended, however, and the opposition leader, who is tricked into accepting a bogus contract on behalf of the men, promising an increase in wages, finds himself in a pretty plight, and is soundly trounced for his pains.

The production contains a number of good scenes in the prize ring wherein Russell proves himself quite equal to the occasion, and "because it's in the play" knocks out his opponent with perfect ease. The production could be used to advantage

Scene from "The Bruiser" (American).

before any audience, and would be especially forceful as propaganda on the labor side

"The Millionaire's Son"

Knickerbocker Star Feature with Myrtle Reeves and Richard Johnson Based on Question of Capital and Labor.

Reviewed by Margaret I. MacDonald.

THE story of the production in question deals with a peculiar exchange of infants, the one the son of a millionaire factory owner, and the other the son of one of the factory hands who was discharged for drinking. The man afterward left home and in another part of the country committed a crime for which he was sentenced to a term in prison. In the meantime his wife answers an advertisement for a nurse

Scene from "The Millionaire's Son" (Knickerbocker).

in the family of the millionaire, and it is in this connection that the exchange of babies is accidentally made during a fire. At a later date when both children are grown to manhood a strike is declared in the factory and the two young men fight a deadly fight in which the real son of the millionaire is seriously injured. At this point of the story the former factory hand returns and the secret of the birth of the young men is divulged.

The story as told in the film is a bit confused, and the production, while it is wholesome in every way, has no strictly professional earmarks.

Two One-Reel Kalems

"Almost a Heroine," a Sis Hopkins Comedy, and "The Record Run," a New "Hazard of Helen."

Reviewed by Edward Weitzel.

"Almost a Heroine."

IN THIS one-reel comedy Sis is still in the employ of the Newlyweds and the family circle has been increased by the addition of one small infant. Miss Hopkins' faithful admirer, the elastic and rebounding Ignatz, presents her with

Scene from "Almost a Heroine" (Kalem).

a token of his affection, in the shape of a plump and greedy young porker, upon which Sis bestows the name of "Baby." One day she wraps the young squealer in a blanket and takes him for an airing in a baby carriage. A wicked kidnapper mistakes little piggy for a real infant and straightway purloins him. Sis hurries back home and breaks the news to the Newlyweds that "Baby" has been stolen. By a strange coincidence, the son and heir of the house of Newlywed has been taken on a visit to his grandparents, without his father and mother being informed of the fact, and they imagine that Sis is referring to their precious offspring. Trouble of a comic nature begins right there and is kept up until both little pets are restored to their rightful and wildly excited owners. Frank Howard Clark is the author of this "Hilarity First" comedy, a motto adapted by the producer, the star and the rest of the cast. From this point of view, the picture is a success, and Miss Melville and her support, which includes Henry Murdock, Arthur Albertson, Mary Kennedy, Richard

Scene from "The Record Run" (Kalem).

Purdon, Olive West and Robert Ellis, work vigorously and skilfully all through the reel.

"The Record Run."

The cut which accompanies this article is indisputable evidence that the hazard taken by Helen Gibson in "The Record Run" is a real thriller. The method by which the lady operator overtakes and boards a runaway engine would daunt anyone but a moving picture actress of uncommon skill and daring. There are other exciting moments in the drama, and the story

involves a struggle of both brains and brawn. True Boardman and Percy Pembrooke assist Miss Gibson in the acting of the photoplay. The production was made by James Davis.

Famous Players Shows Two Subjects

Hazel Dawn in "The Saleslady" and Pauline Frederick in "Audrey" Provide Good Entertainment.

Reviewed by George Blaisdell.

"The Saleslady."

THE Famous Players released on March 23 "The Saleslady," a five-part subject featuring Hazel Dawn. It is an original screen story by Willard Mack. The tale is of a country girl, an orphan, who comes to New York to make her living. She meets rebuffs, such as might be expected under the circumstances; and so, too, she finds friends, first among

Scene from "The Sales Lady" (Famous Player).

the humbler division of humanity and later among the well to do.

"The Saleslady" is a simple story, of the happenings of everyday life. It is one that will have wide appeal to the interest on that account alone. Miss Dawn's experiences in the dry goods store, her successful debut as a chorus girl when it became necessary to provide funds for the care of her injured husband, and her flirtation with her father-in-law are all skilfully drawn.

Irving Cummings has the role of Bruce, the young spendthrift who suddenly changes his habits of living and marries a girl from behind the counter. Clarence Handysides is the father of the young man who, too, is fond of the bright lights—a gay old boy who arrogates to himself the right to do the things for the commission of which he upbraids his son, on the self-justifying plea that he has the wherewithal and his son has not. His seeking out of the charming chorus girl, his pestering her with attentions, and the clever manner in which she plays him until the dramatic moment when, accorded the privilege of escorting Helen to her home, he is confronted by his disowned son constitute one of the best phases of the story.

Scene from "Audrey" (Famous Players).

Frederick Thomson directed the picture, and has done well. One of the striking series of scenes is of the department store. It is the real thing.

"Audrey."

"Audrey" is the release of the Famous Players for March 27. In this five-part subject Pauline Frederick has the leading role. The story will make good entertainment, from the pictorial side as well as from the dramatic. The script is adapted by Harriet Ford and E. F. Boddington from the novel by Mary Johnston. Robert Vignola, the producer, has traveled to the far South for his settings, and they are indeed picturesque. The period is Colonial—and one wonders where Mr. Vignola unearthed or ungarreted all the beavers of ancient vintage.

Miss Frederick has the name role. Audrey is an orphan—in her childhood her parents had been slain by Indians—who is given by her rescuer, a man of means, over to others for keeping on account of his leaving for England. The child becomes a drudge. In after years the guardian returns, becoming in turn the protector of his ward and her husband. It is a pretty romance. Miss Frederick by her skill in emotional portrayal contributes to the illusion of the drama.

Charles Waldron is Lord Hayward, the guardian of Audrey. Mr. Waldron gives a splendid interpretation of the dignified Englishman. Henry Hallam and Helen Lindroth are the schoolmaster and wife who fail to care for Audrey as her guardian intended. Jack Clark is a dashing Southern swell, the brother of Evelyn—portrayed by Marguerite Christians—who loses out in her conquest for Hayward; she postpones her acceptance of his suit and Hayward changes his mind in favor of his ward. Rita Connolly, the child Audrey, will make a hit with any audience.

"Audrey" is a good picture. It is drama artistically presented and well played.

Willard-Moran Contest Pictures

Four Reels of Good Quality Are Made by the Champion Sports Exhibition Company.

Reviewed by Lynde Denig.

SAVE among those opposed to prize fighting in any form there can be no objection to these four reels of film, giving a graphic idea of the ten-round bout between Champion Jess Willard and Challenger Frank Moran at Madison Square Garden on March 25th. If it comes to a question of brutality, one might select numerous melodramas of current issue containing more harrowing physical encounters than that offered by the professional pugilists. Followers of boxing will find the picture to be a good substitute for a seat in the Garden, whereas those who believe that a ring battle must of necessity be a terrible thing, may be a bit disappointed.

The arrangement of lights at Madison Square favored the photographer when he focused on the action in the ring. During most of the ten rounds the pugilists are sharply outlined against the surrounding blackness and it is possible to follow each movement of the men as the fight progresses. The camera was placed at just the right distance from the ring to give the scene proper dimensions on the screen, and the more important parts of the fight were emphasized by using a telephoto lens. Audiences will be impressed by the overpowering size of Willard and by the gameness of Moran, who, from the first round on, with the exception of a moment in the seventh, was waging a losing battle.

Preceding the fight are close-ups of the principals, of their backers, of everyone, in fact, who figured prominently at the Garden. Not the least interesting part of the picture shows Willard and Moran in training preparatory to the match. The effort to photograph the notables at the ringside, David Belasco and George M. Cohan among them, was less successful, for the lighting precluded anything more satisfactory than occasionally glimpses of faces and white shirt fronts. About one hundred feet of this poor photography might well be eliminated, without sacrificing the flashes of John L. Sullivan, James J. Corbett, Bob Fitzimonns and Kid McCoy, as each, in turn, is introduced by Announcer Joe Humphries. The picture was made by the Champion Sports Exhibition Company, Longacre Building, N. Y.

"At Piney Ridge" (Selig's May V-L-S-E).

Announcement is made of release under date of May 1, through the V-L-S-E, of the Selig feature, "At Piney Ridge," founded on the plot of the stage production of the same title.

Fritzi Brunette will play the star role in the film adaptation, with Al W. Filson in the principal male part. The cast includes such well-known artists as Leo Pierson, Edward J. Piel, Frank Clark, Vivian Reed, James Bradbury, William Scott and Lillian Hayward.

This drama of the Blue Ridge mountains is recorded as David K. Higgin's greatest triumph in the "legitimate" field, and the film production, for which Robert Daly is responsible, is modeled along similar lines, with the additional charm of scenic splendor and minuteness of detail only to be attained on the screen.

A double love story of intense human interest, one ending in tragedy, the other in happiness, is set forth in convincing fashion. The title role is said to furnish Miss Brunette with the best opportunity of displaying her emotional talent accorded her since her debut in filmland.

Ivan Films in New York Offices.

To better accommodate the ever increasing demands of its business, the Ivan Film Productions, Inc., has removed its offices to new quarters, especially constructed and designed for its needs to the second floor of the Leavitt Building, 126 to 130 West 46th street, New York City.

Horsley Release Date Changed.

Due to a re-arrangement of schedule for the release of Mutual Masterpictures, de luxe edition, the five-part David Horsley production, "The Leopard's Bride," will be released April 13, instead of April 15, as originally announced. Margaret Gibson and William Clifford are the featured players in the production.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

THE NEW JANITOR (Lubin), March 20.—This one-reel farce should bring joy to the hearts of all apartment house dwellers; it shows that a janitor's lot is not always a happy one. Otto's troubles are many during the action of George Spink's picture, and D. L. Don plays the janitor with his usual broad comedy method. Patsey De Forest hides her comeliness beneath a grotesque make-up and helps on the fun. Fred Douglas and Florence Williams are in the cast.

SELIG-TRIBUNE NO. 23, 1916 (Selig), March 20.—Columbus before and after the Villa raid; the Atlantic Fleet at gun practice in Guantanamo Bay; Cavalry Regiment getting ready at Fort Sheridan; trial trip of destroyer "Porter," and Chicago National Guards preparing to learn Spanish, are among the most interesting items. Other events include Aviation Field, San Diego, Cal.; bare foot dancers in Central Park; $500,000 fire, Buffalo, N. Y.; "Baby Week," Chicago; the White Sox enroute.

A SQUARED ACCOUNT (Vitagraph), March 20.—There is no question concerning the power of this one-reel drama. Repentant outlaws who do the heroic thing at the last moment are common in pictures, but G. E. Jenks has handled his theme with so much skill and it is so well played by Otto Lederer, George Kunkell, Jack Mower and Anne Schaefer, that it rises superior to its conventionality. William Wolbert directed the reel.

FOR SWEET CHARITY (Kalem), March 21.—A review of this "Ham and Bud" one-reel comedy was printed in the issue of March 18, page 1851. The two heroes attend a fair and manage to enjoy themselves after their usual fashion, especially when Bud finds a pocketbook on the floor and buys kisses from a pretty girl at a dollar a kiss. An amusing comedy.

AT BACHELOR'S ROOST (Kalem), March 22.—Ethel Teare, Gus Leonard, Jack Maclermott and Charles Mulgro comprise the cast in this one-reel comedy by Howard Irving Young. The author has supplied a neatly worked out plot, and under the direction of William Beaudine the reel has been made to unwind a worth while comedy. Ethel Teare is all smiles, as usual, and belies her name at every opportunity.

SELIG-TRIBUNE NO. 24, 1916 (Selig), March 23.—Surf bathing at Jupiter, Fla.; run of smelts at Kelso, Wash.; troops drilling, Montreal, Can.; shipping radium ore, Denver, Colo.; Seminole Indian sun dance, West Palm Beach, Fla.; troops drilling, Ottawa, Can.; tablet to Alexander Graham Bell, Boston, Mass.; elephant cleaning off snow, Central Park, New York; war scenes, Demir Hissar, Serbia; troops leaving for the front, Toronto, Can.; getting ready for the march, Galveston, Tex.; U. S. Troops crossing the boundary line, Columbus, N. M.

BUNGLES LANDS A JOB (Vim), March 23.—And the job that Bungles lands almost lands Bungles in jail. Finding that no one will employ him while in his proper person, he disguises himself as a tall and willowy member of the opposite sex, but trouble keeps right on his trail. Although encumbered with skirts, he makes a record as a bicycle rider, and performs other amusing and reckless feats. The reel is right in line with the other Vim comedies.

WHEN THINGS GO WRONG (Kalem), March 24.—The material in this one-reel "Sis Hopkins" comedy fulfills its mission, and Rose Melville shows that she is rapidly learning to make the most of every bit of business that comes her way. A review of this picture was printed in the issue of April 1, page 97.

THE DETECTIVE'S PERIL (No. 12 of the "Hazards of Helen" Railroad Series) (Kalem), March 25.—Daring chases and desperate ones is the main feature of this one-reel drama. There are a number of thrills in the picture and the entire cast is made to feel that without the timely aid of the dauntless Helen, their chances of capturing desperate characters or escaping with their lives are slim indeed. But it's a mean soul that will not respond to a good bit of melodrama!

ANIMATED NEWS PICTORIAL NO. 7 (Essanay), March 22.—Wallace A. Carlson's animated cartoons of current topics of the day and a Dreamy Dud adventure in Slumberland take up the first five hundred feet of this reel, the remainder being occupied by interesting scenes in New Mexico. Mr. Carlson's burlesque drawings are as amusing as ever.

BEHIND THE FOOTLIGHTS (Vim), March 24.—Burlesques on life behind the footlights are no novelty, but are often amusing. The one now in question is one of the best so far produced. Its humor is continuous, being spurred on by Pokes and Jabs. The finish is a scream.

LOVE ONE ANOTHER (Lubin), March 25.—The Elder Dumas claimed to be able to make a drama out of four scenes, four boards, two actors and a passion; in "Love One Another" Mark Swan has relied almost entirely on a motto. The result hardly justifies the experiment. Billie Reeves, Mimie Humphrey, Francis Joyner, Alice Mann, Mary Roland and Chas. Griffith work faithfully and fruitlessly in their respective roles.

TRILBY'S LOVE DISASTER (Selig), March 25.—Except for a bad habit of Trilby's of indulging in too much conversation and thus stopping the action, this one-reel comedy from the scenario mill of Tom Mix is of the right brand. There are laughs a-plenty in the picture, the incident of the runaway being very funny. Joe Ryan, Victoria Forde, Betty Keller and Ethylyn Chrisman form a competent cast. The runaway horse is a star performer.

General Film Company Specials.

MISMATES (Knickerbocker Star Feature), March 17.—The story of how a young chap makes an imprudent marriage and is saved from committing a serious crime by the woman who really loves him, this three-reel drama was written by Bess Meredith and directed by Bertram Bracken. The picture has an excellent plot and shows sincerity of purpose in every situation. It is played in the same spirit by Daniel Gilfether, Fred Whitman, Marguerite Landis, Madeline Pardee, Myrtle Reeves, Ruth Lackaye, Charles Dudley and Richard Johnson.

THE STRANGE CASE OF MARY PAGE, NO. 9 ("The Accusing Eye") (Essanay), March 20. Two new witnesses are introduced in this installment of the Essanay serial—an actor named Meredith, and the police surgeon who examined Pollock after the murder. The surgeon testifies that the retina of the dead man's eye held an image of Mary Page. The judge refuses to admit the testimony. The actor's evidence relates to the first meeting between Mary and Pollock, and shows that she had every reason to fear the man.

NUMBER 13, WESTBOUND (Selig), March 20.—To begin with, Elliott Flower's three-reel drama of life on the rail is something different from the rest. The story is full of clever touches, and Mr. Flower has the gift of character drawing. The "thrill" is the natural outcome of the plot, and Kathlyn Williams exhibits surprising nerve in carrying out her part of the situation. Guy Oliver, Fred Hearn and Lillian Hayward have important roles. The picture has been skilfully directed by Frank Beal.

A SISTER TO CAINE (Lubin), March 23.—A review of this picture is printed on another page of this issue.

SEPARATING FROM SARAH (Essanay), March 21.—There is a deal of homely human nature in this two-reel photoplay, and the producer has treated it sincerely, except in one or two minor incidents. Florence Oberle, Harry Dunkinson and Charles J. Stine carry the burden of the acting. All three are excellent. Miss Oberle being especially commendable. The atmosphere of farm life is skilfully maintained, and many touches of natural comedy are found in the picture.

THE WITCH OF THE MOUNTAINS (Knickerbocker Star Feature), March 24.—A curious mixture of good dramatic material and wildly improbable incidents enter into this three-reel drama. The picture is overstocked with story, and is not always well played. Marguerite Nichols makes everything possible out of the character of Trixie, and Gordon Sackville and Corinne Grant act with intelligence and skill. The rest of the cast is not up to standard.

THE CRASH (Lubin), March 21.—All of the elements that go to make a successful photoplay are to be found in this two-reel drama, written and directed by Wilbert Melville. The story is ingenious and holds the interest from start to finish; the scenes are diversified and well produced, and the climax is reached through ever-quickening action. L. C. Shumway, George Routh, Melvin Mayo, Robert Gray, J. H. Colby, Dorothy Barrett and Helen Eddy form a nicely balanced cast.

Bluebird Photoplay.

TANGLED HEARTS (Bluebird), April 2.—A domestic drama with an unusual and somewhat complex plot, which profits greatly by the engaging appearance and intelligent acting of Louis Lovely, Agnes Vernon and Marjorie Ellicon. The picture was well staged and carefully produced by Joseph De Grasse. A review appeared in the issue of April 1.

JOHN NEEDHAM'S DOUBLE (Bluebird), April 10.—Directed by the Smalleys, with Tyrone Power giving an excellent performance in a dual role, this is an unusually impressive and artistic picture. The production is practically flawless and the acting is uniformly efficient. A review appears elsewhere in this issue.

Fox Film Corporation.

THE BONDMAN (March 19).—A five-reel offering with William Farnum in the heroic role of Hall Caine's famous novel. It is an offering of merit both as entertainment and instruction. This is a picture that will be its own advertisement. A longer review will be found elsewhere in this issue.

Mutual Film Corporation.

TROUBLED WATERS (Vogue), March 19.—A slapstick comedy that will be found fairly amusing. Some very funny swimming scenes occur

during the course of the play. Of course, as with the majority of slapstick comedies, it is not without its vulgar spots.

MUTUAL WEEKLY NO. 64 (Mutual), March 23.—This number shows the U. S. S. "Prometheus" sailing with exposition relics to France and Italy, elephants hitched to snow plows clearing paths in Central Park, women students of the University of California doing outdoor gymnastic work, a prize model of the ship "Appam" on view, built by interned German sailors, and scenes showing the effects of Villa's bandit raids at Columbus, N. M.

ON THE RAMPAGE (Cub), March 24.—This farce comedy will be found to be an enjoyable one. It is elaborately set, and the fun is for the most part unobjectionable. George Ovey as Jerry impersonates a baron who is due at the home of a certain wealthy American for the purpose of becoming affianced to his daughter. The chase which takes place through the beautiful home with police, the baron proper and the guests at the reception in pursuit, is very funny.

SEE AMERICA FIRST, NO. 28 (Gaumont), March 26.—Palm Beach, Fla., is the subject of this number of the series. It is an unusually beautiful and interesting number, including golfing, motor boating, etc., about this attractive resort. A feature of this film is a thorough lesson in the manufacture of lace. On the same reel with "Signs of Spring," a comic cartoon.

SIGNS OF SPRING (Gaumont), March 26.—This is an interesting and timely cartoon by Harry Palmer. Spring is seen to appear and call forth the flowers, the birds, and even the tramps from their hiding places. Also Pa looks at his garden and sees abnormal vegetable developments of an imaginary nature. At the same time Ma looking into the garden sees nothing but spring millinery.

DEVILISH BUSINESS (Vogue), March 26.—This comic number, by Thos. Delmar, pictures the devil and his imps in hades. The scenes are cleverly pictured, though they may shock orthodox religious people somewhat. The story itself is harmless enough, being a sort of burlesque on "Faust." An entertaining novelty.

THE SNOW SHOVELER'S SWEETHEART (Falstaff), March 30.—Frances Keyes, Harry Bates and Jay C. Yorke are the players in this amusing comedy. The snow shoveler was once a photographer whose luck turned because of his peculiar manner of making people look either short and broad, or tall and slim, amusingly abnormal. So a snow shoveler he becomes, and gains the consent of his sweetheart's father to their marriage by an act of bravery while shovelling snow in front of the old man's home.

JERRY AND THE SMUGGLERS (Cub), March 31.—A clean and intensely amusing comedy in which Jerry, becoming accidentally the possessor of a package belonging to a detective, dons the disguise it contains, and takes a position as cook in the family to which a note found therewith directs him. What happened when Jerry took up his abode in this house will be found very entertaining.

BUMBLE'S JOB (Beauty), April 2.—Orral Humphrey plays the male lead in this picture which may be considered a very good comedy. Bumble is a poor school teacher with a large family. He is discharged for allowing a child that is supposed to have measles to come into the school. In search of a job he obtains one as teacher in a young lady's boarding school. Some funny scenes occur in the swimming pool, gymnasium, etc. Most audiences would like this film.

Mutual Film Corporation Specials.

THE BRUISER (Mutual Masterpicture de luxe American) (No. 84), March 23.—This five-part production made at the studios of the American Film Co. is one of the best of the series. It will be found to be well produced, and a stirring labor play in which a number of bouts in the prize ring are fought. William Russell plays the role of the big leader of the factory men, and the champion of the ring in a splendid manner, while Charlotte Burton playing opposite him in the simple role of the sister of a factory hand, and Lizette Thorn as the daughter of the factory owner with nothing to do but look to her own pleasure, are equally attractive. An excellent number.

THE HIDDEN LAW (Centaur), March 25.—A five-reel subject, featuring Wm. Clifford, Margaret Gibson, John Oaker and others. The scenes are laid in the West, the chief character being an author and playwright who has been robbed by an eastern manager. He adopts a small girl after her parents' death and raises her. Later he gets returns on his literary work. The story itself is quite pleasing in certain respects, but it is considerably drawn out and has no particular strength of presentation. It would have been much stronger in two or three reels.

THE LOVE LIAR (Centaur), March 27.—A five-reel number, featuring Crane Wilbur, Mae Gaston, Lucy Payton, Nan Christy and others. Mr. Wilbur gives quite an interesting study of the artistic temperament. He plays the part of an impressionable young violinist who falls madly in love with every pretty woman he meets. The last one, a cabaret dancer, throws him over, and he shoots himself. The love of Diana, whom he married and divorced, remains with him through all his affairs and lends a sympathetic touch to the story. The photography seemed a little hazy in certain scenes. The offering is quite strong as a whole; the suicide scene is very melodramatic.

FEAR (Thanhouser), March 29.—A three-reel number, by Lloyd Lonergan, featuring M. M. Mitchell, Bob Walker and Peggy Burke. This is somewhat grewsome, particularly in the latter scenes, yet splendidly handled. It shows how a young grocer's wife runs off with his assistant; also a fortune in money. The wife then proves untrue to the assistant and casts him off. The assistant, still possessing the money, becomes haunted by fear and keeps recalling an old gypsy's prophecy that he would die at the hands of the man he robbed. The casket feature will bring shivers to some observers, but the moral of the piece gives it appeal. The conception has a touch of Poe in it.

THE RANGER OF LONESOME GULCH (Mustang), March 31.—A nicely produced story of a young western girl whose first novel becomes a great success. Her call to the east to attend to details concerning its publication gives an opportunity for the entry of the villain, who is finally put to rout by the sturdy ranger, and is forced to board the train for the east again at the point of the revolver. Anna Little, Tom Chatterton and Jack Richardson play the principal roles. An unusually attractive three-part number with considerable comedy mixed in.

THE HAUNTED MANOR (Mutual Masterpicture de luxe Gaumont) (No. 89), April 3.—Made at the Gaumont studios and featuring Iva Shepard this five-part production suffers not as much from the quality of the story, which by the way has considerable merit, as from lack of care in its development. The story treats of how an American adventuress gets into the clutches of an Indian Rajah, and is pursued by him to America where she has gone to marry a man whom she has learned to love. Her husband falls in love with another girl, and in order that he be free to marry the girl she hides in a secret apartment in a haunted manor where they go to live. When her husband and the girl are arrested as murder suspects she decides to show herself. The story as told is somewhat jumbled, the main thread having been burdened with minor incidents. Gertrude Robinson does good work in the film.

OH! OH! OH! HENERY! (Thanhouser).—April 4.—An intensely amusing two-part comedy showing how the faithful wife is deceived, and how the jealous wife undergoes needless hours of misery through the conjurings of her imagination. This number will be much enjoyed by old and young.

Pathe Exchange, Inc.

PATHE NEWS NO. 22, 1916, March 11.—Interesting items of this issue are the herds of caribou driven from the mountaintops by the snow storms into the Mammoth Hot Springs Valley in Yellowstone Park, Wyoming, a contest at the Ascot Speedway, Los Angeles for the 100-mile sweepstakes, children entered in the Baby Contest at Chicago, and the U. S. Troops crossing the border into Mexico in pursuit of Villa, also some views in Columbus, N. M., showing havoc done by the Villa bandits.

Pathe Exchange, Inc., Specials.

THE RED CIRCLE, NO. 14 (Balboa), March 18.—The last of this series is entitled "Judgment Day." In it June is brought up for trial for the theft of the papers from Farwell's office. The spirit of "Circle" Jim appears to her with a suggestion that she try to overcome the influence of the Red Circle by will power. This she succeeds in doing, and at the close of the episode becomes the wife of Lamar.

THE WOMAN'S LAW (Gold Rooster Play), March 21.—An unusually attractive five-part production featuring Florence Reed, supported by Duncan McRae. The picture is an adaptation of the novel of the same name by Maravene Thompson and was adapted to the screen by Harvey Thew of the Motion Picture News and Albert S. LeVino. The story is out of the ordinary in design, and has been skilfully handled by Lawrence B. McGill of the Arrow Film Corporation. It treats of how a woman, for the sake of her child, rescues her husband from being branded as a murderer by substituting his double, a man of unsound mind whom she has found by accident in the park. Her husband escapes and hides, and the other man is found insane by the authorities and placed in an asylum for the insane.

Signal Film Corporation.

THE GIRL AND THE GAME, NO. 14 (Signal), March 27.—"Helen's Race with Time" is an excellent number of the series. The thrill in this number consists of a series of incidents in which Helen, in a successful attempt to avoid a collision between a passenger train and a freight, rides by auto to a certain bridge where she swings in most daring fashion from the bridge's edge by her hands, drops on the top of the train, uncouples one of the cars, and is later picked up with a sprained ankle from the roadside where she has leaped.

Triangle Film Corp.

GYPSY JOE (Keystone), March 19.—A mildly amusing story, featuring Joe Jackson. It is bound to excite some laughter, but it lacks the ingenuity and dash of the regular Sennet farce.

THE HABIT OF HAPPINESS (Fine Arts), April 2.—A fairly good story written to exploit the lively Douglas Fairbanks. A bright idea and handled fairly well, but lacking in story illusion.

THE WAIFS (Kay-Bee), April 2.—A story of the upward struggle of two failures, one of poor environment, the other a victim of the drink habit, to an improved condition and artistic conclusion.

Universal Film Mfg. Company Specials.

CAUGHT ON A SKYSCRAPER (L-KO), April 2.—This two-reel number begins with park flirtations and some breezy mixups in an apartment house. The woman sleepwalker invades a man's room at night and goes to an empty bed. Her husband later discovers her there. This is accomplished without any great offense. The sleep walker, impersonated by May Emory, does some really sensational stunts later, traversing the edge of a high roof and crossing between two tall buildings. This is a very diversified number and makes a good offering of the low comedy type.

TWO MEN OF SANDY BAR (Red Feather Photoplay), April 3.—A five-reel production, adapted carefully by Olga Printzlaw from a

story by Bret Harte. Hobart Bosworth plays the part of John Oakhurst, Chas. H. Hickman appears as Col. Starbottle and others parts fall to Frank MacQuarrie, Gretchen Lederer and Jean Taylor. This is from one of the best known stories by the famous Western writer and it carries a fine lot of the atmosphere to be expected. It is a very complicated story, in all of its windings, but follows clearly enough from scene to scene. What it lacks in dramatic interest is almost entirely due to the necessity for covering so much ground. It has some excellent character work and is superior to the average Western production in nearly every way, except perhaps in dramatic strength.

THE QUEEN OF THE PROPHETS (Universal—Special Feature). April 3.—No. 17 of the "Graft" series. In this number Robert Harding, impersonated by Richard Stanton, is mayor of the city. The political gangsters, led by Boss Mead and Stanford Stone, attempt to kill him, but Dorothy and another friend come to his aid. The installment is not so sensational as some previous ones, but carries the interest well. The fall of the platform at the close makes a good feature.

FOR THE LOVE OF MIKE AND ROSIE (L-KO), April 5.—A three-reel prize fight offering, done in burlesque comedy fashion. H. Pathe Lehrmann, Louise Orth and Dan Russell shoulder the chief responsibilities and succeed in getting much laughter. The trouble comes up when a Jewish family invite in an Irishman to help eject an unwelcome guest. The Irishman clears the premises, but then refuses to leave himself, having fallen in love with the daughter of the house. His chief rival returns and they finally meet in the prize ring. This will please fight fans mightily. A good offering of the low comedy type.

THE EYES OF FEAR (Laemmle), April 6.—A two-reel drama, by Hugh Johnson, featuring Elsie Jane Wilson, Rupert Julian, Yona Landowski and others. The scenes occur at Panama and carry the tropic atmosphere successfully. There is also a good tension in the murder scenes and those immediately following. The plot is not so obvious as often happens and is accordingly above the average in interest. A well-constructed and appealing number.

Universal Film Mfg. Co.

HOW TIMES DO CHANGE (Nestor), April 3.—A comedy number, by Aaron E. Bishop, featuring Eddie Lyons, Lee Moran, Ethel Lynn and Billie Rhodes. The two men get their watches mixed up, with the accompanying pictures, which leads to amusing complications. This makes a pleasing light subject.

A LITTLE FRAUD (Victor), April 5.—Mary Fuller appears in this as the niece of an old miser. After his death she dresses as a boy and comes back to search the premises for her uncle's money. She is captured by the new owner, who later discovers her deception. The plot is slight. This is fairly strong.

A LEAP YEAR TANGLE (Nestor), April 7.—A college comedy, featuring Eddie Lyons, Lee Moran, Betty Compson and others. The settings, cast and photography are good, but there is little if any plot. This does not average up with this company's usual offerings.

THE SILENT VOICE (Rex), April 7.—This number, by J. G. Alexander, features Ben Wilson, Irene Hunt, Charles Ogle and Edna Pendleton. The neglected wife of the young doctor comes home from the ball with another. She is discovered dining in a cafe with her escort by the husband. The plot is familiar but pleasingly handled in this instance. The close is a happy one.

HIS HIGHNESS, THE JANITOR (Joker), April 8.—A laughable low comedy number, written by Gale Henry. The author and Wm. Franey play leading parts. The janitor poses as a nobleman, on invitation, but his plebian nature gives itself away in an amusing fashion. A good number of the kind.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 23 (Vitagraph), March 21.—War scenes, Saloniki; collecting army mules, Yarmouth Junction, Maine; Fashions; logging with tractor in Maine; sinking the burning steamship Herman Winters, Portland, Maine; services over dead soldiers, Columbus, N. M.; General Bertani; U. S. troops crossing the border; camp scenes at Columbus; Krazy Kat and Ignatz Mouse cartoon, "Demi-Tasse."

THE TWO-EDGED SWORD (Vitagraph), March 27.—A distinctly appealing picture, starring Edith Storey, supported by Evart Overton, Josephine Earle and Robert Gaillard. The human qualities in this drama, written by L. Case Russell and E. V. Brewster, were emphasized by sincere acting. A review appears elsewhere in this issue.

World Film Corporation.

THE STRUGGLE (Equitable), March 27.—Scenes showing the sinking of an ocean liner are finely handled by Director John Ince in this five-part picture, made from a scenario by Harry Chandlee. It is altogether an interesting photoplay, reviewed on another page of this issue.

THE HAND OF PERIL (Paragon), March 27.—Director Maurice Tourneur increased the value of a melodramatic story by unusual settings. Especially able performances are given by House Peters and Ralph Delmore. A review appears elsewhere in this issue.

Miscellaneous.

AUSTRIA AT WAR (Raver), March.—Two reels of official war pictures showing the activities of all branches of the Austrian army. While there is little actual warfare in this offering, an audience interested in the European conflict will find the scenes instructive.

DRIFTWOOD (Raver), March.—A strong adaptation of Owen Davis's drama, produced under the direction of Marshal Farnum with Vera Michelena heading the cast, supported by Harry Spingler and Charles Graham. A review may be found in the issue of April 1.

THE FORTUNATE YOUTH (Raver), March.—The whimisical spirit of William J. Locke is not evident in this version of his story, made by the Ocean Film Corporation; but the picture has some good points in the plot and the manner of its presentation.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 24, 1916 (Vitagraph), March 24.—War scenes, Saloniki, Greece; wreck of German airship; snow storm in London; 40 horse team hauling 60-ton cable, San Francisco; Congressman Thomas E. Schall; Giants at Marlin, Texas; Boy Scouts, Washington, have Field Day; fashions; burning old sleeping cars, Richmond, Cal.; U. S. Troops leaving Columbus, N. M.; on the desert trail; cartoon, Krazy to the Rescue.

MORE TERRITORY GONE ON E. AND R. JUNGLE COMEDIES.

F. H. Emmich, located on Golden Gate avenue, San Francisco, California, has purchased the exclusive rights for the product of the E. and R. Jungle Film Company on the west coast. This sale, coming close on the heels of the E. and R. contract with the Celebrated Players Exchange, Chicago, Ill., seems to prove beyond a doubt the drawing power of these one-reel comedies, featuring Napoleon and Sally, the chimpanzees.

Mrs. G. Vere Tyler

ANOTHER of the well-known authors who has lately yielded to the call of the screen is Mrs. G. Vere Tyler, psychological fictionist and essayist. The Universal Film Manufacturing Company is now making a feature film, with Mary Fuller in the lead, of her novelette "The Huntress," and the Bosworth Company has just purchased the picture rights to her novelette "The Wax Model" which attracted wide attention when it was published in The Smart Set a few months ago.

Mrs. G. Vere Tyler.

Mrs. Tyler's latest novel is "The Daughter of a Rebel," of which she is now making a scenario. Other stories by her are, "The Progenitress"; "Dregs in the Cup"; "The Diary of an Unconscious Eve," etc.

With her entrance into the picture field Mrs. Tyler has come forth with some rather original views, greatly at variance with the utterances and opinions of directors. She claims that the time has come for authors to make scenarios of their ideas not, as has been hitherto deemed advisable, synopses only. She says:

"Just what the effect of the screen picture will have upon the fictionist has certainly not yet been determined. It is a new mode of writing for him, one that he has yet to perfect himself in. I believe the writer can profit by forming pictures with the pen for the eye as well as for the brain, and that the time has come for him to make his own scenarios.

"There is no inspiration in merely writing a synopsis of a graphic theme. To have the idea presented at its best, one should live it out in detail and arrange his pictures, as well as he can, for the director. What I mean is, he should show his picture in full and not a fragment of it to be filled in by someone else.

"The screen must be made to offer the writer a more elastic medium of expression than the printed page for great imaginative ideas, and a recognition of this on the part of those at the head of these great enterprises, would certainly, in my estimation, advance their own screen anticipation of surpassing all past methods of presenting ideas. In other words, the directors should come to the conclusion it is best to encourage rather than discourage authors, to make their own scenarios."

Manufacturers' Advance Notes

"THE RACE" (Lasky).

Victor Moore, the clever Lasky comedian, supported by Anita King, the Paramount Girl, in the Jesse L. Lasky Feature Play Company's production of "The Race," a thrilling comedy drama founded upon Miss King's recent transcontinental automobile trip, which she made absolutely alone, will be released April 6.

Scene from "The Race" (Lasky).

"The Race," a Paramount Picture, has to do with the adventures of Jimmie Grayson, the frivolous son of a wealthy automobile manufacturer.

In addition to Anita King are Victor Moore, surrounded by a cast of unusual excellence, including such prominent actors as Robert Bradbury, William Dale, Horace B. Carpenter, Mrs. Louis McCord, Jane Wolf and other members of the Lasky all-star organization.

"THE SLEUTHS" (Vim).

"The Sleuths" is a laughable burlesque comedy in the "Pokes and Jabbs" series, to be released by Vim Company on General Film Program April 14. The comedy is of the slapstick order,

Scene from "The Sleuths" (Vim).

but characteristic of the Vims, it contains a story. The plot centers about the disappearance of a huge diamond from the forehead of an Arab god. The Sheik prepares for a battle, and assisted by some Arab friends, he reaches a Mystic in the city of "Pokes and Jabbs." The crystal globe of the Mystic aids the vengesome Sheik, and he recovers the gem. The Sleuths, notified of the loss of the gem by the thieves, from whom the Sheik has secured it, go in pursuit of the Arabs, finding them altogether too soon for the comfort of the Sleuths.

The comedy is a burlesque on East Indian and Egyptian dramas; the opening scenes are gorgeous in their settings; easily deceiving anyone into believing that heavy drama was being presented. With the appearance of Pokes and Jabbs, the fun begins and grows to the end. Burns and Stull, as Pokes and Jabbs, are presenting some of the biggest comedies on the screen today, their characteristic being new ideas and fresh situations of fun. Vim comedies are growing in popularity and are always true to their principle of stories interwoven with the slapstick action.

"THE SPELL OF THE KNIFE" (Knickerbocker).

The Knickerbocker Star Feature release for April 21 will be a strong, psychological three-act drama, founded on the principle of inheritance. The drama will have a strong, popular appeal, and moves forward with stirring and growing appeal. A young woman inherits a longing to kill, the sight of a knife under all circumstances acts as a lure to urge her to crime. During all the spell she fights valiantly with the strength of character which she possesses. Her battles against her inner craving furnishes some powerful dramatic situations and holds with a firm grip to the last flash. Margaret Landis, a popular screen star, is featured, while she is supported in the lead by Richard Johnson. Madeline Pardee, the heavy lead, supported

Scene from "The Spell of the Knife" (Knickerbocker).

by Charles Dudly, have a rare chance in this drama for the exercise of their unsually heavy types of action. "The Spell of the Knife" will be a strong feature in the General Film Service for April 21, and is in three acts.

NANCE O'NEIL IN "THE TOILERS."

Nance O'Neil, the eminent emotional star heading a company of Lubin photoplayers under the direction of Edgar Lewis, left Philadelphia in a special train Sunday for Franklin, Pa. The journey is in search of atmosphere and flavor for the photoplay story "The Toilers" by Daniel Carson Goodman which is being made into a multiple-reel feature for the Lubin Company by Edgar Lewis. The theme of "The Toilers" is described by the author as an admixture of love, oil and money.

The interior scenes for the opening chapter called for unusually elaborate settings and have already been taken at the Philadelphia studios. The story subsequently shifts to the Pennsylvania regions and it is there that Edgar Lewis has transported Nance O'Neil and her supporting company of photoplayers to get the benefit of exterior settings more realistic than could be accomplished by the genius of stage carpentering.

"THE CONSCIENCE OF JOHN DAVID" (Horsley).

Crane Wilbur, who has been starring so successfully in David Horsley productions during the past six months, will have as his next vehicle a psychological drama written by himself entitled "The Conscience of John David." The picturization has been made in five parts and is scheduled for release as a Mutual Masterpicture on April 24.

For this appearance Mr. Wilbur has selected an unusual and an exceptionally interesting subject. The theme is that man's

Scene from "The Conscience of John David" (Horsley).

better self always rises to its proper sphere, no matter his preceding state, through the influence of conscience. The treatment given it makes an absorbing and convincing story, in which tense dramatic situations are happily blended with the lighter moments of charm. The principal character is John David.

The character of John David is portrayed by Mr. Wilbur in his most impressive manner. His supporting acting cast, including Alice Rinaldo, Frederick Montague, John Oaker, Mae Gaston, Louis Durham and Francis Raymond, also lends fine effort, so that from the standpoint of acting, as in its other phases, the picture is all that can be desired.

A most sumptuous production, embracing the use of a number of elaborate scenes, together with ideal outdoor locations, lends proper atmosphere to the play.

"THE HAUNTED MANOR" READY FOR SCREEN.

"The Haunted Manor" will be the first Mutual Masterpicture, de Luxe Edition, to reach the screen from the Gaumont studios in April. With Miss Iva Shepard as its star, it will be first seen April 3. This photodrama of East Indian and American life has been directed by Edwin Middleton at Jacksonville and St. Augustine, Fla. Being a five-reel feature, there is sufficient

Scene from "The Haunted Manor" (Mutual).

time to establish the atmosphere of the orient in the earlier reels of the photodrama and then to develop fully the part of the story which transpires in the United States.

Miss Shepard has an enviable record for roles that border upon that of the "vampire." In "The Haunted Manor," the author, O. A. Nelson, has given a new twist to the character of the woman who has after a fashion preyed upon society.

The Gaumont company has drawn upon the full strength of its several stock companies now wintering at Jacksonville, Fla., for the principals supporting Miss Shepard. Prominent roles were assigned Earl O. Schenck, Henry W. Pemberton, Mathilde Baring, Olive Trevor, William H. Hopkins, Robert Clugston, James Levering, Mary G. Davis, John Mackin and Harry Chira. The scenic investiture is true to life, great care having been exercised in the building of the street of the East Indian village where some of the most important scenes take place.

EXCHANGE LIKES "SOCIAL PIRATES."

Following the initial showing of "The Social Pirates" on St. Patrick's day in New Orleans, Manager Morrow, of the General Film Exchange in that city, felt so enthusiastic that he had to sit down and write a telegram to the Kalem Company. The message read: "First two instalments 'Social Pirates' received screen inspection. Proves this series unquestionably a winner. Undoubtedly best two-reel pictures ever witnessed by me. Placing order today for one more print each episode. Rush complete list advertising aids available. Your company deserves great credit for this series. Could not be better.

"H. G. MORROW."

"THE FOLLY OF SIN" (Great Northern).

On about April 2 the Great Northern Film Company, 110 West 40th street, New York, will release its next production, entitled "The Folly of Sin." This is a five-part production, masterfully staged and magnificently enacted by Miss Joan Paterson, the charming and fascinating screen artiste, and Messrs. Charles Wieth and George Tolway.

Dr. Ratton and Dr. Felix, two young physicians, are studiously working to produce a serum for the cure of cancer. Dr. Felix secretly envies Dr. Hatton's personality and social conquests, while the latter is jealous of the other's more ad-

Scene from "The Folly of Sin" (Great Northern).

vanced work. Hatton conceives a plan to divert his colleague's mind from his work by getting him interested in society and Margaret, a charming orphan. He carries out the plan of his mephistophelian master, resulting in the latter's complete triumph, and his own downfall.

TO MAKE "THE WOMAN WHO DARED."

"The Woman Who Dared" is to be the second of the California Motion Picture Corporation's "Better-than-Program" features. The story is by C. N. and A. M. Williamson and Miss Beatriz Michelena is the star. In Miss Michelena's support there will appear a number of the able actors who scored so decisively with her in "The Unwritten Law." The feature is just now being completed at the company's studios in San Rafael, Cal., and it is expected, will be ready for the market some time early in May. Like "The Unwritten Law" it will be distributed on the States Rights basis.

CELEBRATED PLAYERS SIGN FOR E. AND R. JUNGLE COMEDIES.

The Celebrated Players Exchange, Wabash avenue, Chicago, have signed contracts with the E. and R. Jungle Film Company, whereby the purchaser receives the sole rights to market the E. and R. output in the states of Illinois and Indiana. The E. and R. produces one reel comedies featuring the chimpanzees, Napoleon and Sally, and the salesmen of the Celebrated Players believe they have obtained a quick selling article in those pictures.

"THEN I'LL COME BACK TO YOU" (World).

"Then I'll Come Back to You," the World-Frohman film, just completed under the direction of George Irving, has its atmospheric alma mater at Pensacola, North Carolina, one of the really ante-bellum towns of the South. Pensacola, where the entire film was staged, lies thirty-four miles from a junction point on what is known as "The Clinchfield Route," which road, thirty miles in length, is owned by one man, a Dr. Aldridge, and the use of this entire railroad was granted to the Frohman

Scene from "Then I'll Come Back to You" (World Film).

Company. A half built bridge a number of lumber and logging camps, mining enterprises, located in the hills around Pensacola, the shacks and residences of the natives were given over to the film folks with a free hand by Dr. Aldridge, who owns solely every industrial enterprise in the city. The town boasts thirty-four houses and each house became the temporary home of one of the Equitable players. Alice Brady, the star of the piece, occupied a room in a log house. The room was a simple lumber foreman's living room, fixed up for the distinguished visitor.

The strongest man in the city, measuring over six feet five inches in height was prevailed upon to play the role of a bully and consented to fight a fistic battle with Jack Sherrill, who played one of the roles opposite Miss Brady. The battle between Sherrill and the giant proved to be one of the most spectacular ever filmed and adds interest to a wonderful fifth reel.

The entire railroad, the mills, mines, bridges and other natural atmospheric incidents were used by Director Irving, with the result that a perfectly produced tale with numerous incidents of more than passing interest resulted.

As the picture was nearing completion, the townspeople of Pensacola peitioned Mr. Irving to allow them to see the picture when it was completed. In return for the numerous courtesies of the people and Dr. Aldridge, the picture will be shown at Pensacola next week at a private performance in the Baptist Church there.

A complete gas projection equipment will be taken to Pensacola by Fred Steel of the Equitable. There are no film shows at Pensacola—only one drug store, a company store, one church, a drygoods store, and no saloons. Soda water is sold there on Monday and Friday of each week. The postmaster, "eighty years old and never been on a durned railroad train," to quote him, says more mail was received at the post office for the actors during the three weeks they were there than in the history of the place.

"Then I'll Come Back to You," based on Larry Evans' story of the same name, will be the regular release on the World-Equitable program April 3. It is in five acts, four hundred scenes, and required two hundred players in all, including thirty principals.

EDWARD SLEMAN TO DIRECT AMERICANS.

Edward Sleman, who recently left the Lubin Company to go to Santa Barbara to produce for the American Company (Mutual), was born in London, England, and was educated there. His talent is not entirely uninherited, for his mother's name was Belasco and she was a cousin of David Belasco.

He made his first appearance on the stage at his mother's persuasion, in London, playing at the Pavilion in the Mile End Road. After several seasons playing stock in and around London, he came to America and played in the dramatic version of Parsifal taking the part of the King. He was featured in "The Wolf," for two seasons and acted the part of the dope fiend in Clyde Fitch's "The City" and took a prominent part in "The Mummy and the Humming Bird." "The Fortune Hunter" and other plays.

He was well known in stock companies in Hartford, Hamilton, Ontario, and Gloversville and other towns and went over the "big time" with Hylda Hollis in a vaudeville sketch. After a season with Eva Tanguay's road show he came west and joined the Universal Company as a director. Mr. Sleman is to direct Franklin Ritchie and Winnifred Greenwood in features.

SECRET SERVICE WORK IN MUTUAL SUBJECT.

One phase of our government that always stirs our imagination is the Secret Service. So little is known about its mysterious workings it never fails to arouse our curiosity to the highest pitch. The dangers encountered by the Secret Service agents furnish thrill after thrill. In the stirring American Mutual three-part drama, "The Code of Honor," the methods employed by Secret Service agents in protecting the national diplomatic secrets are faithfully depicted. The story treats of two officers of the ordnance department, who are perfecting plans on a new type of submarine. These plans are sought by the spies of a foreign nation.

Alfred Vosburgh as Captain Frank Marvin makes an excellent hero. He is dignified and stately in the early scenes, while during the time he is under suspicion he plays his role with a repression worthy of commendation. Frank Brozage is splendid as the weak officer who succumbs to the wiles of Zena, delightfully played by pretty Vivian Rich. Estella Allan makes a charming Ruth. The cast and settings are exceptional for a three-part photodrama.

CHANGE OF DATES FOR GAUMONT FEATURES.

Announcement was recently made that "The Quality of Faith" would be released by Gaumont April 17 as a Mutual Masterpicture, de luxe edition. Since then, however, such progress has been made with "Feathertop," the Marguerite Courtot production, that it has been decided to yield to the demand of exhibitors that this little star be seen on the screen in April. Hence, "The Quality of Faith" has been assigned to May first, and "Feathertop" will take its place.

"THE SPIDER'S WEB" (Essanay).

This is an unusually dramatic story of a youth's battle to break the chains of the drink and later of the drug habit. It is the story of the intrigue of an ambitious doctor who stoops at nothing, not even to the ruining of a life, to gain his ambitions. The play is taken from the novelette written by Clarence L. Cullen. The situations are intense throughout and grips the attention with its interest and action. The play has an unusually strong cast, including Bryant Washburn, Elizabeth Burbridge, John Junior and John Lorenz. Mr. Washburn is an adept at playing the part of a slave to drugs and vividly brings out the horrors of the youth subject to the habit. Mr. Washburn takes the part of the son of a wealthy man who is the hero of his chums at college. Being of an intense nature, the habit gets a hold on him. He throws it off, however, after leaving school and is making a steady progress in business, so much so that his father's assistant, the doctor, fears for his own position and decides to put him out of the way. Knowing the young man's character he lures him into taking a

Scene from "The Spider's Web" (Essanay).

drink again and then innoculates him with the drug. After doing this several times the drug gets a hold on the victim and he sinks rapidly until he is disowned by his father. Then comes to his aid his former chum, his sister and his sweetheart. They persuade him to go to the woods where, after defeating other treacherous attempts of his rival to prevent his recovery, he is restored to health. He finally sees through the treachery of his supposed friend, realizes his own weakness and so places a guard on himself that safeguards him from another downfall.

"ALONG THE BORDER" (Selig).

"Along the Border" is a Selig western drama written and produced by Tom Mix, and released in General Film Service on April 8. This story is particularly timely because of the recent depredations of Mexican bandits on the border line.

Grace, daughter of Jim Williams, a ranch owner, and Tom Martin, a Texas ranger, love one another. Buck Miller is the disappointed rival in love. Buck swears to be revenged and plans with Delgado, a Mexican outlaw, to capture Grace and

Scene from "Along the Border" (Selig).

her father and hold them for ransom. How Grace makes a sensational escape, how she informs Tom and his pals of the outlaw's action, and how Tom and the boys rescue Grace's father after the capture of Delgado and his outlaw band aid in the unfolding of a most sensational drama.

Tom Mix is given an opportunity to perform many of his sensational and death defying feats. Interesting scenes in New Mexico near the international border line are shown.

"THE WINNING PUNCH" (Cub).

The prize ring is the subject pictured for merry-making purposes in "The Winning Punch," the Cub Comedy scheduled for release April 7 on the Mutual program. It offers plenty of opportunity for comedy all of which Director Milton Fahrney has realized by giving his story some clever twists in burlesque, leading to many surprising situations.

The principal figure is Jerry, a busy little fellow always inclined toward getting into trouble. He has a series of adventures one afternoon but fortunately escapes without dire results. In passing the town hall a posted advertisement informs him that a fighter is to appear that night and that all comers are welcomed. A big prize is offered to anyone who can subdue "The Terrible Swede" as the fighter is billed.

Scene from "The Winning Punch" (Cub).

Picturing himself the winner over "The Terrible Swede" and thereby meriting the reward, Jerry decides to make a try for the purse.

The fight staged by George Ovey as Jerry and George George as "The Terrible Swede" is said to be one of the funniest scenes ever made for the screen. The fun is not confined to this particular instance, however, but runs throughout the entire one thousand feet.

A big cast of comedians support Ovey including, besides Geo. George, such players as Jefferson Osborne, Louis FitzRoy, Arthur Mund, Arthur Jackson, Gordon McGregor and Hazel Cole.

CURRENT E. AND R. COMEDY RELEASES.

The three current releases of the E. and R. Jungle Film Company, "Haunted," "Stung," and "Two Chimps and a Chump," set a high water mark in the production of animal comedy. Napoleon and Sally, the chimpanzee comedains, appear to unusually good advantage in each of the trio of pictures. The various exchanges handling the E. and R. product have acknowledged their belief that these comedies will prove even more popular than the previous productions of the same company.

"THE REAPERS" (Equitable).

When the Triumph Film Corporation engaged John Mason for appearance in "The Reapers," Clara Whipple was selected to play the principal role opposite him. Two reasons compelled this selection. Mr. Mason is a tremendous and virile actor and as the parts of Albert and Rhita Jordan in the story called for an equal amount of emotion acting and again, the policy of the Equitable company to blend stage and screen favorites. The story told by "The Reapers" requires a stronger and more forceful style of emotional work than either Mr. Mason or Miss Whipple have experienced within the recent past. For four reels the two stars maintain a height of emotion and expression that required, not only acting ability, but a great store of physical strength. As Rhita Jordan, Clara Whipple deserts Albert Jordan (John Mason) after he is struck by an automobile and becomes a paralytic. She flees with a former admirer. Her despicable act irates her abandoned hus-

Scene from "The Reaper" (Equitable).

band. His mental anguish makes his physical frailty more emphatic. Then comes mind healing. The superiority of mentality over matter. Albert Jordan, by a supreme effort, aided by the love of his child and hearing her cry of distress when the kitchen stove explodes, is cured. He secures his former excellent position and soon becomes a factor. Later he encounters his former wife. She is an inmate of a disreputable dance hall. He gives her one glimpse of the now grown and beautiful daughter—then places her in a nunnery. The story closes with a popular appeal, after a series of gigantic dramatic climaxes and powerful situations.

Joan Morgan, a remarkable English child actress, supports the two stars admirably. "The Reapers" will be released on the Equitable program April 3.

"THE YELLOW MENACE" (Serial Film).

Edwin Stevens, Florence Malone, Marguerite Gale and twenty others have left for Jacksonville, Fla., to begin a production of a sixteen episode serial picture, entitled "The Yellow Menace," under the direction of Aubrey Kennedy. The picture will be sponsored by the Serial Film Company, of which William Steiner is general manager. A newspaper serial story will be made of this picture by Lewis Tracy, the well-known English novelist, who wrote "The Wings of the Morning," "Captain of the Kansas" and other popular novels.

MERIT FILM MOVES.

To meet its increasing business and to better serve the motion picture exhibitors of the State of New York and Northern New Jersey, The Merit Film Corporation has removed from its present offices at 110 West 40th street, to the Leavitt Building, 126 to 130 West 46th street, New York City.

"A SOCIAL DECEPTION" (Selig).

"A Social Deception" is a Selig multiple reel feature produced by T. N. Heffron from the story written by Grace M. Cooke, and released through General Film Service on Monday, March 27. There are featured in this production such stars as Harry Mestayer, Eugene Besserer, James Bradbury, Al W. Filson and Vivian Reed. It is a society drama with a most absorbing plot, and contains beautiful photography. There is an unusual

Scene from "A Social Deception" (Selig).

surprise perpetrated in the closing scenes, which will be pleasant to photoplay fans.

How Violet Rensselear believes herself to be a thief through the plot of Carter, who later is discovered to be a man of great wealth, and how he wins the love of Violet, contributes to a most excellent story.

MUTUAL WEEKLY NO. 65 RICH IN WAR NEWS.

The present pursuit of Villa on Mexican territory is of consuming interest to all Americans. The Mutual Weekly had a cameraman at Columbus, N. M., a few hours after the Villa raid. He pictured the results of that barbaric foray in Mutual Weekly No. 64. Before the censorship was established he also secured valuable scenes of the American army on the move. These are now shown in Mutual Weekly No. 65. The most important of the series on this reel were taken at Columbus. They show the funeral for U. S. troopers killed in the raid, the troops entering Mexico, and the preparations of the Second Battalion, U. S. Army Engineers, before crossing the border. Among the interesting army men pictured in this number are Col. Herbert J. Slocum, 13th U. S. Cavalry; General John J. Pershing, leading the pursuit at the head of the Seventh and Tenth U. S. Cavalry; Colonel C. W. Taylor, commander of Fort Bliss, and Lieutenant-Colonel E. V. Smith, Sixth U. S. Infantry.

Fort Sam Houston furnishes views of the Third Cavalry leaving for the front. At San Antonio, Tex., the aeroplane squadron is seen breaking camp to join General Pershing. Monterey, Cal., sends pictures of the First Cavalry leaving for service in Mexico. At Hartford, Conn., is seen the new U. S. Dirigible DN-1, inflated for the first time.

Among the other pictures on this reel is one of Mr. Leon Gaumont, head of the Societe des Etablissements Gaumont, taken upon his arrival from Paris in New York on a visit to his American properties and to meet President John R. Freuler of the Mutual Film Corporation.

"ALICE IN WONDERLAND" (Union).

The six-reel feature of "Alice in Wonderland" is a picture no one should miss. It features Viola Savoy as Alice and Herbert Rice as the rabbit. Alice falls asleep with her head on her sister's lap on the bank of the river and from there to the end the interest never lags, in fact, from the moment Alice disappears down the hole beneath the hedge after the White Rabbit, and floats gently down the well, two hours of infinite delight await those who look at the screen upon which "Alice in Wonderland" is projected. To the last detail, "Alice in Wonderland" has been done with the utmost fidelity to the charming whimsical text of Lewis Carroll, and the delightful drawings of Sir John Tenniel.

"THE NE'ER-DO-WELL" BREAKING RECORDS ON THE COAST.

Sol Lesser, who is handling "The Ne'er-Do-Well" through his own film exchanges on the Pacific Coast, advises that the reports he is receiving from his branch managers surpass anything he anticipated. "I felt confident of big results," said Lesser, "knowing that 'The Ne'er-Do-Well' was one of the biggest productions in recent years, and I thought 'The Spoilers' which I handled in this territory would hold the record for some time to come, but the volume and length of the bookings and the return engagements on 'The Ne'er-Do-Well' have eclipsed this record."

NOTES OF THE TRADE

RICHARD C. TRAVERS, one of Essanay leading men, has started on a twenty-week vaudeville tour. He will visit the twenty largest cities in the United States, giving an original monologue and a talk on the picture. His act will include the showing of 400 feet of animated cartoons drawn by Wallace A. Carlson, pertinent to his work at Essanay and in the photoplay field. Mr. Travers will make flying trips to and from Chicago to the various cities in which he is to appear. He is still being cast in Essanay plays and expects to put in two or three days a week on photoplay work at the Essanay studio. When his tour is completed he will resume his regular duties with Essanay.

* * *

Director Jay Hunt will be at work for at least another week on the society drama, "Wheels of Power," written specially for the featuring of Adele Farrington with C. N. Hammond playing opposite. The story was written by Gertrude Nelson Andrews, and Hunt prepared the scenario himself. The photoplay, which has a strong cast in support of the principals, including H. F. Crane, Mina Jeffries and Mrs. Jay Hunt, will be released in five parts.

* * *

Robert Warwick and Frances Nelson have returned to the New York studio of World Film after three trips to the Adirondacks in search of sufficient snow to stage Alaskan scenes. Their next joint appearance will be in World Film's five-part feature, "Human Driftwood," which comes over the program early in April.

* * *

Director Allen Curtis, producer of Joker comedies at Universal City, has completed "Hubby Puts One Over," and is now at work on "A Jitney Driver's Romance," featuring Gale Henry and William Franey. This is a one-reel comedy, and in the cast with the principals are Lillian Peacock, C. Conklin and Milburn Moranti.

* * *

Doris Kenyon, the newest star of the Paragon-World Film Company, will be seen soon in "The Feast of Life," which was produced in Cuba, under the direction of Chautard, the noted French genius. Clara Kimball Young has the leading role in the picture.

* * *

Director Francis Ford and Grace Cunard are busily engaged in filming the third episode of the serial by Miss Cunard entitled "Peg o' the Ring," having completed all but a few scenes of the second installment of Miss Cunard's work. Ford plays the lead with Miss Cunard opposite, and with a large number of the stock actors and actresses of Universal City appearing in the different episodes. The story was the actress-author's own idea and work of production is progressing rapidly.

* * *

The spirit of Hawthorne's story "Feathertop" has been caught and made the foundations for a motion picture drama by Paul M. Bryan, and will be seen soon as a Mutual Masterpicture, De Luxe Edition. Marguerite Courtot, the Gaumont (Mutual) star is seen in the leading role. Henry J. Vernot is directing the picture.

* * *

Bruce McRae, the Broadway leading man, makes his film debut in a picturization of Richard Le Gallienne's "The Chain Invisible," which will be released April 10th. The picture was filmed at Cienfeugas, Cuba. Gerda Holmes plays the principal role opposite Mr. McRae.

* * *

Director Jacques Jaccard is at work on a two-reel underworld drama from a story by W. B. Pearson, and from which Jaccard wrote the scenario. The subject is the famous Italian secret society known the world over as the Camorra, and the film will be released under the title of "Purple Shadows." G. Raymond Nye plays the lead with Roberta Wilson opposite. Hector V. Sarno has an important part.

* * *

Carl M. LeViness, who has had a number of years of directing experience with producing companies on the Pacific Coast, has been given the directorship of one of the "Flying A" Mutual companies at the American studios in Santa Barbara.

Director LeViness will produce three-reel "Flying A" pictures. He already has started work on his first subject "Four Months," a drama by Carl Coolidge, in which the principal roles will be played by Vivian Rich, Alfred Vosburgh and George Periolat.

W. J. Bowman, formerly a producer with the Horsley studios in Los Angeles, is soon to start the production of a five-reel comedy drama featuring Carter De Haven in the title role of "The King of Broadway."

• • •

Cleo Madison is working on a photoplay entitled "Virginia" from the story of Ida M. Evans, scenario by Harvey Gates, in which Miss Madison takes the leading part. In this production Miss Madison is supported by Edward Hearn and William Mong.

• • •

The cast for "The Crisis," the Selig production, contains two former Selig Directors and two former Selig assistant directors. They are Thomas Santschi and Marshall Neilan with Cecil Holland and Leo Pierson as assistants.

• • •

Frank Powell, producer of "The Chain Invisible" for the Equitable Film Corp. and now directing Miss Gail Kane in "The Other Sister" for the same company, announces his resignation to take effect upon the completion of this picture. Mr. Powell has several excellent propositions at hand and will announce his new connection in the very near future.

• • •

The World and Equitable Motion Pictures Corporations announce this week their permanent stars as allied with the two programs:

Gail Kane, Robert Warwick, Alice Brady, Carlyle Blackwell, Muriel Ostriche, Arthur Ashley, Ethel Clayton, Frances Nelson, Clara Kimball Young (until July 15th), Holbrook Blinn, Doris Kenyon, Gerda Holmes, June Elvidge, Chester Barnett, Johnny Hines, Mollie King, Clara Whipple, Edwin August, Jane Grey, Kitty Gordon, Bruce McRae, Frank Sheridan, Edna Wallace Hopper, Charles J. Ross, Henry Kolker, Charles Cherry, House Peters, Adele Blood, Edwin Stevens and George Beban, for one or more pictures.

• • •

Under the direction of Lloyd Carleton the production of "The Way of the World," in which Hobart Bosworth is being starred, is rapidly nearing completion. In this five-reel production Dorothy Davenport plays opposite Bosworth, while in the supporting cast are Adele Farrington, Gretchen Lederer, Emory Johnston, Jack Curtis, C. Norman Hammond and Herbert Barrington. The story was written by Clyde Fitch, and has been adapted for the screen by F. McGrew Willis for the Universal players.

• • •

Frank Dayton, veteran actor and one of the first members of the Essanay stock company, is back at the studio after an illness of some weeks.

• • •

Myrtle Gonzalez and Fred Church are being featured in "The Gambling Instinct," a story written and being produced by Director Lynn Reynolds. This story involving episodes of plunging on the stock market comes to a happy ending, with a love theme interwoven into its dramatic action. Val Paul and Alfred Allen are in the cast.

• • •

A number of scenes, staged at the Brazilian Lazarette or Leper Colony at Manaos, Brazil, by John Ince, will be shown when "The Struggle" is seen. Permission for the use of the Leper Colony was secured by Mr. Ince after two weeks of parleying with Senor Oswald Cruz Segunda (meaning junior), of the Federal Sanitary Board of Brazil.

• • •

"When a Wife Worries," a one-reel comedy, is being filmed by Hal Clotworthy at Universal City. Vic Potel, the well-known "Slim" of comedy fame, is being featured with Jane Bernoudy opposite. In the cast are Doris Fellows, Eddie Boland and Harry Mann. Clotworthy wrote the comedy.

• • •

Gail Kane, who recently completed "Her God," is now working with Frank Powell, the noted director, in a visualization of "The Other Sister," a powerful dramatic document dealing with conditions in that sphere of life so little known among the elite. Miss Kane suffered so much from her eleven weeks on the Arizona desert that her next picture was postponed for a month.

• • •

Joseph De Grasse is rapidly approaching the end of his latest five-reel production of Italian life entitled "The Full Cup." The story was written by Ida May Park and in its production Louise Lovely, Harry Ham, Jay Belasco, Lon Chaney and Hayward Mack appear in the leading roles.

• • •

Thomas Santschi, Bessie Eyton and Eugenie Besserer have devoted a great deal of time and tho ght to their costumes for "The Crisis." Fashion plates and patterns for the period were consulted and particular attention was paid to the important question of neckwear. A large number of different styles in stocks were selected by Mr. Santschi.

V. R. Carrick, general manager of the Interstate Films Company of Philadelphia, has placed an order with the Minusa Cine Products Company of St. Louis for a Minusa Gold Fibre screen, to be placed in his projection room.

PICTURE THEATERS PROJECTED

CLARKSVILLE, ARIZ.—The Dunlap theater, formerly operated by the Laster Brothers, is now being conducted by J. A. Jamison.

BATESVILLE, ARIZ.—W. L. Landers has leased the Princess theater.

SAN FRANCISCO, CAL.—A commodious moving picture house of fireproof construction will be erected on Mason street, near Market, by the Mason Street Theater Co. It will have seating capacity for 1,200 persons, and cost approximately $65,000.

BRUSH, COLO.—The Emerson theater is the name of a new moving picture house opened by Harold N. Desky. It has seating capacity of 400.

GROTON, CONN.—The A. O. U. W. hall has been leased by James F. McLean, who will conduct it as a first-class moving picture house.

WASHINGTON, D. C.—The Federal Amusement Co., 1315 Park road, N. W., plans to erect a one-story moving picture theater, 150 by 84 feet, with wing 50 by 32 feet, to cost $100,000.

ATLANTA, GA.—W. T. Murray and George Phelas have let the contract to Charles W. Bernhardt, 195½ Marietta street, to erect a moving picture theater; 35 by 137 feet; seating capacity, 1,000, with balcony; composition and tin roof; heating from low pressure cast-iron boiler, fan blast radiation; city lighting; cost, $20,500.

WASHINGTON, GA.—Willis Irvin is preparing plans for an opera house; seating capacity, 800; hot air heat; electric lights, etc.

DANVILLE, ILL.—The Lyric theater, which has been remodeled, reopened on March 16. A balcony has been erected; interior redecorated; stage floor and dressing-rooms rebuilt; canopy constructed over sidewalk; carpets laid; electric sign on front added. Both moving pictures and vaudeville are given; two shows a day, 2.30 and 8.15 p. m. The house is operated by the Columbia Amusement Company. D. W. Maurice is manager.

ANDERSON, IND.—The Meridian Amusement Company has purchased the Starland theater. The consideration was reported to be $25,000.

NEW ORLEANS, LA.—New opera chairs have been installed in the Mars theater, making the seating capacity now an even 1,000. The house is operated by the owner, G. B. Mars.

ATHOL, MASS.—A building has been leased by James A. Brady, who will convert it into a moving picture theater.

CAMBRIDGE, MASS.—Olympia Theater, Inc., is reported to have plans under consideration for the erection of a two-story theater building, to cost about $100,000.

DETROIT, MICH.—Christian W. Brandt is preparing plans for a moving picture theater to be erected at the corner of Mack and Holcomb avenues, with seating capacity of 1,000.

KALAMAZOO, MICH.—The Fuller theater has been leased by F. A. Pelley.

PONTIAC, MICH.—Frank Farrington has the contract to erect a commodious moving picture theater of fireproof construction at 1537 Gratiot avenue, for Harry Goldstein and others. The new structure will have seating capacity of 1,700.

SPRINGFIELD, MO.—H. S. Jewell is making extensive improvements to his moving picture theater.

NEW YORK, N. Y.—Archt. Frederick W. Moore, 312 West 42d street, is preparing plans for a two story moving picture theater, 50 by 100 feet, to cost $30,000. Maurice S. Amado is the lessee.

NEW YORK, N. Y.—Progress Amusement Company is reported as considering plans for the erection of an $18,000 moving picture theater.

ALLIANCE, O.—John Palfi, 648 South Webb street, plans to convert a store building into a one-story modern moving picture theatre, having a frontage of 25 feet and a depth of 58 feet.

CLINTON, OKLA.—Archts. Bailey & Bailey, 616 Colcord Bldg., Oklahoma City, are preparing plans for a one-story theatre building, 50 by 130 feet, to cost $20,000.

ALTOONA, PA.—Patriotic Order Sons of America, 311 Tenth street, will expend about $20,000 in making improvements to their moving picture theater and lodge building. The structure is two stories and covers an area 45 by 70 feet.

CHARLESTON, S. C.—Southern Exhibition Company will expend about $50,000 to remodel the Academy of Music.

DALLAS, TEXAS.—Leon S. Gohlman, of Houston, has leased the building at 150 Elm street and will remodel for a moving picture theater.

"Git Busy" Stock slides up to May 1st only $1.25 per dozen in dozen lots. Get Catalog or send in your order. We've got what you want.
NIAGARA SLIDE COMPANY Lockport, N. Y.

Trade News of the Week

Gathered by Our Own Correspondents

For Fund in Pittsburgh

Screen Club Actors' Fund Committee Has Plans for a Lively Campaign to Accomplish Its Part of the Great Work—Big Sunday Entertainment—Percentage Contributed on Fund Day—A Theater Ticket Day.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, Pa.—The Screen Club's Actors' Fund Committee, of which A. W. Cross is chairman and Capt. A. H. McClelland is secretary, is rapidly perfecting its plans for the campaign. The strenuous efforts of the committee, coupled with the hearty co-operation of the trade in this city and surrounding territory, indicates that the Pittsburgh Screen Club is determined to carry off the laurels in the race for the largest contribution.

The following are some of the methods that promise a big return, and the Pittsburgh dailies, as well as all local newspapers in the surrounding towns, are lending their support in furthering them:

First—A Sunday entertainment, at which a silver collection will be taken, proceeds to be given to the fund. The pictures to be supplied by the exchanges for this purpose, free of charge.

Second—A percentage of business on a certain day to be popularized by advertising slides, newspapers, etc.

Third—A certain Saturday to be selected for the sale of theater tickets on the streets, similar to "Tag Day," the proceeds to go to the fund.

Two Reopenings in Canonsburg.

Canonsburg, Pa.—Two modern photoplay theaters are to be reopened in the near future at Canonsburg, Pa. The Lyric is being extensively remodeled by its new owner, E. F. McGann. With a new heating system installed, in addition to other improvements, the Lyric will be one of the most attractive houses in its section. It was closed last December. The Lyric was built about three years ago and met with only indifferent success, owing mainly to its location away from the center of the town. The building up of that district recently makes conditions more favorable, and with able management the house is now regarded as a fine proposition.

The Princess theater, at Canonsburg, has been purchased by R. W. Thompson and will be opened for business about April 10. It is an up-to-date house and has a seating capacity of 600. Redecorating of the exterior and interior of the theater is now under way.

Canonsburg has two theaters now running, the Alhambra and the Star, and when the two others reopen a lively race for business is expected.

Erie Operators Demand Higher Wages.

Erie, Pa.—A strike of the union motion picture machine operators at Erie, Pa., has assumed serious proportions and threatens to cause a shutdown of at least some of the theaters. A demand for increased wages has been submitted to the managers by the twenty operators who are out. They threaten to demand a sympathy walk-out on the part of the union musicians if their demands are not met within a limited time. At this writing none of the houses has as yet been compelled to close because of the strike.

Films at Duquesne Garden.

Pittsburgh, Pa.—The Duquesne Garden, Pittsburgh, which is a mommoth ice-skating rink in the winter, is to be converted into a Palm Garden and moving picture theater for use during the summer months. The large structure is being refloored and seats and moving picture equipment are to be installed at once. As an additional feature, soda fountains and refreshment stands will also be installed. The Garden is expected to be a popular spot during the coming summer, as this form of offering moving picture entertainment is unique here.

Keystone Theater Changes Hands.

Pittsburgh, Pa.—The Keystone theater, 528 East Ohio street, Northside, Pittsburgh, recently changed hands, being purchased by H. C. Bowers, an old-time show man, from S. H. Gass. Although a rather small house, seating 300, the Keystone is modern and attractive. Feature pictures are shown daily, and 10 cents admission is charged Wednesday and Saturday.

Small Town Success with "Peace" Film.

Masontown, Pa.—The growing success of big features in small towns is brought out forcefully in the case of the Rex theater, conducted by Theodore Mikalowsky, at Masontown, Pa. This place has a population of 950 and the Rex has but 350 seats, yet feature films are shown at good prices and satisfactory profits. The Rex recently ran "The Battle Cry of Peace" at prices ranging from 25 to 75 cents.

A New Theater.

Burgettstown, Pa.—Proposals are being received by George E. Thomassey for the erection of a two-story brick moving picture theater at Burgettstown, Pa. The building is to measure 25 by 90 feet and is to be constructed along up-to-date lines. Plans are being prepared by Architect J. H. Phillips, of Pittsburgh, Pa.

T. S. Bradley Heads Local Pathe.

Pittsburgh, Pa.—The management of the Pittsburgh Pathe exchange, 715 Liberty avenue, Pittsburgh, Pa., has been taken by Thomas S. Bradley, succeeding B. F. Lyon, who resigned recently. Mr. Bradley was formerly road man for the Pathe Exchange, working out of the Kansas City, Mo., office. His thorough experience in the film business assures him the fullest measure of success in his new connection.

Feature Film & Calcium Light to Move.

Pittsburgh, Pa.—The Feature Film & Calcium Light Co., now located at 125 Fourth avenue, Pittsburgh, Pa., will move in the near future to larger quarters at 938-940 Penn avenue. Manager D. C. France reports that the rapid growth of the concern during the past year and the recent expansion of the film end of the business have made greater space necessary.

J. A. Hammell Comes to Pittsburgh.

Pittsburgh, Pa.—J. A. Hammell, formerly connected with the Fourth avenue branch of the General Film Co., in New York, has been appointed manager of the Pittsburgh offices of the company. He succeeds N. I. Ehrlich, who resigned recently to accept a position with the Triangle Film Corporation.

WASHINGTON NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

William Notes to Travel for United.

William Notes, who was formerly associated with his father, Marcus Notes, in the management of the Empress theater, on Ninth street, Northwest, has accepted a position with Sidney B. Lust, of the United Film Service, as traveling representative, and will cover the states of Virginia, North Carolina and Maryland. Although this is his first attempt as a salesman, it is said that he has thus far met with no little success.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

New Danville, Va., Company.

The Columbia Amusement Company, of Danville, Va., has been granted a Virginia charter. George M. Mann is president and John W. Mann is secretary of the company. The maximum capital stock of this new concern is named at $5,000 with a minimum capital stock of $1,000, par value being $50 per share. It is said to be the intention of this company to engage in the motion picture business operating the Empire theater in Danville. This house has a seating capacity of about 300. Paramount service will be used. The president of the new company is the local manager for Paramount. The Empire was closed for some time prior to its being taken over by the Columbia Amusement Company.

Children's Shows in Bristol, Va.-Tenn.

Mrs. King, manager of the Olympic theater, in Bristol, Va.-Tenn., is operating a Saturday matinee for the children of that place. Single and multiple reel subjects, suitable for juveniles, are shown and the admission price is five cents. The regular program is put on after six o'clock. This house and two others are operated by the Central Amusement Company of which L. Morse is the general manager. Mrs. King watches the program selected for both houses and when a picture is suitable for her Saturday matinees, she keeps it in mind and books it for an open date. The Olympic has a seating capacity of about 250.

Boston Suspends Rules

Fire Prevention Commissioner John A. O'Keefe Has Practically Agreed to Hold New Film Storage and Transportation Rules in Abeyance for a While—Gives Exchanges Time to Meet the New Requirements.

By William Flynn, Boston Correspondent of Moving Picture World.

BOSTON, Mass.—Fire Prevention Commissioner John A. O'Keefe has practically agreed to a suspension of the new rules and regulations governing the keeping, storage, handling and transportation of inflammable moving picture films in the Metropolitan District and the stipulated changes in examination rooms until the local exchange men and exhibitors have had an opportunity to cope with the new situation. This attitude of the commissioner is the result of a conference he had with the Boston exchange managers on the day before the new rules were due to go into effect.

The conference was arranged by Mr. Fred B. Murphy, president of the United Film Service, and among those present were the following: Mr. J. C. Butner, Mutual; Mr. J. A. Eslow, Universal; Mr. Lawrence J. Hacking, General Film; Mr. Harry F. Campbell, Fox Film Corporation; Mr. George Balsdon, V-L-S-E; Mr. R. D. Marson, Kleine-Edison; Mr. J. Helley, Union Film Supply; Mr. Herman Rifkin, Eastern Features; Mr. Harry Asher, Famous Players; Mr. Louis B. Mayer, American Feature Film, and Mr. W. H. Bradley of the Triangle.

PICTURES AND PICTURE ART.

Prof. Munsterberg of Harvard, Gustave Frohman and Others Discuss a Live Question.

Boston, Mass.—A conflict of opinion as to sphere, status and calling of the motion picture developed at a conference on the two questions, "What are the movies?" and "What can women do to make them better?" held on Tuesday, March 22, in the lecture hall of the Boston Public Library by the Literature and Educational Departments of the State Federation of Women.

The speakers at the conference included Prof. Hugo Munsterberg, of Harvard University; Gustave Frohman and Mrs. Alice R. Carroll. A paper submitted by Mr. Frank Palmer Speare, of the Boston Y. M. C. A., who was unable to appear, was read by Mrs. Mary Schenck Woolman.

Prof. Munsterberg on Motion Pictures.

Prof. Munsterberg declared that the motion picture is an independent art in itself and is not affiliated with the theater. Mr. Frohman took issue with the professor and argued that the motion picture and the theater bore a very close relationship.

"The whole future of the photoplay," declared Prof. Munsterberg, "depends upon its separation from the drama. The prevailing theory of the motion picture is all wrong, because it is based on the mistaken idea that the purpose of art is imitation. On the contrary the more imitation of nature, the further removed from art. Compare the marble statue with the wax. The marble does not pretend to imitate and the wax figure is so lifelike that we go up and speak to it, thinking for a moment that it is a real person. The true purpose of art is to overcome reality, and all the means of art only helps to detach from reality.

"The photoplay has all the means of an independent art and has absolutely nothing to do with the drama. It stands nearer to music than to drama. The moving pictures pass before your eyes just as the tones of music pass our ear."

Gustave Frohman on Classified Theater.

Mr. Frohman after taking exception to several remarks made by Prof. Munsterberg talked on "Women's Responsibility For Good Movies." Mr. Frohman went into the history of the motion picture, carrying it down through its various stages of advancement to the present day. The speaker, however, caused some consternation when he remarked that there was not a moving picture house in Boston that was absolutely clean.

"How can you expect to get audiences for your good shows unless you classify your theaters?" he said. "The whole thing has got to be readjusted, and it can't be readjusted in a minute. We have got to have at least one house where the public may know it won't find anything repulsive.

"It was the women who purified the varieties, which were low. It was women who purified in large measure the burlesque. It is the women who will purify the movies."

New England Behind in Educational Pictures.

Mrs. Carroll stated that the only way to bring about better picture shows is not only to demand them, but to patronize them when they are exhibited.

"New England is so far behind all the rest of the country in the use of educational pictures," she said, "that I don't believe it will ever catch up.

"About 20 to 25 per cent. of American families are living on yearly incomes of $600 or less, and about 70 per cent. on incomes of $3,000 or less per annum. From that great middle class come the motion picture patrons. They are getting their ideas of life from the movies. Whether they are getting the right or false idea depends on the shows they go to see. Most managers are interested in any movement that will help raise the standard of pictures, but they won't volunteer to educate.

"Most of the vile pictures we see are suggested by scenes described in books in our public libraries—in the classics. When you complain of this class of pictures you give the producers a hammer. These things are what our children may read, but they look worse in pictures than they do in print. Children won't go to antiseptic shows, and if you won't let them go to the shows they choose they are prompted to go when we don't know it."

Special Exhibition of "Ne'ver-Do-Well."

Practically every exhibitor in New England is expected to attend a special exhibition of the big ten-reel Selig release the "Ne'er-Do-Well," which is to be held in the Park theater, Boston, on the morning of Friday, March 31. The exhibition is being staged by Mr. George E. Balsdon, who has charge of the New England affairs of the "Big Four." Mr. Balsdon has sent out invitations to the exhibitors and the press and has already been swamped with inquiries from exhibitors regarding release dates and other matters concerning the new photoplay classic. A special musical program has been secured to fit the theme and indications are that the exhibition will be one of the most impressive of its kind ever staged in Boston.

S. R. O. Sign Bill Dies.

The "standing room only" bill, which provided that in cases where no seats were available before or during a theatrical or moving picture performance or exhibition for which tickets are being sold, a sign inscribed "standing room only" must be displayed, has passed into the discard with the other anti-moving picture bills that were befoe the Massachusetts legislature this year. The original bill prohibited the selling of tickets to moving picture and other theaters after all seats had been taken. The bill was later amended in the House of Representatives by the insertion of the sign provision. The measure, as amended, was fought through the House, but was killed on a rising vote in the Senate with a bare quorum of that body voting.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

NEW NEWARK EXCHANGE.

Empire Feature Organized to Book Big Productions.

By Jacob J. Kalter, 501 Century Building, Newark Correspondent.

NEWARK, N. J.—The newest film exchange in the city is the Empire Feature Service, organized here last week. The offices are in suite 52, Strand theater building, 118 Market street. The men behind the concern are John Blum, Frank D. Hunt and Ray Cooper.

John Blum is an oldtime film man, one of the first exhibitors in the city. From the ranks of the exhibitors Mr. Blum rose to the position of manager of the old Royal Film Exchange. His last connection prior to assuming charge of the Empire was with the Greater New York Film Rental Company, at 184 Market street. Following the dissolution of that concern and its absorption by the General Film, Mr. Blum decided to form the new exchange.

Frank D. Hunt, the second member of the Empire, was the manager of the Independent Film Exchange. He is at present acting in the capacity of office manager.

Ray Cooper is the owner of the New Jersey & New York Film Delivery Company. The new company will book only high-class productions. Negotiations are pending for the exclusive state rights on some big productions.

Newark Simplex Agency.

Newark, N. J.—The New Jersey Motion Picture Supply Company was formed in this city last week for the purpose of maintaining an exclusive agency for the sale of Simplex projectors in New Jersey. The offices of the company are in the Strand theater building, suite 50. The officers of the firm are Leonard B. Wolven, president; Vincent A. Schauler, secretary-treasurer; J. R. Walsh, general manager. They are all operators in local playhouses. Wolven and Walsh are at the Proctor's Palace and Schauler is chief operator at the Strand theater. The prospects for the new agency are indeed bright, as the men are all active workers.

Corcoran in American.

Newark, N. J.—Edward J. Corcoran has taken over the American theater, 93 Market street. Mr. Corcoran was formerly connected with the Proctor interests, having been associated in the running of the Park Place theater, in this city. He is an experienced manager and showed his progressive tendencies by immediately making many renovations and improvements.

Jacobson Joins Flock.

Newark, N. J.—J. H. Jacobson has just joined the local Blue Bird office as road man. Henry Siegel, manager of the Newark branch of Blue Bird, reports tremendous success with the new features.

Universal Seeks Quarters.

Newark, N. J.—Lee Gainsborg, manager of the local branch of the Universal Film, at 286 Market street, reports that he is on the lookout for new quarters. The business of the local branch has grown so rapidly that more commodious and more beautiful headquarters are almost an absolute necessity.

City Theater, Newark, Sold.

Newark, N. J.—The City theater, located at Seventh and Orange streets, built and opened several months ago as a motion picture house by Edward McDonough, has passed into the control of the United States Amusement Company, of which Frank G. Hall is president. Nat B. Smith, formerly lecturer with the Captain Scott pictures, and former manager of the U. S. Playhouse, Passaic, N. J., is the resident manager. Harry Adams, also formerly from Passaic's Playhouse, is the assistant manager. The same policy that has heretofore been in vogue at the house will be maintained. The name of the showhouse will in all probability be changed to U. S. City.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

Can Use Motor-Driven Machines.

Newark, N. J.—The operators of Newark, after a long fight with the city authorities, have finally been granted the right to have motor-driven machines. Vincent A. Schauler, chief operator at the Strand theater, 118 Market street, led the operators in their fight, and he was also largely instrumental in securing the privilege long sought for.

Newark Film Exchange Dissolved.

Newark, N. J.—The Newark Film Exchange, of which Samuel O. Siegel is the manager, has gone out of business.

Park View to Edwards.

Newark, N. J.—The Park View theater, 91 Watson avenue, has again reverted to the ownership of Chester Edwards. Mr. Edwards had been in partnership with Herbert Yudkin, but secured complete control last week.

City Theater, Irvington, Closed.

Irvington, N. J.—According to advices received by the World correspondent Thursday the City theater, owned by the Theaters Company, of which Irving Engel is general manager, has closed down. The City was a high class house showing Triangle, Equitable, World, Fox, Gold Rooster and other features. The Theaters Company also own the Star theater, 650 Bergen street, Newark.

2 Philadelphia Business Notes.

Wilmington, Del.—Lewis Swaab announces having furnished much of the equipment in the new Queen theater, Wilmington, Del. James N. Ginns, who is managing the theater, reports excellent business and announces that it is his opinion that the theater will fast become the most popular moving picture

Trenton, N. J.—Charles Hildinger, proprietor of the Bijou, Chestnut and Quinton avenues, Trenton, has installed much new equipment including a new 6B projecting machine and a Minusa Gold Fibre screen. Mr. Hildinger was a recent visitor to Philadelphia and paid his respects to the Swaab Film Service, 1327 Vine street, where he purchased the above mentioned supplies.

Censors Appeal

Pennsylvania State Board of Censors Makes an Appeal to the Supreme Court from Decree of the Lower Court—Claim Is That Court Has No Right to Review Banned Film on Its Proper Merits.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, Pa.—The Supreme Court recently heard argument on the appeal of the Pennsylvania State Board of Censors from the decree of Court of Common Pleas, No. 2, holding that under the scope of appeal allowed by the Act of May 15, 1915, from an order of disapproval of a motion picture film by the Board of Censors, the Courts of Common Pleas might consider the matter de novo, and in reviewing the action of the board are not limited to determining whether or no the board has acted arbitrarily and oppressively, or has abused its discretion.

The decision appealed from was rendered by Judge Barratt in the case of the motion picture film entitled "Virtue," from which the board of censors had ordered certain eliminations to be made, whereupon an appeal from the action of the board was taken to the Court of Common Pleas by the producers, the Franklin Film Manufacturing Corporation.

It was further argued that the judges of the Court of Common Pleas have no right to substitute their discretion as to the propriety or impropriety of films for that of the board, and that the action of the censors cannot be reversed unless the court comes to the conclusion and is convinced that the board of censors has acted arbitrarily or oppressively, or has abused its discretion.

The Supreme Court reserved decision.

COURT REVIEWS TWO FILMS.

One Barred Picture Found Not Objectionable—One Returned to Censors.

Philadelphia, Pa.—Annoyed by the many recent appeals in moving picture cases, Judge Barratt recently, in Common Pleas Court No. 2, reprimanded an audience that was drawn there to view a film that had been censored by the Board of Censors and had been appealed by the Fox Film Corporation and the Pathe Exchange. During an argument on certain scenes of the production, which was being shown on a screen in a darkened room, the spectators laughed.

"We do not want applause or approval," Judge Barratt said. "And it will be remembered that this is not a moving picture establishment or a theater. The court officers will maintain order."

The proceedings were a continuation of appeals that were heard last week. Several films were exhibited which had certain parts eliminated upon the grounds that they offended the morals of the public. The appellants contended that the board acted in an arbitrary and unjustifiable manner. It was necessary for the Court to view the productions and the court room was turned into a moving picture place for the time being.

At the conclusion of the exhibition, which drew many of the attaches of City Hall and persons engaged in business in the building, Judges Wessel and Barratt decided one of the pictures was not objectionable and ordered the other to be resubmitted to the censors, because there was some uncertainty regarding the picture as exhibited in court, at to whether or not it was identical with the one rejected by the board.

His Film Company Stock Questioned.

T. Claiborne Dobbins, of 6236 Chestnut street, was recently held under $1,500 bail on the charge of having sold stock in a moving picture company by claiming that it was established organization and was being operated upon a paying basis. The plaintiff is D. H. Davidson, a wood and paper box manufacturer of 2005 Washington avenue, who alleges that he was induced by Dobbins to invest $20,000 in stock of the company. According to Mr. Davidson, Dobbins represented himself as a stockholder in the Feature Film Company, of Washington, D. C. He represented that this company was chartered under the laws of the State of Delaware for $100,000, of which $60,000 was placed on the market. When the wonderful picture painted by Dobbins verbally failed to materialize Davidson investigated more closely and discovered, he declares, that the total assets of the company consisted of a great deal of handsome office furniture.

Hepburn, Carr & Krause Finances.

Hepburn, Carr & Krause, attorneys for Harry Hirshfield, trading as the Philadelphia Moving Picture Supply Company, 1237 Vine street, wish to announce that he has made application to the District Court of the United States for the Eastern District of Pennsylvania for his discharge from bankruptcy, notice of which was published in the Moving Picture World some time ago. A hearing on the said application will be held in Philadelphia on the first day of May, 1916, at which time all creditors and other interested persons may appear and show cause why, if they have any, that the prayer of the petitioner should not be granted.

Educational Films Knocked by Crank.

A story recently appeared in a Philadelphia daily newspaper accusing the moving picture theaters of being run along the lines of a vaudeville theater, for instance certain acts being put on in order to drive the people out and thus make room for newcomers. It was charged that the proprietors of several leading moving picture theaters ran occasional educational films which answered the same purpose as the "chaser" acts of vaudeville.

It would seem that the person or persons who conceived of such a brilliant and intelligent idea would delve into that matter a little more thoroughly before opening themselves to public ridicule. How can any person or persons imagine that such films are used in the capacity of the vaudeville "chaser?"

A glimpse into the interior of any moving picture theater during the evening's performance during the exhibition of a travelogue picture will readily convince one that it commands as much attention as the drama or a few reels of comedy. Any person with a little education has a natural desire to see in detail the wonders of nature and the exhibition of such a picture commands the attention of 99 per cent. of the audience.

Corlies Amusement Company.

The Corlies Amusement Company has recently been granted a New Jersey charter to conduct a general amusement business such as renting, leasing and hiring theaters, etc. The new concern has been capitalized for $25,000, Andrew P. Jaeger, George Corlies and Minnie Corlies being the principal incorporators.

Hart's to Be Film Theater.

Philadelphia, Pa.—Hart's theater, located on the southwest corner of Frankford avenue and Norris street, Philadelphia, lot 72 feet by 120 feet, has been reported sold by the Hancock Building and Loan Association, through J. J. Goldstein & Co., to New York investors. The theater has formerly been used for stock and vaudeville shows, but it is said that the new owners will convert it into a first class moving picture theater.

Receiver Asked for Cincinnati Suburb Home

Stockholders Bring Suit to Change Management of Clifton Theater Which Has Been Losing—Present Manager's Statement.

By Kenneth Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, Ohio.—Suit was filed on March 21 for a receivership for the Clifton theater, operated by the Clifton Amusement Co., on Ludlow avenue, in Clifton, a Cincinnati suburb. The holders of a majority of the outstanding stock filed the suit, alleging that the company has been losing money steadily for some time as a result of poor business.

Henry Hoefle, president of the company and manager of the theater, as well as the largest stockholder, pointed out, in speaking of the suit, that the past eight months have been very poor ones in the moving picture business, and that, on the other hand, the coming year bids fair to be unusually successful. He said that for this reason, as well as on account of his interest in the business, he regretted the action of the other stockholders. The company has $21,800 in capital stock outstanding, owning the real estate comprising the house and the ground it stands on, subject to a mortgage of $10,000. There is also other indebtedness. The litigation caused considerable surprise in local moving picture circles, as the house was known as one of the several popular and apparently prosperous suburban theaters.

LEASES HOUSES FOR SUMMER.

I. Libson Will Run Films in Two Big Legitimate Theaters.

Cincinnati, O.—Judging from arrangements which, it is announced, have been virtually completed, I. Libson will have considerably more on his hands this summer than the ordinary man would feel like tackling. It is stated that the interests of which Mr. Libson is the local representative, controlling the Family, the Strand and Walnut theaters, have obtained the Grand and the Lyric theaters for the summer season, and that in at least one of these big houses features will be shown regularly during the interim between the closing of the current theatrical season and the opening next fall.

These two houses are the leading "legitimate" theaters in Cincinnati, and both, for the past two summers, have been used for moving pictures more or less regularly. Under the arrangement indicated it is to be presumed that conflict between them and the three houses mentioned, all of which are near them in the downtown district, will be reduced to a minimum, and at the same time the enterprise should prove to be profitable.

RESPONSIBILITY FOR FILMS.

Jury in Hamilton, O., Makes Exhibitor Pay for Burnt Film.

Hamilton, Ohio.—The question of care of and responsibility for films while in the hands of the exhibitor has received some illumination in this vicinity recently, calculated to impress the exhibitor with the desirability of keeping a sharp eye on the film while in his possession. Up at Hamilton, for instance, a judgment was rendered by a jury against an exhibitor for $404 in a case where a film was destroyed by fire. The court held that failure on the part of the exhibitor to keep the film in a metal box while not in actual use constituted negligence, and refused to grant a new trial. In another case, in Cincinnati, suit has been filed for three films which, it seems, were lost while in the hands of the exhibitor, the amount asked being $292.36. George Polster, owner of the Valley theater, in Elmwood place, is the defendant in this instance, the Mutual Film Corporation bringing the suit.

Buy Ohio Rights to "Dumb Girl of Portici."

Cincinnati, O.—A bit of enterprise which bids fair to prove extremely profitable was the purchase recently by McMahon & Jackson, of Cincinnati, well known in moving picture and theatrical circles, of the Ohio rights to the Universal production of "The Dumb Girl of Portici."

Blue Bird Exchange Comes.

Cincinnati, O.—Blue Bird pictures are now represented in Cincinnati by an exchange in charge of W. K. Howard, formerly manager of the Forest theater, and later one of the force of the World Film Corporation here. Mr. Howard is making his arrangements for quarters, organization and so forth, and expects great things of this territory for Blue Bird releases, in view of the excellence of those which have been so far.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent Moving Picture World.

Wants Spectators Closer to Managers.

OAK PARK, ILL.—"Speak to the manager" is the slogan of the new West Suburban Committee on Moving Pictures formed by representatives of church, civic welfare, social and parent-teacher and other educational organizations. Exhibitors are to be commended for good shows; the work of the organization will not be limited to criticism. The policy is to conduct an educational campaign, through definite committees for better pictures.

H. A. Baldwin is president, Mrs. F. S. Kipp is secretary and treasurer and three vice presidents represent the educational, church and civic organizations.

Ipava Wants Free Shows.

Ipava, Ill.—Members of the Booster club have been asked by H. M. Strouse to suggest ways and means for the establishment and maintenance of a municipal theater, to be operated, admission free, for the 749 residents of Ipava. At the outset it is aimed to make it principally a moving picture house, the promoters realizing the popularity of the photoplay as well as the dearth of other attractions.

That Good Program Makes Money.

Pittsfield, Ill.—Bur Swan of the Knights of the Pythias opera house, announces he is making money on the educational program which experienced motion picture men told him he could not put over. Referring to the recent article which described his plan, Swan, in the Pittsfield Republican, said, "Listen—The Moving Picture World, which is the LEADING periodical of the moving picture industry," etc. (the capitals are his'n). "The third week the average cost per patron for the show was four cents." See account on page 1685, issues of March 11, 1916.

I. A. T. S. E. Ball at Alton.

Alton, Ill.—The local union International Alliance of Theatrical Stage Employees and Moving Picture Operators held its first annual ball March 11 at Turner hall.

Kettler Company Incorporates.

Springfield, Ill.—Secretary of State Stevenson has issued a certificate of incorporation to the Kettler Company of Chicago, with capital stock of $2,500 to deal in motion picture films and buy and sell general merchandise.

Young Women Exhibitors.

Monticello, Ill.—Two young women, the Misses Esta Kirkland and Anna Mary McCall, are now managing the local moving picture show. They are the daughters of the proprietors, William McCall purchasing the interest of Mr. Larmon in the firm of Larmon & Kirkland.

Theater Changes in Illinois.

Macomb, Ill.—James Boyer, of Rushville, Ill., traded his house at that place for the Gem theater in this city and will operate the theater here. Jay Wilson, who owned the Gem, will devote his time to his theater at Astoria, Ill.

Sheldon, Ill.—R. A. Shobe will operate a theater seating 250 in the Commercial hotel building which has been purchased and is being remodeled by Samuel Warrick.

Bloomington, Ill.—The Wolkau theater is to be erected this season at Washington and East streets.

Victoria, Ill.—Marcus Wright has sold his moving picture theater here to Theodore Krans, who began his managerial career with a free show.

Steger, Ill.—Charles Kleist contemplates remodeling his bowling alley building into a moving picture theater, it is reported.

Ideas and Features.

Piper City, Ill.—"The Christian" was shown at the Star theater under the auspices of the Christian Endeavor society of the Christian church.

DuQuoin, Ill.—Popularity of "DuQuoin Adopts a Baby" caused the Majestic theater to give it an extra day. To heighten the local interest films of a gigantic fire at the neighboring town of West Frankfort were included.

Kankakee, Ill.—The Court theater is one of the houses in small cities that has abolished the bare screen idea. A force of stagecrafters from New York have installed the screen in a beautiful Japanese garden. Appeal to the sense of smell also will be made as appropriate perfumes will be delicately disseminated from time to time.

Maywood, Ill.—The Yale theater has been trying out F. Tennyson Neely's educational films with a view to making this a regular feature one night a week.

Kankakee, Ill.—The Court theater suspended its children's matinees during Lent.

St. David, Ill.—"Damon and Pythias" was shown at the opera house under the auspices of Buckheart lodge Knights of Pythias.

Bloomington, Ill.—Four charity organizations divided a day's receipts of the Castle theater. The Triangle feature, "Betty of Graystone", was run.

Farmington, Ill. — Odd Fellows and Daughters of Rebekah crowded the Strand theater when Manager Chance added films of the lodges orphans' home to the regular program.

Peoria, Ill.—Dr. George A. Zellar, former superintendent of the Bartonville State Hospital for Insane, showed films, "Our State Institution" and "Vital Statistics on Babies" at the First Congregational church.

Canton, Ill.—Dreamland theater is contemplating enlarging the house and remodeling the front. Calvin Stovall, owner of the house, has assumed the management succeeding Carl Duisdicker.

Rock Island, Ill.—"The Birth of a Nation" started a return engagement of eight performances at the Illinois theater March 19.

Champaign, Ill.—The show at the Park theater was not interrupted by a $300 fire attributed to a defective electrical transformer used for the signs on the front of the house.

Moline, Ill.—"Her Great Hour" was the feature selected for a benefit for Little Women circle of King's Daughters at the Avoy theater.

Springfield, Ill.—The Palmer school is using moving pictures.

Momence, Ill.—"The Spoilers" played to unusual business by the Bijou theater was declared by a local paper "the best ever shown here."

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

The Importance of Children's Shows.

KALAMAZOO, Mich.—Some mothers in Kalamazoo do not want a free Saturday morning show for the children. They believe the shows which have been given by Manager Barnes of the Elite are worth paying for, and are willing to help finance the work. There are a great many poor children who receive great benefit and in order not to deprive them of their treat the plan of holding two shows on Saturday morning has been given a trial. The first is free; the second calls for five cents admission. The Drama league has asked parents to make this Saturday morning show the week's entertainment for the children and to not allow the youngsters to attend other shows in the course of the week. These children's shows have been deemed so important that Mrs. Caroline Bartlett Crane, a national figure, has suggested a committee from the Child Welfare League take steps to have them financed.

Ask for Saginaw Censorship.

Saginaw, Mich.—Members of the Catholic Federation of Parishes believe the time has arrived when the showing of pictures with the sign "No Children Under 16 Allowed" must be stopped.

President Frank A. Picard of the federation was authorized to name a committee of five to take up the matter of censorship. Other organizations will be asked to co-operate and the city officials requested to select a local censorship board consisting of a Catholic priest, a Protestant minister and a layman.

No Call for Censors in St. Joseph.

St. Joseph, Mich.—Other councilmen agreed with Alderman Fay that the Caldwell theater was running high-class feature pictures and that if bad pictures had been run there they could not be remembered. Consequently a plea for censorship of theaters made by the Twin City Ministerial association and churches of St. Joseph and Benton Harbor was tabled.

Michigan Theater Changes.

Centerville, Mich.—The Centerville Theater Company, formed recently for the purpose of operating a moving picture theater and auditorium for various entertainments, has purchased the site of the old Hart hotel and will erect thereon a modern photoplay house.

Calumet, Mich.—Thomas Wills has sold the Royal theater to N. P. Brodeur, Hancock real estate man, and Jeffery Jefferson, of Portage Lake. Jefferson, who is experienced in the photoplay business, will be manager.

Newaygo, Mich.—J. M. Meade, of Kalamazoo, has taken a five year lease on Utley's opera house, effective April 1, will overhaul, put in some new seats and will operate it as a moving picture theater.

Showmanship and Business Notes.

East Jordan, Mich.—Company I, Michigon National Guard, took charge of the Temple theater March 29-30 for the exhibition of "The Battle Cry of Peace."

Escanaba, Mich.—The Strand theater has installed two new Simplex machines.

Marquette, Mich.—"Between Men" was shown at a special matinee at the Opera house so that high school's champion basketball team could be sent on tour.

Traverse City, Mich.—The state hospital here has installed a moving picture machine.

Three Rivers, Mich.—"A Forbidden Adventure" was shown under the auspices of the Daughters of the Revolution at the Rex theater.

Reading, Mich.—A twenty-foot extension and general interior remodeling at Dreamland theater have been supplemented by the installation of a new Motiograph.

Detroit Progress

New Theaters to Be Built—The Lincoln To Be Enlarged and Called the Catherine—Plans Are Ready for the New Isis Theater—Theater De Luxe to Seat 1,700 Persons—List of Other Houses to be Built or Open Soon.

By Jacob Smith, 503 Free Press Bldg., Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—Work is to be started at once on an addition which will more than double the size of the Lincoln theater on the southeast corner of Chene and Catherine streets.

The Catherine Theater.

The building is known as the Catherine theater and will be anlarged to have a frontage of 105 feet. The structure will be of brick and steel with ornamental plaster trimmings. The theater will have a seating capacity on one floor for about 800 persons. The theater was erected in 1913 and its success has been such that the additional space is necessary to accommodate the large evening attendance. Both the new and old portions of the building will be provided with all the modern features in the way of equipment. The improvements will be completed by July 1st. The theater is operated by the Lincoln Amusement Company, whose offices will occupy the second floor. T. H. Lynch is president, R. E. Lynch, vice-president, and Maurice Lynch, treasurer.

Plans for the Isis.

Plans are being prepared for a large new photoplay house to be known as the Isis, on the northwest corner of the East Grand Boulevard and Joseph Campau avenue, for the Northeastern Detroit Amusement Co. Mildner & Eisen are the architects. The building is to be of fireproof construction, with exterior walls of vitrified brick, trimmed with terra cotta. It will have frontage of 90 feet on the boulevard, extending about 120 feet along Joseph Campau avenue. There will be four stores with offices and flats above. The auditorium will provide seating capacity for 1,000 persons on the ground floor; it will have no gallery. Interior decorations are to be designed especially for the house, and will done by specialists. A $20,000 Wurlitzer Hope-Jones organ will be installed. It is proposed to have the theater ready for opening September first. The officers of the Northeastern Detroit Amusement Company are: President, George H. Fleishut; vice-president, J. Czantske; secretary, E. A. Holdenhauer, and treasurer, J. H. Fuchs.

The Theater De Luxe.

Seating capacity for about 1,700 persons is to be provided in the Theater De Luxe, at the northeast corner of Kercheval and Parkview avenues. Plans for the building are being prepared by B. C. Wetzel & Co., architects. It will be fireproof, of brick, steel, concrete and the front will have exterior surface of white glazed terra cotta. Both the exterior front and the interior will follow the Adams style in design. Ventilation will be provided by an air washing system. A pipe organ will be installed. It is planned to have the house ready by next September. The main entrance to the theater will be through a handsome decorated corridor on Kercheval avenue. Officers of the Theater De Luxe are: President, D. I. Butler; vice-president, E. Grode; secretary and treasurer, E. F. Henrich, and general manager, C. M. Orth.

Other New Houses.

With the opening of the above houses by next fall and adding the new Madison on Grand Circus Park, the new Regent, Woodward and Horton avenues, the Drury Lane, Woodward avenue near the park, and the new Colonial at Woodward and Sibley, the new Rialto, at Gratiot and Mt. Elliott avenues, the new Stratford at Dix and Ferdinand avenues, and the new Terry Field theater, the total number of large new theaters opened in 1916 will be at least eight. All of the houses mentioned are in course of erection or about to be erected with the exception of the Stratford, which opened a few weeks ago. It means that although 1915 was a big year for new motion picture theaters—and we all thought the end was at hand—the year of 1916 will be even bigger.

NO CENSOR BOARD THIS YEAR.

Present Method Found Satisfactory—Very Few Complaints.

Detroit, Mich.—Good news for Detroit exhibitors. There will be no motion picture board of censors during the coming year. The Recreation Commission asked $3,500 from the council committee to establish a censoring board, the purpose of which would be to censor all film before shown in Detroit theaters.

The plea that the police department is now doing the motion picture censoring very satisfactorily, that there were very few complaints of indecent pictures and that it should it not be interfered with induced the council committee to eliminate from the budget all items which would enable the Recreation Commission to do the censoring work. For the $3,500 asked the Commission expected to have one director and two assistants to do the censoring.

As a result the censoring of film will continue to remain with the police department during the coming year. And right here it is not amiss to call to the attention of exhibitors the fact that unless they show clean pictures and eliminate the offensive ones—if there be any offered to them—they are only going to help the coming legislature to pass a censorship bill similar to that in force in Ohio. "An ounce of prevention is worth a pound of cure" is very applicable to this proposition of censorship. Give the fanatic legislators no excuse to advocate censorship laws.

Local Triangle Office Closed.

Detroit, Mich.—P. P. Craft is no longer holding the Detroit franchise for Triangle films, and his offices in the Ford building have been closed for a week. Since March 20, L. W. Foster, from the New York office of the Triangle Film Corporation, has been in Detroit straightening out dealings with exhibitors who contracted for film. Temporary offices have been opened at 900 Union Trust building. When seen by the World representative Mr. Foster stated that the company had several applications from responsible persons desirous of buying the Detroit franchise, but that the company was undecided as to whether it would sell the Detroit franchise or open its own exchange. The demand for Triangle films is on the increase and exhibitors are reporting big success with Triangle.

Will Open State Rights Office.

Battle Creek, Mich.—Col. W. S. Butterfield, with headquarters at Battle Creek, Mich., informed our Detroit correspondent that plans are being made for a big office to handle feature pictures for Michigan on the states' rights plan. The office will be established as soon as Col. Butterfield finds the right man to take charge. The office will have a good outlet for its features, as fifteen vaudeville and picture theaters in Michigan are under the management of Col. Butterfield at the present time in the Bijou Theatrical Enterprise Co. and Bijou Amusement Co.

New Atlanta Exchange Building

Georgia Realty Company to Erect Three-Story Building for Film Exchanges on Corner of Walton and Bartow Streets.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

Atlanta, Ga.—Atlanta is to have one of the most modern buildings devoted to commercial uses ever built in the south, according to an announcement of the Georgia Realty Company.

J. R. Smith, principal owner, will erect a three-story concrete and white pressed brick constructed building at the northwest corner of Walton and Bartow streets, and it will be devoted to motion picture exchange purposes, a large part of the space having already been leased. The lot is 100 feet square.

The building will cost $40,000 and work will begin on it this week.

This building will be known as the Exchange building.

Three sides of the building will be open to light and an interior light court, 10 feet wide, will run from the top of the first floor up through the building.

A feature said never to have been added to any building in the south will be constructed of smokeless fire towers, having concrete walls on all sides, and the two rear corners of the building. These towers will permit, in case of fire, of occupants of the building safely making their exit without danger to loss of life from burns or suffocation by smoke.

Also a new feature in buildings of the south will be the making of each floor space waterproof from the lower floors.

There will be six spaces in the building, two to each floor, each having 4,750 square feet of floor space.

The building will be completed within ninety days

THE ALPHA THEATER.

Rejuvenation of Old Superba as Picture Theater.

Atlanta, Ga.—A year and a half ago the old Superba theater on Whitehall street, was a vaudeville theater. After passing through several ownerships and dull business, it ceased to exist.

The theater has been leased again by Alpha Fowler, the present owner and manager. It was refurnished complete, new equipment added, and later opened as

Alpha Theater, Atlanta, Ga.

a motion picture theater only. The best of first run pictures are used; the theater has been given publicity as perhaps no other theater in Atlanta, and today the "Alpha" is one of the "family" theaters of this city.

Manager Fowler picked his help of the very best, and no theater in this city enjoys a better corps of efficient employees. Especial attention has been given to the "masher pest."

Manager Fowler was for years traveling salesman for the S. S. S. Medical Company, and had had no theatrical experience until he leased the Alpha, but has made good, on applying strict business principles to a run-down, loosely managed theater, which today is one of Atlanta's best.

The photograph was taken on the opening performance of the "Iron Claw."

CHANGE SCREEN CLUB'S NAME.

Will Now Be Known as Motion Picture Trades Club.

Atlanta, Ga.—At a meeting at the Hotel Ansley Friday night, March 17, of which Walter Price, manager of Universal company, was chairman, it was decided to change the name of the Screen Club to the "Motion Picture Trades Club." The membership of the club is to be limited to managers of exchanges for the present. This was decided after a long discussion.

Later the Motion Picture Trades Club intends to branch out so as to include on its rolls everybody who has anything to do with motion pictures. The club will rent a hall and outfit its own rooms.

Elvena Neal With Kalem.

Atlanta, Ga.—Miss Elvena Neal, 146 Bass street, who distinguished herself in the amateur production of "Alias Jimmy Valentine" at the Atlanta theater in February, will leave in April for Jacksonville to work with the Kalem people, who have a large studio there.

Miss Neal's beauty and unusual grace well fits her for film work and her Atlanta friends are expecting big things of her when she steps into the screen world.

PRETTIEST ATLANTA GIRL.

Motion Picture Trades Exposition, March 30-April 1, to Hold Contest.

Atlanta, Ga.—In the room of the beauty editor at the Hotel Ansley are more pictures of pretty girls than were ever assembled together at one time before outside of an art gallery.

They were all Atlanta girls; about two-thirds are brunettes, the blondes being greatly in the minority, girls who want to go to New York City at the expense of the Universal Company and there be given a tryout in motion pictures, with the prospect of immediate elevation to stardom.

The beauty contest of the Universal Company in Atlanta is being put on in connection with the Southern Motion Picture Trades exposition which will be held at the auditorium March 30, 31 and April 1. Every girl is eligible, but she must have two requisites in order to win out.

Beauty and brains—beauty that will look well on the screen, brains to tell her how to register emotion; and she must be present at the ball which will close the last night of the exposition.

A committee of five, three newspaper men, one director and one film man will pass on the contestants. The Universal Company has agreed to pay the winner's expenses to New York City.

Walter Price, manager of the Universal, previous to this contest, thought he knew a beautiful woman when he saw one, but is thankful now, he's only the receiver of photographs and not the one to decide the contest.

Sunday Shows in Tennessee

Recent Decision of Supreme Court of Tennessee May Close Sunday Shows in Memphis and Other Cities—Editorial Comment Favorable to Open Picture Shows.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

MEMPHIS, Tenn.—As feared in the last issue of the Moving Picture World, the recent decision of the Supreme Court of Tennessee concerning Sunday shows is beginning to have a deterrent effect in other cities than Chattanooga, where the trouble started. The question of closing the Sunday shows at Memphis, Tenn., now has the attention of the city commissioners, according to an answer given to a query of Commissioner Dabney Crump at a meeting of the board. Mayor Ashcroft has written the clerk of the supreme court for a copy of the opinion, which has been entered on the records of the highest state tribunal. The commissioners have not indicated what action would be taken in the matter.

The Commercial Appeal, a daily paper of Memphis, recently had an interesting editorial on the Sunday closing subject. This editorial looks favorably on Sunday shows, and gives an excellent idea of the general feeling.

According to a leading exhibitor of Chattanooga, Tenn., the picture shows have done more in educating the lower classes than all of the novels and general line of literature produced. Many people will spend a few hours in a moving picture theater who would never read anything outside of the daily newspaper. The results have been that there has been a decided improvement in the general knowledge of the masses, who through watching the pictures have discovered how the rest of the world lives and enjoys itself. Nearly every angle of the moving picture industry is educational, and far superior in merit to any other form of amusement which can be provided for passing away quiet hours on Sunday.

John Shepard to Build Theater.

Dyersburg, Tenn.—John Shepard, of Dyersburg, an exhibitor, is preparing to begin building a new theater within the next few weeks. It is understood that the new show house will be considerably larger than the houses with which he has been connected.

The Victoria in New Hands.

Nashville, Tenn.—It is reported that the management of the Victoria theater, of Nashville, Tenn., has passed into new hands. The theater is located in the Arcade on Fourth avenue. The building has just been completely remodeled.

W. A. Wassman's New Signs.

Nashville, Tenn.—W. A. Wassman, of Nashville, connected with the Crystal theater and also with the new $75,000 Knickerbocker, which is about to open, has placed an order with H. C. Ragan, representing the Federal Sign System, for about $4,000 worth of electric signs to be used on the two theaters. Mr. Ragan was formerly connected with the editorial department of a theatrical paper.

Parthenon's Local Film.

Nashville, Tenn.—The Parthenon theater, of Nashville, has been active in arranging a moving picture, local color play, in which a Nashville girl takes the part of "Ruth." Nominations were received at the theater's box office, and

every coupon attached to the admission tickets entitled the purchaser to a vote in the contest. Arrangements were made with Rich, Schwartz & Joseph for a handsome wardrobe for the leading character to wear in the play, the clothes to belong to the lady after the production.

CLEVELAND NEWS LETTER.

By Hubert Persons, Cleveland Correspondent of Moving Picture World.

Club Women's Program Run.

CLEVELAND, OHIO.—In furtherance of the plan of the civics committee of the Cleveland Federation of Women's Clubs, to select a model program from current pictures, C. A. Megowan, special agent of the Motion Picture Exhibitors' League, turned the Cameraphone theater over to the club women for three hours, Friday, March 24. Pictures the clubwomen had tentatively selected for their model programs were run. The result will be announced in a few days.

The motion picture men say the club women are failing to vote on the pictures being run for the benefit on special days, though ballots have been prepared and ballot boxes placed in theaters.

Children's Shows in Lakewood.

LAKEWOOD, O.—The Lakewood theater has launched a policy of special Saturday morning performances for school children with programs selected by the Lakewood Board of Education and the Lakewood Book and Thimble Club. The house seats 1,000, but at the first special performance nearly twice that number of children were admitted and several hundred had to be turned away. The theater management declares that there is no doubt but what such special programs will be commercially profitable as well as pleasing to parents and teachers.

Cleveland Photo Play Company.

Cleveland, O.—The latest film producing company to make Cleveland its headquarters is the Cleveland Photo Play Company, capitalized at $50,000. According to B. E. Vanderhoop, president, the company is in the market for scenarios, but will make a specialty of commercial motion pictures. The new concern has offices at 1900 Euclid avenue. Mr. Vanderhoop recently tried to interest members of the Chamber of Commerce in a $2,000,000 industrial film corporation.

Reserve Company's First Release.

Cleveland, O.—The release date for the first pictures of the Reserve Photo Play Company has been moved up to April 15 instead of April 1, according to Robert H. McLaughlin, president. The first picture to be released will be "Casey, the Fireman," with Johnny Ray as the star. Johnny and Emma Ray, formerly widely known as "big circuit" comedians, are leading members of the producing staff.

IN DETROIT.

Invents Film Magazine.

Newport, Ky.—A patent has been granted to John T. Wells, of Newport, Ky., on a new film magazine for moving picture machines and for a length indicator for measuring films. Mr. Wells has taken out patents on a number of inventions to be used in the moving picture business.

Ideas and Personal Notes.

Hodgenville, Ky.—Arrangements have been made at Hodgenville, Ky., for the opening of a new moving picture theater by R. M. Munford and Russell Hargan.

Lagrange, Ky.—The proprietors of the Lagrange theater, of Lagrange, Ky., are remodeling the theater which will be considerably larger when completed.

Mt. Sterling, Ky.—Judy & Gay, operators of the Tabb theater, of Mt. Sterling, Ky., have closed contracts whereby the Triangle features are now shown at the popular theater.

Lexington, Ky. Sees "Nation Film"

Corporation Counsel James G. Denny Opines that City Commission Has No Right to Interfere—Began March 20.

By G. D. Crain, Jr., 1404 Stark Bldg., Louisville Correspondent Moving Picture World.

LEXINGTON, Ky.—The authorities here, after stewing around for several weeks, finally withdrew all objection to the showing of the "Nation" film. Corporation Counsel James G. Denny, under request of the commissioners, investigated the legal status of the question and said that he had come to the conclusion the commissioners had no right to interfere with the exhibition. He said the present statutes do not apply to moving pictures, as the laws on the books were passed some ten years or more ago, when the moving picture industry was in its infancy, and at a time when such a picture as the "Birth of a Nation" were not even dreamed of.

He further stated that if the citizens were not satisfied with the decision of the commissioners the courts were open to them, but he advised that no ordinance be passed forbidding the exhibition, as he did not believe such an ordinance would be upheld in view of the fact that it would be prohibiting something which had been allowed all over the country.

After the meeting Mayor Rogers said this report would conclude the controversy. The statutes concerning exhibitions liable to cause racial strife only apply to stage productions, according to the opinion of Judge Denny. The play started its regular engagement of one week at the Opera House on March 20.

HIGH WINDS AND NO SHOWS.

Train Bringing Films from Indianapolis Blown Off Tracks.

Louisville, Ky.—A number of the Louisville moving picture houses were forced to open their show houses with junk films or any material which could be acquired on Wednesday, March 22, on account of failure of films from Indianapolis to arrive. The Clover Leaf flyer, carrying a number of the films was actually blown from the rails near Marion, Ind., injuring a number of people and delaying traffic for several hours. The films finally arrived in Louisville about noon. However, the weather was so inclement that only small crowds were on the streets, and business was not hurt to any great extent.

LEXINGTON, KY., CENSORS.

Civic Organizations Plan to Draft a Bill for Local Censorship.

Lexington, Ky.—Through the efforts of the Lexington Board of Education the Woman's Clubs, and the Social Hygiene Commission, arrangements have been made whereby an ordinance is being drafted for the purpose of creating a board of censorship for moving picture shows. The proposed ordinance provides penalties for exhibitors who show objectionable films in the city, and provides for systems of viewing films to be shown. It is understood that the ordinance will be presented in the near future to the city commissioners and its passage urged by the three organizations, which are strong in Lexington. The committee appointed to draft the ordinance is composed of Nathan Elliott, of the Board of Education; Mrs. Clarence L. Williamson, of the Woman's Club, and Prof. W. C. Bower, of the Social Hygiene Commission.

Operators and Musicians at Odds.

Louisville, Ky.—Lack of harmony between the operators' and musicians' unions in Louisville has been shown during the past few weeks. One theater recently fell out with its union orchestra, and a non-union orchestra was employed. Another house fell out with its operators and employed non-union operators. In neither case did the other union departments walk out. Very few of the theaters, with the exception of the big downtown theaters, are employing musicians on account of drastic demands of the unions, most of the smaller houses using mechanical instruments of some kind.

Ham Brown With "Nation" Films.

Lexington, Ky.—Announcement has been made at Lexington, Ky., to the effect that W. H. "Ham" Brown, for several years connected with the Lexington opera house and the Ben Ali theater, has left the city to become one of the advance agents for a company booking the "Nation" pictures. Mr. Brown reported at Connersville, Ind.

J. N. Gelman Visits Lexington.

Lexington, Ky.—J. N. Gelman, representing the World Film Corporation, was recently in Lexington, Ky., where he visited some of the exhibitors. According to an interview given out by Mr. Gelman to some of the Lexington newspapers, the company is contemplating a studio in the Bluegrass district.

The New Aristo to Open.

Louisville, Ky.—A $25 prize offered by the Second Street Amusement Company for the best name for its new theater was split between two people, both of whom suggested the name Aristo. The name is taken from the Greek word "aristos," meaning best. The prize winners were Mrs. James A. Caldwell and Evelyn Bensinger. More than 1,500 suggestions were received at the time of the closing of the contest, and the judges had some time in deciding the winners. Close to the winners were a number of people who suggested the name "Arista." The new theater will be opened as the Aristo about April 15.

Will Reopen the Oleo Theater.

Louisville, Ky.—The Clark Amusement Company, with a capital stock of $200, has filed articles of incorporation at Louisville. The company proposes to operate theaters and other amusement places. The incorporators are Henry T. Kraft, Joseph H. Clark and Will H. Robinson. The company has arranged to reopen the old Oleo theater, Thirteenth and Walnut, which has been closed for a year or more. The Oleo is a colored theater. The incorporators are also active in the management of the Ruby theater, another colored show house on Walnut street.

L. J. Ditmar in New York.

Louisville, Ky.—Louis J. Dittmar, head of the Majestic Amusement Company, recently left the city for New York. He expects to be away about ten days.

Stories for Children's Shows.

Louisville, Ky.—In connection with the moving pictures for children an interesting novelty has been suggested by Miss Adeline Francis, known as the "Graphonola Girl," on the Keith circuit. Miss Francis has just produced twelve exceptionally attractive children's stories on talking machine records for the Pathe talking machine people and has arranged to make several more records of children's stories, such as the "Three Bears," and has hopes of seeing these records used in connection with children's moving picture shows, as an added attraction. Lee Goldberg, manager of the Mary Anderson theater, has become interested in the proposition and is endeavoring to make arrangements whereby these records can be used with his children's shows.

Co-operative Censorship

St. Louis Mothers' Congress and Parent Teacher Association Form League for Better Motion Pictures Under Leadership of Sara Edwards—Aims and Hopes of the New Organization as Given Out in a Prospectus.

By A. H. Gibler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS.—A League for Better Motion Pictures formed by members of the Mothers' Congress, the Parent-Teacher Association, and various other associations of the social welfare and uplift variety, have organized in St. Louis under the leadership of Miss Sara Edwards. The League claims to be working to do away with the old idea of censorship for moving pictures and at the same time improve the quality of pictures exhibited, by a system of co-operation in which producers, exchange managers, exhibitors and patrons will have a part. Here are the aims of the league according to Miss Edwards, the secretary.

The Aims of the Organization.

"First: In securing a general co-operation, all patrons of motion pictures are asked to become associate members of the league. This membership costs but little and includes much, including free model programs with educational features.

"Second: Having gained the aid of the moving picture patrons (the consumers), who are desiring better films, the exhibitors (the retailers) then see the advantage of joining the league as active members. As active members, because they have special 'model program Nights' where only approved films are shown; because they continually search for good pictures and because the general public are advised of this active membership through newspaper publicity, the various clubs and the friendly aid of associate members.

"Third: With the exhibitors co-operating wtih their patrons and trying to supply the pictures demanded, it becomes the privilege and opportunity of the exchange man (the wholesaler) to co-operate and meet the needs of the exhibitor.

"The exchangeman becoming an active member of the league, his good reels are exploited before the public according to their merits, and having been approved by the Approval Board of the Better Motion Picture League, they are certain to win the patronage they deserve.

"Last, but not least, the producer, who is simply the manufacturer, having learned the requirements of the motion picture patrons and produced his goods accordingly, will no longer be tempted to force his damaging goods through the exchanges, by binding them with long previous contracts to accept his goods.

"Likewise it will no longer be necessary for the exchange to force an outlet for his damaging goods through the exhibitors and thereby often dumping a lot of films on a helpless public.

"Through this friendly co-operation, no one will suffer, and the success achieved will benefit all.

Capacity for Sitting in Judgment.

"It may be well to mention a few facts concerning the Approval Board. Its capacity for sitting in final judgment will be unique in the fact that it will consist of public spirited men and women of various clubs and in different lines of work.

"Each exhibitor will have a committee of five or more who grade the pictures according to special notes, and from these many committees, selections are made by the exhibitor to serve as a general committee which will review at the exchanges before the pictures are released.

"A list of approved pictures are furnished all exhibitors who are active members of the league. The league in no manner wishes to censor pictures, but on the other hand, is organized to co-operate with the exchanges and exhibitors in pleasing and helping the general public."

A model program night was given on March 16 at the Cabanne theater, on Goodfellow avenue, and John E. McKinnon, manager of the theater, and an active member of the League for Better Motion Pictures, expressed satisfaction with the work of the league.

Sam Werner Gets Control of United.

St. Louis, Mo.—Sam Werner, manager of the United Film Exchange at 3628 Olive street, has secured the interest of the other stockholders in the exchange, and is now sole owner of the branch. Mr. Werner says he is going to operate as a free lance exchange, and will release one big feature and a good single reel comedy each week. Mr. Werner is one of the veterans of the film industry in St. Louis.

Kriterion Exchange Resumes.

St. Louis, Mo.—The old Kriterion Exchange at 3217 Locust street, which went into bankruptcy some time ago and was bought by Robert B. Dickson and Son, has resumed activities, and is getting a very nice and promising business, so much so that Dickson and Son have to work overtime in filling orders.

World Film to Educate Salesmen.

St. Louis, Mo.—W. W. Drum is in charge of the World Film offices temporarily, while a new manager is being found to succeed E. W. Dustin, who resigned last week. Mr. Drum says that the World has a new plan for selecting sales managers that will be put into practice soon. Sales managers who have made a record in other lines of business of merchandise will form the World selling force. These men will first work in all departments to learn every angle before they become sales managers. "We go on the theory that it is much easier to teach a good salesman the film business than it is to try to teach a man who knows all about films to be a good salesman," says Mr. Drum.

Felix Feist, sales manager of the World Film Corporation, was in St. Louis for two days last week.

Floyd Lewis, manager of the Triangle Exchange in the Plaza building on Olive street, has gone on a ten-day business trip through Kentucky and the southern territory.

Sheriff Fined for Arresting Exhibitor

Mayor McLeod of Charles City, Iowa, Rebukes Sheriff—Calls His Arresting of Sabbath Exhibitor a Disturbance.

Special to Moving Picture World from Midwest News Service.

CHARLES CITY, IA.—Sheriff Gray, who on March 5 arrested William Waterhouse, an exhibitor, for running his show, was fined $100 and costs for creating a disturbance in making the arrest of Waterhouse when the latter was operating his show under a city ordinance. The sheriff will appeal the case.

Continuing the fight Waterhouse has been arrested the third time. W. F. Crary, a local lumberman, signed the information charging Waterhouse with violating a law. The sheriff expected the warrant to be delivered him on Sunday. He thought the people were likely to resent it if he tried to serve it on Sunday. A telephone message to the attorney general at Des Moines brought him no advice, but Governor Clarke counseled his waiting until Monday. Sunday afternoon the Hildreth did a big business from 1:30 to 5:30 with "The Life of Our Savior." Outside crowds waited expectant of an arrest. Waterhouse learned the warrant had been issued and telephoned the sheriff that he would accept service over the phone.

Free Pictures After Political Caucus.

Waukon, Ia.—Pictures liven politics. It always has been hard to get out a handful of voters to a caucus to nominate candidates for office. The problem was solved here by announcing that after the business had been transacted at the town hall a good program of moving pictures would be shown.

Iowa Theater Changes.

Davenport, Ia.—The American theater, Third street near Ripley, is being overhauled preparatory to making it the home of Triangle and other feature pictures, operated by Jules J. Rubens and his associates, who now control twenty-six houses in the middlewest. H. S. Rosenholtz will be local manager.

Webster City, Ia.—It is reported a number of local business men will finance the erection of a new theater to be used by L. A. Furnis, who is operating the Princess theater.

Redfield, Ia. — Grover Coleman has leased the Peoples' theater from Mr. and Mrs. Edw. Helmets, who have leased a larger theater at Mt. Pleasant, Iowa.

Gowrie, Ia.—D. O. Benjamin, of Farnhamville, has purchased the Star theater from E. J. Bruntlett.

Rutland, Ia.—A moving picture show has been opened in the Danish Share building.

Boone, Ia.—William Allison, manager, has opened the new Palace theater here.

Muscatine, Ia.—The A-muse-U theater was closed for two weeks starting March 20 to allow the installation of a new Hinners pipe organ and a new lighting system and the re-decoration.

Maquoketa, Ia.—The Lyric theater has gone out of business.

IN THE DAKOTAS.

G. A. R. Men Advertise "Nation" Film.

SIOUX FALLS, S. D.—Civil war veterans in Sioux Falls did not oppose "The Birth of a Nation" at the Orpheum theater. They, with their wives, were the guests of the theater one afternoon, and marching through the streets behind a fife and drum corps helped to advertise the picture.

Dakota Theater Changes.

Grace City, N. D.—Residents of Grace City plan to raise funds for the construction of a $5,000 opera house and city hall.

Glen Ellin, S. D.—The Modern Woodmen of America will erect a $10,(000 moving picture theater and lodge room building.

Orient, S. D.—W. N. Myers will open a moving picture theater here.

Mohall, N. D.—The Grand theater, along with several other business buildings, was destroyed by fire.

MINNEAPOLIS NEWS LETTER.

By Perry Williams, Minneapolis Correspondent of Moving Picture World.

Spring Business Good.

MINNEAPOLIS, MINN.—All exchanges are reporting a rush of business. About a dozen exhibitors are in the city daily from throughout the Northwest looking for new service or renewing their old contracts.

A. A. Hixon, assistant manager of the Metro exchange, said he has been running his head off in connection with the

first showings of the Metro-Drew comedies. The exhibitors are anxious to get a peek at this new feature.

J. E. Moor, treasurer of the Independent Film Corporation, said if things keep up it will be necessary to keep some one at the door to keep the visitors in line. Paramount also had an office full of trade.

W. H. Stafford, manager of the Mutual, said he and his staff are finding plenty to do in connection with the new Charlie Chaplin films. Although the first release date is as far away as May 15, Mr. Stafford said exhibitors are making a brisk demand and plenty of prospects still are open.

Censors Ban Two Films.

Minneapolis, Minn.—Local film men are again having their troubles with Mayor Nye's board of censors. No less than two screens were barred from showing in the city during the week.

The first film to feel the official kibosh was Theda Bara in "Destruction." The mayor had the film shown at the city's "little theater," which is the assembly room at the court house, for the benefit of a board of censors composed of three men and two women. After looking over Miss Bara's work the censors were of an unanimous opinion that it was too cruel to warrant its production in the city. They declared emphatically that there was not a redeeming feature to the film and the mayor took their cue and ordered "Destruction" out of town. However, as it had only one night longer to run at the Lake Street theater, where it was being shown, the Mayor decided not to interfere and force the theater to close for the one evening.

Although the entire board of censors has not turned down "Virtue" five members of the board have done so, and it has become necessary for E. O. Freedman, manager of the Northwestern States Feature Film Company, which brought the photoplay here, to appeal to the entire board for its sanction. George H. Bell, New York City's license commissioner, had turned down the film in his city and news of his action was noised about here when "Virtue" was offered for production at the Seville theater. The mayor on a previous occasion, had told Mr. Freedman that he would bar any film which had not been permitted to show by the New York authorities. However, he now takes the stand that he is willing to listen to recommendations from the Minneapolis censors. Accordingly to Mr. Freedman gave a private view of "Virtue" in the assembly room of the court house before the five members of the censorship board. Mr. Freedman has appealed from the decision of the five who declared the film improper and now it is up to the Mayor to make a final decision or call out his entire board.

D. C. McCelland Runs New Garden Theater.

The New Garden theater now is being run by D. C. McClellan, who has taken it over. McClellan has been a well-known film salesman in this territory.

New Branch Exchange Here.

Minneapolis has added another branch exchange to its already long list of such establishments. The Zenith Feature Film Company is the latest to invade this territory. The local office will be maintained on the eighth floor of the Produce Exchange building with S. R. Clingan as its manager.

Sunday Shows in Minnesota.

Sunday showing has been prohibited by the Fergus Falls, Minn., council after a long fight. The "lid" is held to be the result of a stand taken by the church people. At Princeton, Minn., the W. C. T. U. has protested against the Sunday film shows, but has not yet won its case. The present status of the case rests with the promise of the mayor to approach the film men asking them to close during the hours of the evening church services. This ought to be a cue to film men up against a similar protest.

Conviction in Lafayette

Jury Finds Three Sabbath Exhibitors Guilty—Charged with Conspiracy to Break State Laws Against Sunday Opening—One Out of Four Is Acquitted—Plea for a New Trial—May Appeal to Higher Court.

Special to Moving Picture World from Indiana News Service.

LAFAYETTE, IND.—The moving picture men won and lost the first skirmish of the big battle in this city to establish the Sunday showing. After a trial lasting more than two weeks and which was filled with interesting bits of testimony, legal skirmishes and which was attended by big crowds, the jury in circuit court brought in a verdict of guilty in the cases against the motion picture owners and discharged one defendant, a manager of one of the theaters.

Four men were on trial. They were Misha Rubinoff, Luke Balfe, David Maurice and Charles Ruchard, the latter theater owners. It was charged that the three owners and the manager had entered into a conspiracy to violate the law, in that they had gathered together to open the motion picture theaters controlled by them on Sunday.

Misha Rubinoff was held not guilty. He pleaded that he was employed by the three picture theater owners to manage theaters controlled by them and that he was a Jew and not amenable to the Sunday laws concerning the following of his usual vocation on Sunday. He declared that the Sunday referred to in the law was not his Sunday and that he therefore could not be held under the law. The jury agreed to this contention.

In the case of the three owners the state charged that they had entered into a combine to force the opening of the Sunday shows and the jury upheld this contention. The jury deliberated at length before returning a verdict of guilty.

The trial aroused great interest and was attended throughout by large crowds. On the day the finding was returned the courthouse yard was filled with spectators. Both sides had its supporters and included in the support of the prosecution was an organization of ministers.

The cases are not concluded. The defense will ask for a new trial and if this is denied will appeal from the adverse decision.

MOTION PICTURE CHARITY.

Fund from Local Houses Helps Large Numbers of Needy Persons.

Indianapolis, Ind.—The Moving Picture show charity fund, established in Indianapolis with the opening of Sunday shows two years ago, was used to help 2,800 persons in need of assistance comprising more than 800 families, according to a report made to the mayor of the city by Miss Clyde Titus, secretary of the committee provided by the mayor to watch over the fund. The sum spent, according to the report, was $4.954.59, of which all except $539 for operating expenses was used for the relief of poor and sick persons. For groceries alone $2,821.56 was spent, most of this being spent in relief work recommended by reputable charitable organizations of the city.

The money also was used to help persons move, rent was paid in many instances, medicine was supplied and needs of a similar nature attended to. In one instance a sum of money was expended to pay the premiums on an insurance policy held by a man who died shortly afterward. Through the payment of the insurance premiums the children received a large sum of money.

The fund was started about two years ago following a severe controversy lasting months in which city authorities tried to force the motion picture exhibitors to close their houses on Sunday. The controversy was finally settled when the charity fund was started and the motion picture exhibitors agreed to pay a certain sum per seating capacity. The plan met with ready support from the church members of the city. Sixty-six picture shows are now contributing each week and they pay sums ranging from $2 to $10 weekly.

The fund is in charge of William T. Eisenlohr, Hubert Reiley, Bert McBride and George L. Knox. It is perhaps the most effective way of regulating the business of showing on Sunday and the committee recommends that other cities take it up.

Crystal Reopens.

Indianapolis, Ind.—The Crystal theater, which has been closed for several weeks while being remodeled, has reopened, offering that splendid social drama "Forbidden Fruit." The photo-play received the endorsement of even the critics who have taken hot shots at some of the other dramas of a similar nature which have been produced in Indianapolis.

The Crystal has been beautifully redecorated, no expense having been spared to increase the interior and exterior beauty. The color scheme is a delicate gray, with tinted seats to match. Two large forty-eight-inch exhaust fans have been installed together with eight ceiling ventilators in the effort to make it the most properly ventilated theater in the city. The theater, during opening week, played daily to capacity crowds.

J. D. Jameson Heads Local Exchange.

Indianapolis, Ind.—J. D. Jameson, formerly manager of the Famous Players Film Service, Pittsburg, Kan., exchange, has been transferred to the managership of the Indianapolis branch of that service. Mr. Jameson, before his assignment to the Pittsburgh office, was manager of another western office. Mr. Jameson succeeds P. S. Allison, who probably will become a road man out of the Indianapolis office.

Lyric Succeeds as Picture House.

Indianapolis, Ind.—The Lyric theater, controlled by Barton and Olson, is a big success as a motion picture playhouse, the management says. The Lyric, which ran through the winter as a vaudeville theater, recently remodeled the stage with beautiful settings and is showing the Paramount program. The prices have been reduced to ten and fifteen cents. The Lyric was formerly the most popular vaudeville house in the city.

Indiana Theater Changes.

Mishawaka, Ind.—The Temple Theater Company has been incorporated at Mishawaka, Ind., and will erect one or two theaters. Definite plans have not been announced.

Renssalaer, Ind.—The Princess, a live theater of Renssalaer, recently added a $2,000 organ to its equipment. The theater is under the management of J. W. Shawcross, who is a popular citizen of the little city.

Ladoga, Ind.—Hugh Rapp and Company plan to erect a big airdome at Ladoga, Ind., with the passing away of wintry days. Lots have been placed and building material ordered.

Warsaw, Ind.—This city is to have a new theater. It will be erected by a company which plans, also to building a new interurban station for the city, with the theater in the same building. The theater section cost is estimated at $6,000.

Glendale, Ind.—J. H. McLean of Glendale takes advantage of excess room above his department store. He has fitted up a motion picture house.

Film Men Frolic

New Orleans Moving Picture Colony Runs Off a Big Feature Around Dinner Tables of the Hotel Monteleone—All the Big Film Magnates Present by Proxy —J. Eugene Pearce Tells of Old Times.

By George Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—All film roads in New Orleans led on St. Patrick's night to the Monteleone Hotel, where the New Orleans film colony presented a twelve-part farce, "The Mirth of a Nation," scenario by G. J. Dureau, Jr., adapted for the screen by Maurice F. Barr and directed by A. G. Shear, with four New Orleans newspapermen as their guests.

It was a performance for one night only, was labelled also a prosperity dinner" and began at eleven o'clock. It ended—well, somewhere around going to work time next morning. "William Fox" was there, so was "William Oldknow." "John R. Freuler," "Charles Pathe" and all the rest of New York's biggest guns. Each exchange manager present impersonated or took the place of his boss. A list of the guests present in the newspapers next morning sounded like a "who's who" photoplay edition.

"Carl Laemmle" Bottled.

Along about the "fourth reel" Al G. Shear, who up to this time had fairly well acted the part of Carl Laemmle, was forced to retire for the nonce after he was through dodging wine bottles. The latter were slung by indignant diners after Mr. Shear had read a fake telegram from an exhibitor in Crowley, La., advising him that the exhibitor was mopping up on "Graft," and had raised his service voluntarily $20 additional per week. Incidents like these happened throughout the banquet. Nobody's feelings were spared, and complimentary remarks were strictly taboo.

Pearce Talks of Old Days.

Although everybody around the board came in for a speech, J. Eugene Pearce, of the Pearce interests, registered the hit of the evening when he traced the early days of moving pictures in the Crescent City up to the present. He told of those dark days when Herman Fichtenberg had his penny arcade at 711 Canal Street. In 1905, Mr. Pearce said, and his every word was listened to with eager attention, as he is usually not given to reminiscences, he had opened up the Electric theater at 926 Canal street. This was the first moving picture show in New Orleans, and may be the last, as it is operating still.

Green Program.

The program was green and nearly everything else was, in keeping with the St. Patrick spirit. There were green turtle soup, green peas, creme de menthe and green lettuce. Everything was served "a la something" beginning with "Bluebird" cocktails and ending with cigarettes of "Paramount" quality. The diners were Sam Dembow, Jr., (Fox); Al. G. Shear (Universal); Maurice F. Barr (Bluebird); Raoul Junet (Pathe); J. G. Kirkpatrick (General); C. E. Gregg (Kalem); Paul L. Ford (Peerless); Ross Hardenbrook (World); H. G. Morrow (General); Nat Sobel, M. Baer, E. V. Richards, Jr., Carl Goldenburg, J. Eugene Pearce, Robert Pritchard, the New Orleans Item, N. L. Thatcher, the New Orleans Times-Picayune, A. J. Benedic, Motion Picture News, and George M. Cheney, Moving Picture World.

In explaining to the exchange managers and exhibitors the kind and quality of news they wanted and would print, the newspapermen present said anything that savored of news would be acceptable, the more localized the better. What is needed was pointed out, is greater co-operation between the picture men and the press, with the public, the press and the picture men all benefited by this arrangement.

Triangle Exchange Locates.

The Triangle exchange will be located at 323 Carondelet street, in the quarters once occupied by the Mutual Film Company. This was the decision reached this week by Arthur Lucas, who has been in New Orleans all week looking for a suitable location. It is announced that this exchange will take care of all Triangle business not handled by Ernest Boehringer, in the Triangle theater building, who has a contract covering the serving of fourteen exhibitors in New Orleans.

The new exchange will be under the direction of Nat Ehrlich, who came to New Orleans with Mr. Lucas from New York. Mr. Ehrlich is well known to the local film company. He was the first film manager in New Orleans, and at one time he successively represented the General and Mutual programs. The opening of the Triangle exchange is taken as another indication that New Orleans is coming to be recognized as the moving picture center of the South, and the volume of business being done here fully justifies this claim.

C. E. Tandy's Father Dies.

While conferring in New Orleans on March 18 with W. Fred Bossner, manager of the Crescent theater, C. E. Tandy, general manager of the Southern Paramount Pictures Company, received word that his father had died in Hopkinsville, Ky. Mr. Tandy, who had just come in from New York and was in the Crescent City on an important mission in connection with the Paramount program, at once left for Hopkinsville, which is his home.

Houston D. Bowers Dies.

Jackson, Miss.—Exhibitor Houston D. Bowers, whose epitaph might appropriately be "He played the game square," and who was a prominent picture exhibitor in this city, died here recently.

Houston D. Bowers.

So well and favorably known was Mr. Bowers to exchange men in New Orleans that suitable resolutions were passed at their recent meeting in the Crescent City.

He was 44 years old, was owner and manager of the Majestic theater and beloved by all who came in contact with him, because, as one of his friends put it, "He gave every one an even break."

Just before he died he gave to Jackson its beautiful Majestic theater, which lives after him, a suitable monument to his enterprise and enthusiasm.

Herman Fichtenberg to Build Another House

New Orleans Picture Magnate Announces New Magnificent Theater—To Be the Globe and Stand at 614 Canal Street.

NEW ORLEANS, LA.—Another new and magnificent picture house has been announced for New Orleans came today from Herman Fichtenberg. The Fichtenberg interests are a little late in entering the building game, but in line with almost everything else they do, the plans out today for their new house promise to eclipse anything ever attempted in this city.

At 614 Canal street, on a site where a building recently was burned, Herman Fichtenberg will erect his Globe theater, a structure to be rivalled by none in the south, to seat at least 800 people, the building alone to cost $200,000, while the rental of the property will bring the total expenditure up to about $400,000. Film row rumor had it that Fichtenberg would build on this site several weeks ago, at which time the rumor was carried exclusively in Moving Picture World.

H. Fichtenberg

As announced at Mr. Fichtenberg's office, the theater will be a large fireproof house, and the most pretentious moving picture house to be built in the Crescent City,

"Although it is a little early just yet to announce our program plans," said Mr. Fichtenberg, when discussing the new house, "it is probable that we will use Bluebird and similar features. The lobby will be several times larger than any other lobby in the city, and in the construction of the house our architects promise to bring out some new ideas that are expected to revolutionize theater building in the south.

"The front of the house will be finished in stucco cement and the interior in polished stone. Although the house will seat 800, we have planned to do away with the balcony altogether. According to our architects' plans the seats will be built on an incline that will carry them about twenty feet in the air at the last row, which will be directly above the lobby. Boxes seating at least twelve people will be a feature of this arrangement."

W. H. Gueringer

In electrical effects, both inside and out, the new house promises to bring out some ideas new in this territory. An interchangeable sign will be installed in front of the house, while subdued electrics will be installed in the interior. Retiring rooms for men and women will be a feature.

Work on the building will commence within the next thirty or forty days, and it will be finished by October 1. William H. Gueringer is general manager of the Fichtenberg interests.

Theater Changes in Kansas, Nebraska and Missouri.

Harrisonville, Mo. — The new picture show house being built for Manager Snell at Harrisonville, probably will open about the middle of May.

Omaha, Neb.—"Bob" Shirley, formerly a railroad contractor, has built an $85,000 moving picture house at Omaha, 24th and Farnum streets, to be known as the Muse, seating 1,000, which is to be opened April 8.

Lincoln, Neb.—Joe Gorman, formerly with the Acme Amusement Company, managing the Lyric, the Wonderland and the Orpheum at Lincoln, Neb., will shortly open the big Auidtorium with pictures. This is a convention hall that has not had pictures or drama, being used sometimes as a summer garden. Mr. Gorman is recognized as a very competent manager.

Salisbury, Mo.—Carl A. Barnert, who entered the moving picture business a year ago at Boonville, Mo., has sold that house, and bought at Salisbury, Mo. He has purchased a new outfit, including a Power's A, from G. M. Stebbins, of Kansas City, and seems to have a good opportunity in his new location.

Bolkow, Mo.—The moving picture house at Bolkow, Mo., owned and managed by Harry Schmidt has been sold to George Montgomery, who will take charge immediately.

Herrington, Kan.—The lodge of Eagle's at Herrington, Kan., is soon to open its new theater, which will accommodate 700 spectators, and of which L. K. Noe is to be manager.

Downs, Kan.—George Burgess was in Kansas City recently, having sold his moving picture theater at Downs, Kan., to Abrahams Bros. Mr. Burgess is an old-timer at the business; he had the only picture house at Downs.

Chanute, Kan.—D. D. Johnson has sold the People's theater at Chanute, Kan., to the People's Amusement Company. The price is said to have been $30,000, including the ground and building. The manager of the company and the theater is now D. O. Reese, formerly with the Paramount service, Kansas City.

Kansas City, Mo.—J. D. Williams, formerly of Sioux City, Iowa, has bought the Bancroft theater in Kansas City, Mo., from J. A. Higdon, and is planning a few changes.

Harveyville, Kan.—Under the direction of a newly organized Commercial Club at Harveyville, Kan., plans are being prepared for the opening of a picture show. The only thing that is keeping this project from becoming a reality is the fact that the town has no electric light plant. One is soon to be erected and when completed, the show will shortly follow.

Topeka, Kan.—The Gem motion picture theater, 526 Kansas avenue, Topeka, Kan., was closed the first week of March, the building to be remodeled for a clothing store. W. A. McGuigan, owner of the theater, will open a new house at 506 Kansas avenue within the next month, work on it being rapidly pushed at present. It will cost $12,000.

Springfield, Mo.—Work of remodeling the Elks lodge hall in Springfield, Mo., for the establishment of the new motion picture theater was recently started. H. H. Hughes, who is promoting the deal and who will manage the theater when completed, says that the contract stipulates the completion of the theater by May 1. The investment for this house will be over $10,000, many new and interesting features being presented.

Marjory Nadine Nuess Comes.

Kansas City, Mo.—William Nuess, of the supply department of the Kansas City Universal exchange announces the birth of a baby daughter on March 3. Miss Marjorie Nadine Nuess is the young lady's name.

New Dodge City House

Chalk Beeson Theater Recently Opened by Two Sons of Famous Kansas Settler Is a Thing of Beauty—Designed as a Memorial, It Is Filled with Suggestions Recalling Old Frontier Days—Details.

Special to Moving Picture World from Kansas City News Service.

DODGE CITY, KAN.—Classed as a private enterprise, a public improvement and as a memorial to a man whose name is linked with Kansas history, the Chalk Beeson theater at Dodge City, Kan., stands in the very first rank of high class theaters in Kansas. Chalk Beeson, in whose honor the theater was erected, was a pioneer of that section of the country and one of the best known men in Kansas. Not only was the life of this man devoted to the Sunflower State, but he has seen service in other parts of the country, experiencing many thrills in his life as a stage coach driver in his youth and middle age.

The Chalk Beeson Theater.

Years ago this man conceived the idea of a great theater on the present site and discussed it with his friends, but he never lived to see his dream work out, and it devolved on his two sons, Merritt L. Beeson and Otero G. Beeson, to carry out the plans of their father.

The theater is built on a plot of ground 75 by 70 feet on one of the most prominent corners of this thriving city. The building itself is fireproof throughout and is considered very safe from all standpoints. The building cost $40,000 to erect and has a seating capacity of 885, with an exceptionally large balcony which seats 348 people.

Before the Railroad Came.

A stage with a twenty-nine-foot opening is a feature, while the front curtain on this platform is a wonderful reproduction of one of Remington's pictures, "Before the Railroad Came." It is a very beautiful tapestry. The stage itself is twenty-one feet deep and has an arch of twenty-four feet. Boxes adorn the side of the house. Part of the decorating scheme is worked out so as to bring back thoughts of the life and work this great pioneer experienced. On both sides of the arch can be seen cowboy outfits very artistically done. The color scheme is a mixture of bronze, combined with old gold and rose, while the finish of the furnishings is of French gray oak, giving the effect of a rich, soothing interior.

A lobby of marble and wainscoting stands on the corner, with entrances from both streets. Above it is beautiful steel canopy, studded all around by glazed globes. Lampions of this kind are affixed to the outer wall of the theater half way to the cornice and the lighting display at night attracts much attention. At one end of the building is an entrance to the rear of the stage and the dressing rooms, for the house was built with the idea of presenting theatrical plays, as well as moving picture productions.

The music, a large orchestra, is led by Arnold Baumont. M. L. Beeson, one of the sons of Chalk Beeson, acts as manager of the house.

The latest equipment is used over the entire house, two new Power's 6B machines being part of it.

On the opening day the theater owners distributed a neat little souvenir program telling of their efforts to carry out the wishes of their father and outlining the policy of the house. The service used is well distributed as follows: Three days, Pathe; two days, Paramount, and one day, Metro.

C. A. Maddux With Mutual.

C. A. Maddux, formerly booker for the Universal at Oklahoma City, and previous to that with the Universal at Kansas City, is now booking for the Mutual at Kansas City.

Remodeling the Jefferson.

Springfield, Mo.—S. E. Wilhoit, manager of the Jefferson and Princess theaters at Springfield, Mo., was a recent visitor to the Kansas City Feature Film office. Mr. Wilhoit is remodeling his Jefferson house until it is now one of the largest theaters in that part of the state. He is having two large columns on the side removed, giving an unobstructed view of the screen from the entire house and is putting on the side a series of loges. The house now seats about 1,600.

Stanley Mayer in Town.

Stanley Mayer, of the Des Moines, Iowa, Film and Supply Company, was a recent visitor to the office of the Kansas City Feature Film Co. Mr. Mayer was forced to come home off the road owing to a serious operation just performed on his mother, who is now improving. Mr. Mayer is a Kansas City young man who chose banking as his first business. He is now very enthusiastic over the motion picture industry.

W. B. Glasser Handling Serial.

Kansas City, Mo.—W. B. Glasser is handling the "Girl and the Game" at the Kansas City Mutual office. Mr. Glasser was on the "Diamond from the Sky" at Denver and Dallas, and recently on the "Girl and the Game" at Detroit and Denver.

F. L. Kiltz Changes Office Space.

Kansas City, Mo.—F. L. Kiltz, manager of the Mutual at Kansas City, isn't particular about his office, so long as it is convenient to work in. He had a fine large private office until last week, when he had it chopped up with partitions, to give more room for other departments of the exchange. The business is growing to such an extent that every square inch of space has to be used efficiently.

Josephine Bess Rogers Arrives.

Marion, Kan.—Manager and Mrs. H. K. Rogers, Marion, Kan., announce the birth of Josephine Bess Rogers, February 25. Mr. Rogers operates the Auditorium at Marion.

W. B. Puffer on Road for World Film.

W. B. Puffer, formerly head of the shipping department of the World Film Corporation, has been promoted to road man. His place will be taken by Howard C. Robertson, brother of Richard Robertson, manager of the Kansas City office.

P. L. Ryan With Kansas City Feature Company.

A new traveler for the Kansas City Feature Film Co. is P. L. Ryan, of Muscatine, Iowa. Although this is Mr. Ryan's first experience as a traveler, he is not new to the game, having had charge of a theater in Muscatine for some time.

Ft. Worth Sunday Fight

Exhibitors Still Contending for Liberty to Show Pictures on Sabbath—Opponents Hold Mass Meeting—Proponents Parade with Banners—Free Sunday Shows Continue—Election On April 1.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

FORT WORTH, TEX.—The element in favor of Sunday exhibitions in Fort Worth is still fighting hard to get the matter before the people, and if determination means anything they will succeed. The city commission has again set a date for an election to try out the sentiment of the city officially, this time for April 1, and the former injunction fiasco is not likely to be repeated.

When the matter came up for reconsideration before the commission on March 13, the opponents had a mass meeting and the proponents a parade, the latter carrying banners with various inscriptions on them, such as "Are We Hoodlums?" "The Laboring People Know What They Want," etc.

The picture houses are now keeping open on Sunday, charging no admission and taking no collection, a large sign in front of each house inviting the people to come in as the guests of the labor unions.

The World representative was in Fort Worth March 19 and watched the fun.

The writer, a couple of weeks ago, made the statement that Sunday exhibitions were a local option proposition. In this he was mistaken, as there is an old state law prohibiting Sunday exhibitions of any kind. But it has been the custom in cities where an actual expression in favor of Sunday shows has been made for the state authorities to "hands off" and the shows have run. In Fort Worth the opponents of Sunday shows threaten to invoke this law if the vote goes against them, regardless of the American sentiment of majority rule. If they do, a state-wide move will be started to amend the law to make local option legal.

CENSOR ISSUES BULLETIN.

Semi-Weekly Bulletin of Films Passed and Rejected and Eliminations.

Dallas, Tex.—The local board of public welfare, which controls the censoring of public amusements has inaugurated a bulletin of the pictures, which it is planned to issue semi-weekly. This will contain a list of as many pictures as it is possible for the censor to pass on in advance and they will be classified under headings of those passed subject to further consideration, passed entirely, passed with eliminations and condemnations.

A fairly long list of eliminations is given, but the trend shows a broadness of mind that is commendable. Only extremely crude scenes and those unnecessarily suggestive have been eliminated, and apparently none of these will change the actual values of the pictures

Lots of Ambition.

Soon after the Vitagraph "Secret Kingdom" company reached San Antonio Robert Whitworth, one of the more important members of the cast, broke his arm and was put out of running for a while. The work had to go on, so Director Marston handed the part to one of the electricians of the company who had histrionic ambition, Dick Peischman by name. And we have it on good authority that Dick made good, particularly on stunts that required nerve. Dick says he wants his name on the lithos and intends to get it there.

"The Ne'er-Do-Well."

Invitations were issued by the Dallas office of the Big Four for an advance showing on "The Ne'er-Do-Well" at the Hippodrome theater Sunday morning, March 19. Quite a good crowd of exhibitors and others interested in the film business was present and the remarks on all sides were exceedingly complimentary to the picture. C. A. Meade of the Dallas V-L-S-E office, and Mrs. Meade, were present and acted as host and hostess assisted by Messrs. Plattenberg and Campbell of the Hippodrome.

Two Receiverships.

A very interesting receivership is now on record in film annals in Dallas, involving the Empress theater. W. D. Nevills originally leased the house from E. B. Perkins, sub-leasing it to Mrs. F. F. Cagle. Mr. Perkins sued for foreclosure against Mrs. Cagle and made Mr. Nevills party to the suit. Mr. Nevills filed a motion for a receiver and W. G. Miller was placed in charge.

On suit of W. J. Henderson a receiver E. A. Henderson was placed in charge of the Hippodrome theater on March 14. The house is closed pending litigation.

Oldknow in Dallas.

William Oldknow, general manager of the Consolidated Film and Supply Company, the southern branch of the Universal, was in Dallas the week of March 13 on general company business.

The Southern Film and Supply Company is a new supply house that is opening up in Dallas at 1817 Main street, in the building that was reconstructed for J. D. Wheelan. Just who are the organizers of the new company has not been given out at this writing.

Will Handle Chaplins.

The Reliable Film Company of Texas has taken offices at 1919 1-2 Main street, Dallas, and will do a general exchange business starting out with two Chaplin revues, "Charlie Looking for a Wife," and "The Mix-Up."

Dallas Trade Notes.

Dallas, Texas.—P. C. Crown, of Houston, and the road was in Dallas March 19 to see "The Ne'er-Do-Well." Mr. Crown says "The Battle Cry of Peace" is going fine. Booked for the Byers opera house at Fort Worth, week of March 20.

Brownsville, Texas.—W. K. Sheppard of Brownsville, Texas, has sold his Dreamland theater to D. J. Young. Mr. Sheppard was in Dallas March 19, and stated that he had at that time no definite plans.

Fort Worth, Texas.—J. H. Wriggle was remarking on the excellent support the Fort Worth exhibitors are receiving from the Dallas exchanges in their fight for Sunday opening. The General supplies Mr. Wriggle's Orpheum theater.

Dallas, Texas.—The Washington theater, Dallas, is to have a new dress. The entire front, which is a very handsome arch, is receiving a coat of paint and will be finished in old ivory. The Washington is one of the W. D. Nevills houses, under the direction of L. G. Bissinger.

Omaha Screen Club

Exhibitors and Local Film Men Have Social Organization to Bring Exchange Men and Exhibitors Together.

Special to Moving Picture World from Midwest News Service.

OMAHA, NEB.—Omaha now has a screen club, purely a social organization, with a chief aim of bringing about closer communion of exchangemen and exhibitors to their mutual profit. Meetings will be held every Monday at the Commercial club.

At the luncheon at the Hotel Fontanelle March 13, the following officers were elected: President, F. A. Van Husan, Jr., Laemmle Film Service; first vice president, S. H. Goldberg, Princess theater; second vice president, C. W. Taylor, General Film Company; secretary, J. E. Kirk, Pathe exchange; treasurer, J. A. Schlank, Hipp theater.

The following committee was appointed to draft a set of by-laws: H. M. Thomas, Strand theater; M. J. Weisfeldt, Mutual Film corporation; James Nickerson, Lyric theater; Harry Watts, Rolph theater, and Phillip Goldstone, World Film Corporation.

Nebraska Theater Changes.

Beatrice, Neb.—Al G. Nelson has sold the Jewel theater to M. Peyton of Council Bluffs, Iowa.

Seward, Neb.—A new moving picture theater will be opened here, it is reported.

Smithfield, Neb.—A new moving picture theater will be opened here by Mr. Biesecker.

Red Cloud, Neb.—The Orpheum theater has been opened.

Omaha, Neb.—The Muse theater, using World and Equitable service, has been opened. Two new Powers machines are included in the equipment.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

Denver Woman's Club Favors Pictures.

DENVER, Col.—The Denver Woman's Club has enlisted on the side of the photoplay through the efforts of Frank Harris, manager of the V-L-S-E exchange, in Denver, who addressed the body at its last general meeting. This organization numbers several thousand members, who represent the best and most influential families in Denver. The value of their O. K. in motion pictures cannot be overestimated when it is considered that as wives and mothers they control or have a big influence over a majority of the amusement-seeking populace of the city.

Mr. Harris was the only male guest at the gathering, which combined a luncheon and regular meeting. In being invited to address the club he was accorded an honor that has never before been bestowed on a moving picture man.

The photoplay was the only subject discussed in a session that lasted several hours. Miss Margaret Conway, city amusement inspector, was also a guest, and spoke on the subject of censorship. She expressed her approval of the motion picture as an amusement and an educator and took occasion to praise the conduct of the business in Denver both by the exchange managers and the exhibitors.

Following Mr. Harris's address the club as a body gave an expression of sentiment against censorship.

Baseball and Billiard Tournament.

Denver, Col.—The Rocky Mountain Screen Club has found new fields to conquer. It is going in for sport. On suggestion of President Harry Nolan plans were gotten under way at the regular weekly luncheon at the Savoy Hotel for the organization of a baseball team and the launching of a pocket billiard tournament. Both will be confined to the members of the club, except where baseball talent is recruited from employees of the exchanges or theaters.

It is proposed to have a baseball team that will play nines representing other industries and perhaps challenge screen clubs of other cities. In addition several teams will be organized within the club to play a series of games among one an-

other. These teams probably will represent the various exchanges.

Every member of the club, from E. R. Erwin, the youthful and athletic owner of the Colfax theater, to H. H. Buckwalter, the veteran and portly manager of the Kleine exchange, will be expected to play in the club league. Some excellent baseball talent is available for the team that will represent the Screen Club in games with outsiders.

Plans for further increasing the membership of the club were discussed at the weekly luncheon and committees named to wait upon the newspaper publishers of the city and owners of legitimate theaters with the object in view of making them honorary members. A new campaign for getting out of town exhibitors on the membership roles was also launched and will be pushed with increased vigor.

President Nolan and Secretary Huffman were named on a committee to devise ways and means of raising revenue aside from the regular dues.

Local Theaters Change Hands.

Denver, Col.—Two Denver photoplay houses changed hands this week. The Royal was purchased by William Sandy from Blunkall & Welch, and the Eleventh Avenue was sold by R. W. Renner to K. D. Brabston.

Al. Hagan Leases the United States Theater.

Denver, Colo.—The United States theater, on Curtis street, has been leased to Al Hagan for a term of ten years. It will immediately be remodeled and opened as a feature house. No arrangements have been made for a service, but Hagan announces that the best pictures obtainable will be shown at 10 cents.

Two Prominent Visitors.

Denver, Colo.—Denver is entertaining two distinguished motion picture men. Louis Marcus, president of the Notable Feature Film Company, which controls the Paramount releases in five western states, and Denham Palmer, western manager for the World Film, dropped in on the same day, both coming from the West.

California Briefs.

San Jose, Cal.—C. F. Morse has sold the Lyric theater to G. M. Thompson.

Menlo Park, Cal.—A moving picture machine has been installed at the St. Patrick Seminary and entertainments are being given regularly.

Winters, Cal.—A. C. Rattenbury, who conductes the Palace theater at Dixon, has taken over a house at Winters and has opened it as the Garden theater.

Galt, Cal.—The Airdome theater, which has been closed during the winter, will be opened about the first of April by the owner, H. W. Batchelder.

Stockton, Cal.—F. C. Ellis has opened the Oak theater, having installed a Simplex projection machine.

Reedley, Cal.—A new theater has been opened by Sheivley Bros., who have installed a Power's Cameragraph No. 6A.

Martinez, Cal.—A theater with a seating capacity of 1,000 is to be erected at Mill and Escobar streets by J. E. Rogers and associates. Al. Mazurette is the architect.

Santa Rosa, Cal.—Improvements are being made to the equipment of the Theaterette, a new rectifier being one of the recent purchases.

Lockeport, Cal.—Two moving picture houses have been established here by Chinese, owing to trouble experienced with the town authorities of Walnut Grove, two miles away.

Pay in Advance Policy

San Francisco Exchanges Inaugurate a New Policy—Will Now Require Payment in Advance for Shows from All Theaters—Must Get Check or Will Send C. O. D. —Statement of Object in Move.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CALIF.—Notices have been sent to exhibitors throughout the San Francisco territory, which extends from the Oregon line to the Tehachapi Mountains, and includes the State of Nevada, to the effect that commencing with March 27th the film exchanges of this city will operate on a cash in advance basis only. Several exchanges have been operating on this plan for some time and the notices sent out by them differ slightly from those of other exchanges to conform to their systems.

Object in New Policy.

The following extract from the general notice sent out will illustrate the reason for making the change and will show the plan of the new system: "Our object in adopting this policy is to eliminate unfair competition and unnecessory losses and place the business on a more substantial footing. We find it becomes necessary to change our present manner of collecting for film service and therefore wish to advise that effective with the week beginning March 27th, and each week thereafter, all film rental must be paid for on or before Friday for the following week's service. To illustrate: Your service bill for the week of March 27th will be mailed to reach you not later than March 20th, which will give you ample time to have your remittance reach us on or before the following Friday, March 24th. If your remittance is not received by March 24th a C. O. D. will be attached to your next out-going shipment for the full amount due. If your check is received after a C. O. D. has gone forward it will be immediately returned to you as we will not release shipments that have been made C O. D. This rule is imperative and will be enforced in all cases.

To Eliminate Undesirable Customers.

"You can readily appreciate, we believe, that the operating of this rule is no reflection on your personal credit or standing, nor does it apply to any one exhibitor or set of exhibitors, but is the only means of eliminating the undesirables from our books and removing from your competition the man of reckless business methods, thereby giving you, as well as ourselves, a protection which we badly need at the present time."

Camera Company Moves Offices.

San Francisco.—The American Movie Camera Company, which for several months has been located on an upper floor of the Call building, has removed its offices to the ground floor of this structure, a large space having been taken over at Annie and Jessie streets. This concern, of which W. A. King is president and general manager, was incorporated in January of the present year with a capital stock of $200,000 for the purpose of manufacturing and placing on the market of a moving picture camera weighing about five pounds, which can also be used as a projector. Demonstration rooms have been fitted up in the new quarters and the manufacture of the camera will be commenced at an early date.

San Francisco Film at Portola Theater.

San Francisco.—The presentation of the Bluebird photoploy production "Hop," from the story of Rufus Steele, attracted large crowds to the Portola theater recently. Large posters along the waterfront and in the shipping districts drew visitors to this theater from these sections and they found no difficulty in recognizing the local points where scenes had been laid. The pictures were taken with the cooperation of the officials of the Customs service and accurately depict many features met with regularly in contending with the smuggling evil.

"Ramona" at the Cort.

San Francisco.—The Cort theater, one of San Francisco's finest playhouses, and one given over largely to high class stage attractions, has been secured for the initial presentation of Clune's production, "Ramona." The admission prices will range from 25 cents to 75 cents, all seats being reserved.

Java Exhibitor Returns Home.

San Francisco.—F. T. Benis, a prominent moving picture exhibitor of Batavia, Java, was a recent visitor here on his way to the East Indies, after a stay of several weeks in this country. While here he purchased a number of films for his chain of theaters, together with a quantity of supplies, and also took with him a new Baird projector.

G. A. Metcalfe Home from Seattle.

San Francisco.—G. A. Metcalfe, the well-known theater supply man, is back from a trip to Seattle, where he established a branch supply house. He found conditions rapidly improving in the Northwest, with the advent of warm weather and the reopening of the lumber mills.

Exhibitors Visit City.

San Francisco.—Now that warm weather is being experienced again and business in the country districts is showing a marked increase, many exhibitors from outside points are coming here to arrange for film service, select new equipment and otherwise make arrangements for caring for spring and summer business. Among the recent visitors have been: D. S. Painter, manager of the theater conducted by the McCloud River Lumber Company at McCloud; C. C. Kauffman, of Colusa; C. M. Carrington, Jr., of Santa Rosa; C. H. Douglas, of the Elite theater, Merced; R. H. Judah, of the Jewel theater, Santa Cruz, and Mr. Stamm, of Stamm & Beedy, who conduct houses at Antioch and Turlock.

Golden Gate's Educational Department.

San Francisco.—The Golden Gate Film Exchange, Inc., has been meeting with such a marked degree of success with its Star Library of educational films that a special department has been created to care for schools, churches, lodges and organizations desiring subjects of this character. Until recently moving picture theaters offered almost the only market for films of this kind, but there is now a strong demand from the outside. Irving Lesser is manager of this exchange.

San Francisco Business Pointers.

The New Mission theater in the Mission District, being erected by Kahn & Greenfield to succeed the Idle Hour theater, will be opened on May 4. The Idle Hour is now closed.

F. Columbus recently purchased an Edison projection machine from the George Breck Photoplay Supply Co., and is preparing to go out on the road with a traveling outfit.

O. V. Traggardh, president and general manager of the Union Film & Supply Co., has returned from a brief trip to Sacramento Valley points. The warm weather there is causing exhibitors to make preparations for opening their airdomes.

Crowds Cause Arrests

Three Portland, Oregon, Theater Managers Fined in One Week For Crowding Theaters—Fire Marshal Starts Anti-Crowding Crusade—Foyers As Well As Aisles Must Be Kept Clear.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—With the coming of good weather came good business and big crowds to the city's moving picture theaters. But crowded foyers and lobbies are not countenanced by the city administration, and those theaters which were fortunate enough to share the increased business were compelled to contribute a portion of their box office receipts to the city's exchequer by the way of fines for being crowded. A delegation of firemen under the direction of Jay Stevens, fire marshal, visited the big theaters with the result that Edwin James of the Majestic, E. J. Myrick of the Columbia and Fred Langerman of the New Grand each paid $20 fines to Municipal Judge Langguth for violating the city ordinance relative to crowding theaters.

Business during the winter in Portland's theaters has been nothing to brag about, and with the coming of good business and the crowded houses and the three arrests in one week, the city's exhibitors generally were inclined to censure the city administration for its overly strict interpretation and enforcement of the anti-crowding ordinance. Foyers as well as aisles must be kept clear has been the ruling. All the men fined claim they handled their crowds in a safe manner and that if there was any violation of the ordinance it was a technical one.

Myrick Blames "Peggy."

Manager Myrick of the Columbia theater, blames Billie Burke and "Peggy" for his trouble. He stated that the picture had established a record for attendance in a moving picture theater in Portland and that he would hold the picture over for the following week. All week long line stood on the sidewalk in front of the theater.

Interference Unwarranted, Says Rogers.

W. M. Rogers, assistant manager of the Majestic, who, by the way, recently returned from an extended tour of the East, stated that his theater was enjoying exceptionally good business on the night the house was alleged to have been overcrowded, but that every effort was made to comply with the spirit of the ordinance and handle the crowds safely. He, too, believed that if the ordinance had been violated the violation was merely technical and did not warrant police interference.

Sunset Changes Hands.

Portland, Ore.—The Sunset, one of Portland's prettiest moving picture theaters, has been leased to G. T. Holtzclaw, who will take possession April 1. Jennings and Company, the original lessees of the theater property, and who formerly conducted the theater, will retire from the show business, temporarily at least.

The Sunset, formerly the Arcade, has been the home of photoplays in Portland since the beginning of the industry. The house is very centrally located and is built on one of the most valuable pieces of property in the city. Mr. Holtzclaw, the new owner, also owns the Circle and the Cineograph theaters in Portland and has been very successful in the local exhibition field. It is announced that Edwin T. Pittmon will take over the Cineograph about April 1st. Mr. Pittmon formerly conducted the Union Avenue theater.

Levys Will Not Conduct Hippodrome.

Portland, Ore.—As announced in last week's issue several details of the Baker-Hippodrome deal were under consideration at the time of the writing of the article. The final negotiations resulted in the changing of the name of the Baker theater to the Hippodrome, but the house will not be conducted by the Levys. The plan of showing pictures and vaudeville in the house after the closing of the stock season will undoubtedly be followed. Nearly a week after it was announced that the deal with Levy Brothers had been closed, Julius Levy stated that the plan to run his Hippodrome attractions in the theater had been given up. Another deal for the use of the theater during the summer months is said to be pending.

New Pathe Manager.

Portland, Ore.—B. J. Sperry, who succeeded Walter S. Wessling as manager of the Portland Pathe exchange, received his early schooling in the film industry alongside of Mr. Wessling. With Mr. Wessling Mr. Sperry organized the Brooklyn Amusement Company in Portland, which later expanded its scope and was reorganized as the Northwest Amusement Company. This last named company controlled five houses in Portland and Mr. Sperry was its president. Entering the exchange end of the industry, Mr. Sperry was first employed as shipper, then as road man in the Portland territory. He has a personality that makes friends quickly and he is very popular with northwest exhibitors.

B. J. Sperry.

Former Keystone Director With Local Company.

Portland, Ore.—Edwin P. Nolan, who was with Keystone for over three years and later with L-KO and other companies in California, has affiliated himself with the Continental Players, a local concern which advertises itself as producers of home talent photoplays. N. Olness, who formerly conducted the Northwest Weekly in Portland, is one of the heads of the new company.

Alaska Exhibitor Visits.

Portland, Ore.—W. H. Thompson, manager of the Dream theater, Juneau, Alaska, was a recent visitor in Portland, calling on G. A. Reed, local manager of the Mutual exchange. Mr. Thompson states that his theater is enjoying prosperity and that the admission price in Juneau is 25 cents.

Another Small Circuit.

Forest Grove, Ore.—Lester Armentrout of Forest Grove, Oregon, has opened three small theaters in that vicinity, at Banks, Cornelius and Gaston. These theaters are operated on a circuit and Pathe service is used.

SPOKANE NEWS LETTER.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

Trouble With Operators at Majestic.

SPOKANE, WASHINGTON.—H. S. McMillen of the Majestic theater was having some trouble with the operators' union several days ago and pickets were maintained on the streets for a couple of hours one evening. This has been proclaimed contrary to a city ordinance and the pickets withdrew of their own accord.

The following evening the house was well filled with patrons when a noxious odor caused the entire audience to leave. Investigation by city detectives showed some kind of ammonia crystals had been used to sprinkle on the floor and when stepped on it threw off the odor. The management laid this to the union men, but no arrests were made. Things have been quiet for several days.

Ne'er-Do-Well at the Liberty.

Spokane, Washington.—"The Ne'er-Do-Well," by Rex Beach, the Selig spectacular drama, played at the Liberty for one week, beginning March 13.

The admission to this production was 25 and 50 cents, and Manager Ralph Rufner announced that it had played to capacity houses during each performance. Considering that this is the first week of Lent, and that there is an evangelist in town who speaks to from 3,000 to 4,000 people in the afternoon, and from 4,000 to 5,000 people in the evening, the picture drew unusually well.

Heard at Local Exchanges.

Spokane, Wash.—That there has been a general improvement in business conditions recently has been reported by representatives of the film exchanges in Spokane. Out-of-town moving picture exhibitors have been visiting the local exchanges and some of these report changes being made and business good. Reports of new places being opened were reported.

At the Pathe exchange it was learned that E. G. Call had opened the Inland theater at Rockford, Washington, and that he was taking the Pathe releases.

W. E. Moon, who took over the Rex theater, Ritzville, Wash., March 1, was also a visitor to the Pathe exchange, and reports that he is closing the old place and opening in a better location in Ritzville. He has been running Paramount and other features.

W. J. Drummond, manager of the Mutual exchange, reports that several local houses are bidding for the new Charlie Chaplin releases and that business is good in his exchange.

A. R. Patton, traveling representative of the Spokane exchange, has been aiding in the Portland territory recently, but is to return here next week and mage the north Idaho and east Montana territory.

Other news gathered at the Mutual exchange was that C. E. Stilwell of the Unique theater, Spokane, had purchased a new Power 6-A machine for his house. The exchange also sold a new Simplex machine to E. J. Walton of the Rose moving picture theater, Colfax, Wash., and an Edison machine was sold to the new moving picture house just opened in Coulee City, Wash.

R. R. Belcher of the Star theater, Lewiston, Idaho, visited the city and reported good business with Mutual pictures.

F. W. Warner, formerly owner of the Rex, Ritzville, visited the city and is casting about for a location here, according to Mr. Drummond.

E. L. Lamp of the Princess theater, Garfield, Wash., visited the Mutual exchange and reports business fair.

Mrs. F. J. Anderson of the Bell theater, Palouse, Wash., reports she is doing excellent business with Mutual releases.

It was also announced by Mr. Drummond that the Gem, Spokane, had resumed running "The Diamond From the Sky" serial and that N. E. Hoff, of the Coeur d'Alene Photo Play Company, operating the Dream and Rex theaters in Coeur d'Alene, Idaho, had visited the office and repored excellent business.

W. Potter, of the Universal Film & Supply Company exchange, has just returned from a trip to Montana where he lined up a circuit of theaters for the Universal releases at Cutbank, Valier and Conrad. He reports that business is the best it has been for the past year.

IN BRITISH COLUMBIA.

Ask Refunding of Taxes.

Vancouver, B. C.—The Canada Amusement Company has made application to the finance committee of the Vancouver city council for the return of about $175 in license fees, which were paid by the company for the Imperial and Rose theaters in 1914. It is stated that for certain reasons outside the control of the company these houses failed to remain open during the full term covered by the licenses (the reason being poor business) and the amount asked for represents the fees for the part of the year during which the theaters remained closed. Before taking action the matter was referred to the city solicitor, the license inspector and the comptroller, to report at the next meeting of the committee. Some of the aldermen were of the opinion that to grant the request of the amusement company would be setting up a dangerous precedent.

An Unusual Benefit Performance.

Esquimalt, B. C.—At a benefit performance given on a recent evening at the Rex theater at Esquimalt, B. C., in aid of the local branch of the Red Cross Society, practically the entire program, aside from the moving pictures, was given by officers and men attached to the Japanese warships which are at present in the harbor. Even the decorating of the theater was done by the Japanese, who produced some beautiful effects. Admiral Abe and other Japanese officers were present, as well as Commander Shenton of the Esquimalt naval station, with members of his staff. Admiral Abe delivered an address through an interpreter. Exhibitions of wrestling, fencing and physical exercises were given and the performance concluded with the singing of the British and Japanese national anthems.

J. Harvey Running the Majestic.

Prince Rupert, B. C.—J. Harvey of the Majestic theater, Prince Rupert, B. S., was a recent visitor to Vancouver. Mr. Harvey has just succeeded George Delasala as manager of the Majestic.

R. S. Miller Heads Local Specialty Film.

Winnipeg, Man.—R. S. Miller has succeeded W. E. Allan as manager of the Winnipeg branch of the Special Film Import, Limited, Canadian distributors of Pathe films.

Business Notes from Western Canada.

Edmonton, Alberta.—Metro films have been booked by Manager John Hazza of the Empress theater, Edmonton, Alberta, and will be shown hereafter on Monday and Tuesday of each week. This is the first house in Alberta to book these productions, and Less Kauffman, western general manager for Metro Starfilms, Limited, gave them a good send-off by taking a half page ad in the Edmonton Journal. The same policy was purused on their initial presentation in Winnipeg, and has been an undoubted help to exhibitors using the service, as the papers have run many Metro press stories in conenction with the ads. Mr. Kauffman is expected in Vancouver within a very short time, and may open an exchange in this city.

Vancouver, B. C.—The second week of "The Battle Cry of Peace" in this city was played at the Globe theater. The orchestra was enlarged for the occasion, and an innovation in Vancouver was introduced in reserving all seats for the opening perfomances, at which time prices were 50 cents and $1.00.

Winnipeg, Man.—The first Western Canadian showing of "Poor Little Peppina," the seven-reel Mary Pickford subject, took place at the Province theater here, and Manager J. A. Schuberg reports capacity business during the four days it was run.

Soldiers and Union Jobs

In Calgary, Alberta, Operators Walk Out of Five Theaters When Managers Refuse to Sign New Agreement—Trouble had Been Expected and Returned, Wounded Soldiers Had Been Taught to Fill the Jobs.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

CALGARY, ALBERTA.—Because the managers of five Calgary moving picture theaters refused to sign the new agreement drawn up by the Calgary local of the operators' union, and including a closed-shop clause, the operators at the Allen, Monarch, Bijou, Princess and Isis theaters at 11 o'clock on the morning of March 13 refused to go to work, and announced that they would not do so until the agreement was signed. As a result the houses were forced to close their doors pending the securing of substitute operators.

At a hastily called meeting of the managers affected, J. B. Cronk of the Allen theater got into communication with Secretary William Alsdorf of the Returned Soldiers' Association, and was informed that suffcient operators to fill the places of the strikers could be supplied immediately from among the discharged soldiers who have recently returned to the city. These men were quickly on hand at the affected theaters, and shortly after 12 o'clock all were runr'ng smoothly.

Set Returned Soldiers at Work.

The managers have been expecting this move on the part of the union for some time, it is said, and several weeks ago they arranged with the Returned Soldiers' Association to teach some of the returned men to be operators. A projection machine and an instructor were installed in the basement of the Empress theater, and a good sized class was formed. It is stated that the men passed the provincial examination a short time ago with flying colors, having an average grade 20 per cent. higher than any previous class.

After the strike was on, Joseph T. Aaron, secretary of the Operators' Union, made the following statement: "We went personally to Mr. Alsdorf and offered to teach all the returned soldiers free of charge, whereas in the other cases they have been paying $25 each to be taught So far as the returned soldier is concerned, we had no opposition whatever to them. We had the intention to admit any returned soldier who was competent without any admission fee. As far as the agreement which we presented to the managers to sign is concerned, it in no way prevented the returned soldiers from obtaining employment at the theaters, as we have taken the matter up with Mr. Alsdorf, and we are and always have been willing to give positions over to returned soldiers as soon as they were competent."

A Better Offer Than Union's.

Secretary Alsdorf admitted that the union had offered to teach the men operating, but said that they would have had to start in as apprentices and work with an operator for four or five months before they would be allowed to take out a card in the union and work a machine. This, he thought, was unfair, as many of the men were unable to support themselves without any salary for that length of time and when they had received the chance to learn it in a few weeks at small cost decided it was better than the offer of the union.

Owing to the angle of the affair brought about by the introduction of the returned soldiers as factors in the situation, the main question involved in the strike bids fair to be lost sight of, and public sentiment will no doubt be strongly behind the soldiers, all of whom have been wounded and discharged as unfit for further military duty.

Operators Want Provincial Licenses.

Vancouver, B. C.—E. J. Huttelmayer, business agent of the Vancouver Local No. 348, I. A. T. E. E., and operator at the Colonial theater, has informed the correspondent of the MOVING PICTURE WORLD that the union is now in communication with Premier Bowser at Victoria, regarding the establishment of an adequate Provincial examination for operators. At the present time a Provincial license costs $1.00 per year, with an additional 50 cts. for attorney's fee. A city license costs $5.00, and is issued after an examination conducted by Mr. Huttelmayer.

Under the arrangements suggested by the Vancouver local, the city license would be done away with, and an applicant desiring to take the Provincial examination would pay an "entrance fee" of $5.00, which would be forfeited if the applicant failed to pass. In the event of his passing the examination, he would be required to pay an additional $5.00 to secure his card. It is planned to conduct the examinations under the supervision of the censor's department, and it has been decided that with the charges fixed as indicated it would be possible for the deparement to secure the latest models of the leading projection machines, motor generator, and other equipment, so that those taking the examination could be tried out on practical problems, with the various machines at hand. It is planned to have a special room at the court house set aside for this purpose, and to have an examining board consisting of perhaps two members of the union, the city electrician, and chief of the fire department.

New Public Amusements Bill.

Winnipeg, Manitoba. — Hon. Edward Brown's Public Amusements Bill, providing for a change of censorship in Manitoba, and for the regulation of amusements generally, was finally gotten into shape by the committee on law amendments, and was reported to the legislature on March 9.

Owing to the fact that the city of Winnipeg objected to having the revenue from pool and billiard rooms, etc., go to the Province, as provided in the bill, numerous changes were made, as a result of which the amount to be received by the city is increased by about $12,000.

The proposal to have Saskatchewan and Alberta combine with Manitoba in the administration of censorship was approved, however, and negotiations are now being proceeded with in an effort to bring about the consolidation. An especially stringent clause in the bill provides that film exchanges which handle less than 100 subjects a year must pay a tax of fifty dollars per reel.

J. D. McPhee Managing the Strand.

Vancouver, B. C.—William Hansher, who has been conducting the Strand theater in Vancouver and the Edison in New Westminster, has given up the former house, which is now being run by J. D. McPhee, attorney for the owners. J. P. Pitner, who has been manager of the Strand, has gone to Trail, B. C., where he is to have charge of the Star theater.

Change at Star Theater.

Rosslan, B. C.—Thos. Nagle, formerly manager of the Star theater at Rossland, B. C., is now in Vancouver, and the house is now being conducted by Mr. Hackney, owner of the property.

BUFFALO NEWS LETTER.

By Joseph A. McGuire, 611 Erie County Bank Building, Special Correspondent Moving Picture World.

At World Film Headquarters.

BUFFALO, N. Y.—The headquarters of the World Film Corporation at 269 Main street, Buffalo, are undergoing several improvements. Felix F. Feist of that company was a recent visitor and met several of the local exhibitors. The staff of the Buffalo office consists of J. L. Muhlhauser, manager; Miss E. R. Fetes, office assistant; O. A. Siegel, booker; Frank J. Young, in charge of the poster and shipping department. The latest releases offered Buffalo exhibitors at this office are Kitty Gordon in "As in a Looking Glass," and Charles Sheridan in "The Struggle."

Manager Michaels Uses His Head.

Buffalo, N. Y.—A strong campaign is being conducted in Buffalo to get recruits for the 65th regiment, National Guard, a local organization. In connection with this plan much publicity is being given to the question of preparedness. Manager Michaels of the Academy theater, Buffalo, took advantage of this feature by having representatives of the National Guard stationed in his lobby to secure enlistments. The work was done in the regulation way and 150 young men joined the regiment. All this was done while "The Battle Cry of Peace" was being played at the Academy and the enlistments added an advertising value to the attraction.

Moving pictures of the "Battle of Vera Cruz" were recently shown at the 65th regiment armory, Buffalo. There also was a lecture on "Preparedness" by First Lieutenant J. W. O'Mahoney, Coast Artillery Corps. The proceeds of the entertainment were added to a fund to purchase 112 auto trucks for the National Guard.

Maurice Lobel With Triangle.

Buffalo, N. Y.—Maurice Lobel has just been appointed a travelling representative of the Triangle Film Corporation by George C. Hickey, manager of the Buffalo branch. A picture of Mr. Lobel appears herewith. He will cover the entire section of New York State west of Utica.

Maurice Lobel.

"The Triangle Service is well represented in all the big towns and cities in my territory," said Mr. Lobel. "My purpose is to place the service in all the small towns in the same field."

Mr. Lobel formerly covered New York State and the South for the World Film Corporation. He was an exhibitor in New York City for three and one-half years. At one time he represented the Warner Feature Film Company.

"Peace" Film Well Set at Academy.

Manager Michaels introduced some good showmanship during the engagement of "The Battle Cry of Peace" at the Academy theater, Buffalo, last week. American soldiers, heavily armed, stood on guard in the lobby and a modern field gun added to the realism of the scene. The lobby and theater were appropriately draped with American flags and the orchestra furnished national airs. A musical act, supplied by talented G. A. R. men, was an extra attraction. On account of these and other appropriate features, crowds were attracted to every performance.

At the Essemar Film Co.

Buffalo, N. Y.—Charles R. Rogers, president of the Essemar Film Co., 4 Chapin block, Buffalo, has appointed R. B. Matson road manager and W. Lawrence Morley publicity man. Mr. Morley, who writes good copy, prepares press notices and other aids for exhibitors. Mr. Rogers uses many night letters and circulars in reaching his customers. He has the New York state rights on "One Day," "Salamander," "The Whirl of Life" and other features.

"Nation" Film Made Money at Star.

Buffalo, N. Y.—One of the best paying productions at the Star theater this season was "The Birth of a Nation," which recently closed a long engagement. Manager Cornell followed this attraction with "Potash and Perlmutter," a regular theatrical play.

P. K. Johnstone Promoted.

Syracuse, N. Y.—P. K. Johnstone of Buffalo has been placed in charge of the Syracuse office of the Paramount Service. The appointment was made by D. J. Savage, manager of this service in the Buffalo territory. Miss Margaret Powers has been chosen secretary to Mr. Savage.

The new film vault of the Buffalo Paramount offices will be completed about April 1. Great quantities of posters and heralds have arrived and are being systematically filed.

Local Mutual Film Doings.

Buffalo, N. Y.—Herbert P. Luce, head of the legal department of the Mutual Film Corporation, recently called on G. H. Christopher, manager of the Buffalo branch of this company. Another caller was A. N. Waters, manager of the Lyric theater, Corry, Pa. Miss Bertha Reynolds, who has been with the company two years, has been promoted to the position of bookkeeper and cashier of this branch. She succeeds Frank Messersmith, who has gone to Philadelphia. Mr. Christoffers recently screened Burr McIntosh in "My Partner," an old Broadway production.

Traveling Licenses Abused

Toronto Exhibitors May Ask Provincial Government to Stop Issuing Licenses to Traveling Motion Picture Lecturers.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

THE Toronto Moving Picture Protective Association has taken up the matter of asking the Ontario Provincial Government to stop the issue of "traveling licenses" to moving picture lecturers, one of whom has made use of Massey Hall for four or five weeks. Partly because of an advertising scheme with a local newspaper, this lecturer has been able to draw big crowds to the large hall every night in the week.

No traveling entertainer should be permitted to do this, the local exhibitors declare, because the man has taken considerable money from the city and, in addition, he has provided direct competition with the moving picture houses, the managers of which help to support the community.

Friction Between City and Province.

Toronto, Ontario.—When Robert Wilson, manager of the Iola theater, Danforth avenue, Toronto, was charged with obstructing an officer who wanted to inspect his show, Magistrate Kingsford decided that he would not make a conviction in the case because he did not wish to "meddle in a wrangle between the city and the Ontario Legislature." There is some friction between the city and provincial authorities regarding the inspection of moving picture theaters. Mr. Wilson had ejected a Provincial representative, S. R. Heakes, from his premises, but the police court judge would take no action in the matter.

New Theater on Majestic Site.

The work of demolishing the Majestic theater, once the Toronto home for melodrama, has been started at last and it is announced that the new first-run moving picture theater will be opened by Mr. E. L. Ruddy early next August.

William Howarth Heads His Majesty's.

A theater manager who has returned to the city of Toronto after an absence of one year is William Howarth, who was formerly the manager of the Crystal Palace, the oldest picture theater in Toronto. Howarth, who has been in Montreal, will now control the operation of His Majesty's, a new downtown house.

Visitors to Ontario.

Toronto, Ontario.—L. T. Rogers, of New York, new Canadian general manager for the Fox corporation, has just concluded a week's visit of inspection of the local Fox branch and the Toronto field of operations.

Another recent important visitor was A. D. Langley, the Canadian sales manager of the Pathe, who spent two weeks at the local office of the Specialty Film Import Company, Limited.

"Peace" Picture Liked in Canada.

Toronto, Ontario.—So successful a hit did the Vitagraph feature, "The Battle Cry of Peace," make in Toronto, that Mr. W. C. Gookin, Canadian manager of the V-L-S-E has imported a second print of the picture. Both prints have been started on a long tour of the country. The feature was first booked by The Strand theater, Toronto, for one week, but the engagement was extended for a second week and there was no diminishment or sign of it, in the crowds at the end of the second week.

An interested spectator one day was Mayor Church of Toronto, who immediately penned a manifesto of appreciation, a reproduction of which in the Mayor's handwriting has been added to the picture and is being shown at every performance in Canada.

Still a third print of "The Battle Cry of Peace" is being exhibited in British Columbia, but this is under the control of the Seattle office of the V-L-S-E. There are, however, three prints of the picture at work in the Dominion.

Metro Distributing Plan.

Toronto, Ontario.—An arrangement for the rental of film features in a new and interesting plan has just been drawn up between Starfilms, Limited, distributors of Metro features in Canada, and fifteen exhibitors of Toronto. The latter are all members of the Moving Picture Protective Association, a committee of which carried on the negotiations with the exchange firm. The contract covers a period of six months, it is understood, and each three of the fifteen exhibitors handle one picture each week. The fifteen were divided into five sections of three, and five features were taken to cover the first week's operations. Each picture will have a total of five weeks' bookings and the schedules have been so arranged that no exhibitor will have any picture more than once. An endless chain plan has been worked out so that each show manager will secure his share of first run pictures, but he stands to receive other releases in mathematical rotation so that no one will enjoy any real advantage in the way of priority.

Toronto, Ontario.—There has been an interesting battle between the Blue Bird and Metro interests for bookings at Shea's Hippodrome and since the first of the year the two local exchanges have practically alternated week to week. One result has been that patrons of this house have enjoyed a wide variety of subjects.

Extract from an Article in the New York Dramatic Mirror, Saturday, March 4th.

Stage *versus* Screen

"A Prophetic Dip into the Future of the Motion Picture Art"

Henry MacMahon

"At the other extreme, grandiose, historical and nature subjects will always be most happily represented on the screen. Already the motion picture has put the old fashioned stage spectacle out of business. Painted lath and canvas, and the narrow cockpit of the indoor stage cannot compare with the new art's shadowgraphs of outdoor Nature, of **multitudes in battle or in festival, or infinitely varied action amid exquisite landscape and seascape surroundings.** A maker who can produce a "Birth of a Nation" or a "Quo Vadis" a "Cabiria" or a **"Neptune's Daughter"** will reap the very highest rewards of production."

I draw the attention of the exhibitor and the public to my forthcoming production of **"A Daughter of the Gods"** with **Annette Kellermann** in the title role.

Herbert Brenon

Producer of **"Neptune's Daughter."**

Management, **WILLIAM FOX.**

NOTE.—The scenes and situations in "A DAUGHTER OF THE GODS," written and produced by me, are fully copyrighted under the existing laws of the United States, Great Britain, Canada, and all parts of the world. Any person infringing upon my rights will be prosecuted to the fullest extent of the law.

HERBERT BRENON.

Saul E. Rogers, Attorney,
160 Broadway, New York.

Calendar of Daily Program Releases

Releases for Weeks Ending April 8 and April 15

(For Extended Table of Current Releases See Pages 346, 348, 350.)

General Film Company.

Current Releases.

MONDAY, APRIL 3, 1916.

	Serial No.
BIOGRAPH—Three Friends (Drama) (Biograph-Reissue No. 44)	20306
ESSANAY—The Strange Case of Mary Page No. 11 (Two parts—Drama)	
KALEM—The Corsican Sisters (No. 2 of "The Social Pirates") (Two parts—Drama)	
LUBIN—The Fatal Bean (Comedy)	20307
SELIG—The Devil, the Servant and the Man (Three parts—Drama)	2031-2-3
SELIG—Selig-Tribune No. 27, 1916 (Topical)	20305
VITAGRAPH—Her Partner (Drama)	20304

TUESDAY, APRIL 4, 1916.

ESSANAY—Under Royal Patronage (Two Parts—Drama)	20308-9
KALEM—From Altar to Halter (Comedy)	20310
LUBIN—The Return of James Jerome (Two Parts—Drama)	20311-2

WEDNESDAY, APRIL 5, 1916.

BIOGRAPH—Paths That Crossed (Three parts—Drama)	20315-6-7
ESSANAY—Canimated Nooz Pictorial No. 8 (Cartoon)	20314
A Scenic subject on the same reel.	
KALEM—Trapping the Bachelor (Comedy)	20313

THURSDAY, APRIL 6, 1916.

LUBIN—The Scarlet Chastity (Three parts—Drama)	20318-9-20
SELIG—Selig-Trbiune No. 28, 1916 (Topical)	20321
VIM—Mamma's Boys (Comedy)	20322

FRIDAY, APRIL 7, 1916.

KALEM—The Fickle Fiddler's Finish (Comedy)	20326
KNICKERBOCKER STAR FEATURE—The Millionaire's Son (Three parts—Drama)	20323-4-5
VIM—In the Ring (Comedy)	20328
VITAGRAPH—Freddy the Fisher (Comedy)	20327

SATURDAY, APRIL 8, 1916.

ESSANAY—The Light-Bearer (Three parts—Drama)	20329-30-1
KALEM—The Record Run (No. 74 of the "Hazards of Helen" Railroad Series) (Drama)	20336
LUBIN—A Wise Waiter (Comedy)	20332
SELIG—Along the Border (Drama)	20337
VITAGRAPH—Myrtle, the Manicurist (Three parts—Comedy) (Broadway Star Feature)	20333-4-5

General Film Company.

Advance Releases.

MONDAY, APRIL 10, 1916.

BIOGRAPH—The Tender-Hearted Boy (Drama) (Biograph-Reissue No. 44).
ESSANAY—The Strange Case of Mary Page No. 12 (Two parts—Drama).
KALEM—The Parasite (No. 3 of "The Social Pirates") (Two parts—Drama).
LUBIN—Otto, the Bell Boy (Comedy).
SELIG—Wives of the Rich (Three parts—Society Drama).
SELIG—Selig-Tribune No. 29, 1916 (Topical).
VITAGRAPH—The Hoydes (Drama).

TUESDAY, APRIL 11, 1916.

BIOGRAPH—The Man Who Called After Dark (Two parts—Drama).
ESSANAY—Millstones (Two parts—Drama).
KALEM—Millionaires by Mistake (Comedy).

WEDNESDAY, APRIL 12, 1916.

BIOGRAPH—The Stampede (Three parts—Drama).
ESSANAY—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—A Scenic subject on the same reel.
KALEM—Fashion and Fury (Comedy).

THURSDAY, APRIL 13, 1916.

LUBIN—The Greater Wrong (Three parts—Drama).
SELIG—Selig-Tribune No. 30, 1916 (Topical).
VIM—The Battle Royal (Comedy).

FRIDAY, APRIL 14, 1916.

KALEM—Romance and Riot (Comedy).
KNICKERBOCKER STAR FEATURE—Haunted and Hounded (Three parts—Drama).
VIM—The Sleuths (Comedy).

SATURDAY, APRIL 15, 1916.

ESSANAY—The Last Adventure (Three parts—Drama).
KALEM—The Race for a Siding (No. 75 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Mr Housekeeper (Comedy).
SELIG—The Beauty Hunters (Comedy).
VITAGRAPH—The Other Way (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

COMEDIES...

NEW PRINTS OF THE FAMOUS SPLIT-REEL BIOGRAPHS, FEATURING

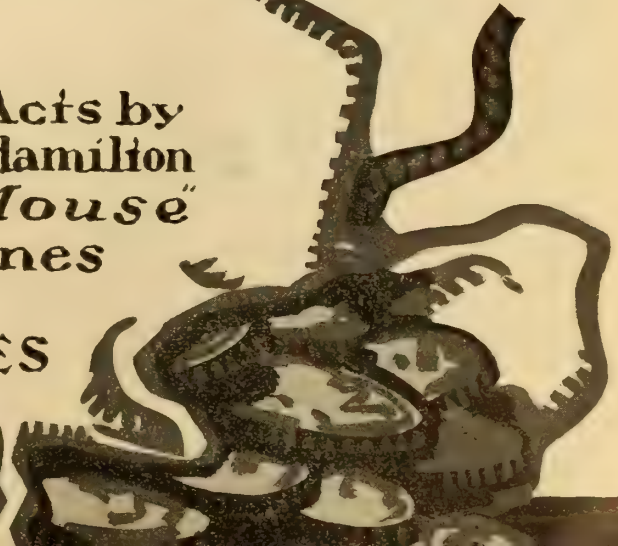
Mabel Normand, Charles Murray, Mack Sennett, Etc.

ARE AT YOUR GENERAL FILM EXCHANGE NOW!

Released on the METRO Program April 10th

METRO PRESENTS
HAMILTON REVELLE
and MARGUERITE SNOW in
THE HALF MILLION BRIBE

A Metro wonderplay in Five Acts by Harry O. Hoyt from William Hamilton Osborne's "*The Red Mouse*"
Directed by Edgar Jones
Produced by
COLUMBIA PICTURES CORPORATION



Calendar of Daily Program Releases

Releases for Weeks Ending April 8 and April 15

(For Extended Table of Current Releases See Pages 346, 348, 350.)

Universal Film Mfg. Company.

SUNDAY, APRIL 2, 1916.

	Serial No.
LAEMMLE—No release this day.	
L-KO—Caught On a Skyscraper (Two parts—Comedy)	01319
REX—Her Sister's Sin (Drama)	01318

MONDAY, APRIL 3, 1916.

NESTOR—How Times Do Change (Comedy)	01322
RED FEATHER PHOTOPLAY—Two Men of Sandy Bar (Five parts—Drama)	01321
UNIVERSAL SPECIAL FEATURE—Graft No. 17 "Queen of the Prophets" (Two parts—Drama)	01338

TUESDAY, APRIL 4, 1916.

GOLD SEAL—Lord John's Journal No. 5 "The League of the Future" (Three parts—Detective—Dr.)	01323
IMP—The Town That Tried to Come Back (Comedy)	01324
REX—No release this day.	

WEDNESDAY, APRIL 5, 1916.

ANIMATED WEEKLY—Number 14 (Topical)	01327
L-KO—For the Love of Mike and Rosie (Three parts—Comedy)	01326
VICTOR—The Little Fraud (Drama)	01325

THURSDAY, APRIL 6, 1916.

BIG U—Hungry Happy's Dream (Comedy)	01329
LAEMMLE—The Eyes of Fear (Two parts—Drama)	01328
POWERS—The Dance of Love (Novelty)	01330
—The Brush Industry (Educational)	01330

FRIDAY, APRIL 7, 1916.

IMP—Dare-Devils of War (Two parts—War-Drama)	01331
NESTOR—A Leap Year Tangle (Comedy)	01333
REX—The Still Voice (Drama)	01332

SATURDAY, APRIL 8, 1916.

BISON—Behind the Mask (Two parts—Drama)	01334
JOKER—His Highness the Janitor (Comedy)	01335
POWERS—No release this day	

SUNDAY, APRIL 9, 1916.

IMP—Mignonette (Two parts—Drama)	01336
LAEMMLE—Bill's Wife (Comedy)	01337
L-KO—No release this day.	

MONDAY, APRIL 10, 1916.

NESTOR—Putting Her Foot In It (Comedy)	01340
RED FEATHER PHOTOPLAY—Brigadier Gerard (Five parts—Drama)	01339
UNIVERSAL SPECIAL FEATURE—Graft No. 18 "The Hidden City of Crime" (Two parts—Dr.)	01357

TUESDAY, APRIL 11, 1916.

GOLD SEAL—The Voice of the Tempter (Three parts—Domestic—Drama)	01341
IMP—Held For Damages (Comedy)	01342
REX—No release this day	

WEDNESDAY, APRIL 12, 1916.

ANIMATED WEEKLY—Number 15 (Topical)	01345
LAEMMLE—The Brook (Drama)	01344
VICTOR—The Lathered Truth (Two parts—Comedy)	01343

THURSDAY, APRIL 13, 1916.

BIG U—No release this day.	
LAEMMLE—Public Approval (Three parts—Society Drama)	01346
POWERS—Some Fish (Comedy)	01347

FRIDAY, APRIL 14, 1916.

IMP—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama)	01348
NESTOR—Some Honeymoon (Comedy)	01350
REX—The Toll of the Angelus (Drama)) (Reissue)	01349

SATURDAY, APRIL 15, 1916.

BISON—The Rival Pilots (Two parts—Railroad—Drama)	01351
JOKER—Hubby Puts One Over (Comedy)	01353
POWERS—The Stolen Melody (Drama)	01352

Mutual Film Corporation.

SUNDAY, APRIL 2, 1916.

	Serial No.
BEAUTY—Bumble's Job (Comedy)	04598
GAUMONT—See America First No. 29 "Charleston, S. C." (Scenic)	04597
—Keeping Up with the Joneses (Cartoon—Comedy)	04597
VOGUE—On a Still Hunt (Comedy)	04599

MONDAY, APRIL 3, 1916.

AMERICAN—Ways of the World (Two parts—Dr.)	04600-1
FALSTAFF—Ruining Randal's Reputation (Comedy)	04602
MUTUAL MASTERPICTURE DE LUXE—Haunted Manor (Gaumont—Five parts—Drama) (No. 89)	

TUESDAY, APRIL 4, 1916.

THANHOUSEH—Oh! Oh! Oh! Henry (Two parts—Comedy)	04603
VOGUE—Bungling Bill Detective (Comedy)	04605

WEDNESDAY, APRIL 5, 1916.

BEAUTY—Billy Van Deusen's Muddle (Comedy)	04607
GAUMONT—See America First No. 30 (Scenic)	04608
—Keeping Up with the Joneses (Cartoon Comedy)	04608
MUTUAL WEEKLY—Number 66 (Topical)	04606

THURSDAY, APRIL 6, 1916.

AMERICAN—Bonds of Deception (Three Parts—Drama)	04609-10-11

FRIDAY, APRIL 7, 1916.

CUB—The Winning Punch (Comedy)	04614
MUSTANG—Two Bits (Two parts—Drama)	04612-3

SATURDAY, APRIL 8, 1916.

FALSTAFF—The Professor's Peculiar Precautions (Comedy)	04618
MUSTANG—Under Azure Skies (Three parts—Western—Drama)	04615-6-7
MUTUAL MASTERPICTURE DE LUXE—The Traffic Cop (Thanhouser—Five parts—Drama) (No 90)	

SUNDAY, APRIL 9, 1916.

BEAUTY—Art and Arthur (Comedy)	04619
VOGUE—Knocking Out Knockout Kelly (Comedy)	04620

MONDAY, APRIL 10, 1916.

AMERICAN—The Pendulum of Chance (Two parts—Drama)	04621-2
FALSTAFF—Sapville's Stalwart Son (Comedy)	04623
MUTUAL MASTERPICTURE DE LUXE—April (American—Five parts—Drama) (No. 91)	

TUESDAY, APRIL 11, 1916.

THANHOUSER—The Romance of the Hollow Tree (Two parts—Drama)	04624-5
VOGUE—Title not yet announced.	

WEDNESDAY, APRIL 12, 1916.

BEAUTY—Peanuts and Powder (Comedy)	04628
GAUMONT—See America First No 31, "Historic, St. Augustine, Fla." (Scenic)	04629
—Kartoon Komics (Cartoon)	04629
MUTUAL WEEKLY—Number 67 (Topical)	04627

THURSDAY, APRIL 13, 1916.

MUSTANG—Silent Selby (Three parts—Western—Drama)	04630-1-2
MUTUAL MASTERPICTURE DE LUXE—The Leopard's Bride (Centaur—Five parts—Oriental—Drama) No. 92	

FRIDAY, APRIL 14, 1916.

CUB—Title not yet announced	04635
MUSTANG—The Awakening (Two parts—Western—Drama)	04633-4

SATURDAY, APRIL 15, 1916.

AMERICAN—The Wayfarers (Three parts—Drama)	04636-7-8
FALSTAFF—The Overworked Oversea Overseer (Comedy)	04639

AN APPRECIATION

Mr. Chester Beecroft has resigned after being in my employ for the past two years.

Mr. Beecroft has been the most able, honest, frank, capable, far-seeing, enthusiastic and resourceful helper I have ever had and I regret his decision to resign.

Mr. Beecroft's success in the future is assured by his unusual ability, and I do not know of anyone who can point to a longer list of achievements in a large way in his chosen field.

During the time that Mr. Beecroft has been associated with me a strong friendship has grown up which even his decision to travel in different paths cannot destroy.

Mr. Beecroft carries with him my best wishes and a key to the front door to be used whenever he wishes to return.

DAVID HORSLEY.

March 25th, 1916.

Stories of the Films

General Film Company

LUBIN.

THE FATAL BEAN (April 3).—The cast: Otto (Davy Don); Miranda (Patsy De Forrest); Nurse (Alice Mann). Written and directed by Edwin McKim.

Old Hiram Applecore lies dying of a complication of diseases. The doctors have given him up. Miranda, in the kitchen, is baking beans, despite the passing of Applecore. Just as Hiram is passing into the great unknown he catches a faint odor of bean. The first whiff almost sends him over the mysterious barrier, but he rallies sufficiently to send for Miranda. He begs as a last dying wish for a spoonful of beans. Miranda rushes quickly to the telephone and asks the doctor's advice. Old Doc Beazer replies that as long as he must die, a spoonful of beans will make but little difference. Miranda, therefore, complies with the dying wish of Applecore.

At first Applecore is only able to eat the tiniest fraction of the food reaches the gastronomic apparatus he revives. At the sixth spoonful he has recovered sufficiently to kiss Miranda. At last he is dressing for the street. He flings the medicines out the window, hitting the undertaker on the head, who is rushing to do his duty. Then Applecore rushes to the doctors to tell them of his wonderful discovery; but they rush away in terrible fright, thinking that the ghost of Applecore is abroad.

Applecore decides to exploit what he thinks is a great discovery. He has Miranda buy up all the beans in the neighborhood and has Miranda undertake the colossal task of baking them. He promises Miranda to marry her for her share in this patent medicine scheme. Applecore converts the result of Miranda's cooking into pills. He invents a device in which he dumps the beans. They come out as white pellets. Applecore disguises himself as a doctor, hires a horse and buggy and rides into town, sets up his platform and expounds the value of his discovery. He brings with him clever confederates who mix with the throng. They are lame, ill and otherwise, but recover on the administration.

The local doctors hold a conference and call on the Chief of Police. They have Applecore arrested and thrown into jail for practicing without a license. He is fed on beans, much to his discomfiture.

THE RETURN OF JAMES JEROME (Two Parts—April 4).—The cast: Cal McCall (Lamor Johnstone); Roger Winton (George Routh); Lee Ditson (Melvin Mayo); Joyce, his daughter (Violet MacMillan); Lorna Bates (Adda Gleason); Native (Jay Morley); Captain Moore (William J. Spencer). Written by Maude Thomas. Directed by Edward Sloman.

Cal McCall is the assistant shipping clerk in the office of Roger Winton, a wealthy ship owner. In a quarrel over some bills with the old head clerk, Diston, Cal is discharged, and Captain Moore, the other party to the quarrel, leaves to take the matter up with Winton. Joyce, Ditson's daughter, is secretly in love with Cal, and is very unhappy over the conference. Cal is betrothed to Lorna Bates, the private secretary of Winton, but Lorna succumbs to her love of beautiful things, and when Winton proposes, accepts him. After his discharge Cal calls on her, and she returns his ring. Utterly disheartened, Cal proceeds to drown his troubles in drink.

Meanwhile, Winton goes with Captain Moore to argue with Ditson about the bills. Ditson, angered, would strike Winton, but the latter fells him with one blow. The old man does not rise, and Moore makes the awful discovery that he is dead. Winton is horror-stricken but he sees a way out when Cal drunkenly staggers into the room, having been attracted by the lowering of a shade. Winton knocks him unconscious and then has Moore take him on board the Vinnie, which sails that night. The next day the papers announced Cal as the murderer of Ditson.

When Cal comes to, the Vinnie is far out at sea, and Captain Moore makes him believe that he killed Ditson while drunk. A month later, Winton and Lorna are married, and she immediately starts to indulge in great extravagance. Cal makes his escape from Vinnie by a dive, and Moore thinks he has been drowned. But a native of a tropical isle finds Cal unconscious on the beach and carries him home. After a delirious fever of some weeks, Cal's hair has turned snow-white, and he is much changed in appearance. He finds that the natives of the island possess quantities of pearls, the value of which they are ignorant.

A year later Cal, now known as James Jerome, has amassed a fortune from his pearl fisheries. Captain Moore stops at the island on one of his trips, and comes face to face with Cal. The latter forces him to sign a confession which states that Winton is the real murderer of Ditson. In a storm shortly afterward the Vinnie is wrecked, and the crew perish. Winton receives this news with mingled feelings of joy at the thought that his crime will never be known, and worry at the loss of the boat, for Lorna's extravagances are rapidly ruining him. And then to the city comes the wealthy Mr. Jerome. Lorna and Winton both think of Cal McCall when they see him, and yet Jerome is very different.

Cal is not long in wreaking his vengeance. As Jerome, he breaks Winton on the stock exchange, and the latter is forced to accept an humble position in the shipping office he once controlled. Cal lives in Winton's home, and Joyce is his secretary. Joyce finds herself loving the man who reminds her of Cal McCall, and her love is returned, unknown to her.

But Cal's vengeance is not yet complete. He invites Winton and Lorna to a reception given at their former home, and Lorna is forced to pawn her jewels to buy a simple evening dress for the occasion. Cal tempts them by showing them his collection of pearls. Winton sees the collection worth a small fortune, placed in the secret safe of which he knows the combination. Cal's plan works. Winton tries to steal the jewels, and finds Captain Moore's confession in the safe. As he reads it in utmost horror, Cal's faithful native shoots him as a burglar. Before the assembly of guests, Cal states his true identity, and leaving Lorna to mourn over her past follies, finds happiness with Joyce.

Subscribe today for the
Moving Picture World
It covers completely every branch of the industry every week.
Domestic ..... $3.00 Per Year
Canada ..... $3.50 Per Year
Foreign ..... $4.00 Per Year
Chalmers Publishing Co.
17 Madison Avenue, New York

BIOGRAPH.

THREE FRIENDS (Reissue—April 3).—The cast: The Bachelor's Club (Henry Walthall, Lionel Barrymore and Jack Dillon); the Girl (Blanche Sweet); the Friend (Harry Carey).

Joe's marriage came as a surprise to Tom and Bill with whom he had sworn that no woman should ever break up the bachelors' club. Tom couldn't forgive. Made foreman of the shop, he picked a quarrel with Joe, then discharged him and gave him a bad name. Starvation confronted the little family. They determined to die. Then Bill came back to town, heard by chance what Tom had done, and reached Joe's home in time to avert a tragedy. Thereafter the club met regularly in Mrs. Joe's parlor instead of Heinie's saloon.

PATHS THAT CROSSED (Three Parts—April 5).—The cast: Thomas Mandell (Charles H. Mailes); Mrs. de Lisle (Claire McDowell); Ruth Mandell (Viola Smith); Clyde de Lisle (Jose Ruben); the Actress (Hazel Henderson).

Thomas Mandell deserts his wife and Ruth, his little daughter, for an actress. Then when the actress has been stripped of her money he abandons her to poverty. He establishes himself in a city under another name. He becomes prosperous enough to join a fashionable club which gives him entree into society. Then, through his son Clyde, he meets Mrs. de Lisle, a rich widow. Mrs. de Lisle is the childhood chum of Mandell's abandoned wife, but he doesn't know that—nor does Mrs. de Lisle know that Mandell is the husband of her old friend. For some strong reason she admires this man, and before long they are tentatively engaged—but Clyde, her son, will have nothing to do with him.

In the meantime, Ruth has left her mother and has gone upon the stage, and is known as "Glory West," a star. Clyde meets her. They fall in love, neither of them knowing anything of the other. Clyde takes Glory to his home, where she is snubbed by his mother and insulted by Mandell—her own father. Clyde and Glory marry at once. Glory lives in a fashionable apartment house, which is owned by the actress her father abandoned.

Mandell, whose only thought is Mrs. de Lisle's money, calls on Glory in her dressing-room to urge her to marry Clyde, knowing that Clyde's mother will disinherit him in that case. Presuming that all actresses are alike, he takes Glory in his arms. Clyde comes in at that juncture and promptly knocks him down. In the heat of the moment, Clyde betrays the fact of their marriage. Mandell tells Clyde's mother of the marriage. The distracted woman sends for Glory's mother, her old chum, and the two women descend upon the apartment house, only to find that fate had brought their own children together.

When Mandell comes to join them, he is recognized by the actress, who secretly summons the police. When he enters Glory's apartment one can imagine his consternation—despised by his deserted wife—scorned by his prospective one, he retires in confusion only to find himself in the arms of the law.

KNICKERBOCKER STAR FEATURES.

THE MILLIONAIRE'S SON (Three Parts—April 7).—The cast includes: Myrtle Reeves, Richard Johnson, Frank Erlanger, Gladys Webber, Clifford Gray, Bert Crapoe, Ruth Lackaye, Les Willis and Gypsey Abbot.

John Haley, a former employee of an iron mill, leaves for the city in search of employment, his wife and baby remaining at home. In the city, Haley gets into serious trouble and is sentenced to prison for twenty years. In desperation, Jane, Haley's wife, seeks employment as a nurse in the rich home of Barry, the owner of the steel mill.

A fire occurs in the home of the mill owner. Haley, having escaped from prison, comes on the scene and misunderstanding the orders of his wife, he takes the baby of the mill owner away as his own. He learns later of the death of his wife and baby in the fire. The baby is left at the home of the Grants, where it is adopted and raised, while Haley, caught by the police, is forced back to finish his unexpired term in prison.

Years later, the millionaire's son, known as the son of Mrs. Grant, is a laborer in the mills controlled by his own father. Difficulties arise and the boy takes the part of the struggling laborers. The young son of the millionaire shares his father's feelings toward the restless employees. At the same time he is in love with Jane Grant, foster-sister of the millionaire's son.

Troubles begin in the mills, resulting in a severe fight between the two boys who are in reality brothers. The tragic shooting of the lost brother leads to identification and a happy ending for all involved.

SELIG.

SELIG-TRIBUNE NO. 21 (March 13).

Cambridge, Mass.—The Harvard Varsity crew work into proper physical condition by using the stationary rowing machines in the gymnasium tank.

Montreal, Canada.—Fire destroys the historic old Grand Trunk Railway station here, erected in 1886, at a cost of half a million dollars.

At Sea with the U. S. Fleet at Guantanamo Bay.—Awaiting on the U. S. S. Louisiana, final preparations for spring target practice, the Selig-Tribune staff correspondent has a chance to show routine life aboard battleships.

Berkeley, Cal.—Thirty-three hundred University of California students celebrate their traditional "Labor Day" building a trail from the Greek theater to Charter Hill, six hundred feet above the main campus.

Doiran, Greece.—Just behind the French front, this little town is the hospital center for French soldiers, wounded in their efforts to reinforce the Serbian army against their invaders.

Kraguyevatz, Serbia.—Heroic Serbian soldiers and equally heroic non-combatants await the signal to abandon, possibly forever, their little homes to the mercy of the conqueror.

Quincy, Mass.—The U. S. torpedo boat destroyer "Sampson," named after Admiral Sampson, is launched here in the presence of navy officials and distinguished guests.

Montreal, Canada.—The seventy-third battalion, which is on the eve of starting for the front, is reviewed by Governor Whitman of New York and Brigadier-General Wilson of Canada.

...n route to Tampa with the Cubs.—Mordecai Brown pours oil on the troubled wheels.—Gene Packard, Mike Doolan and other "Cub" stars indulge in a pie-eating contest, preliminary to the pennant-winnin- contest.

SELIG-TRIBUNE NO. 22 (March 16):

New Orleans, La.—The Mardi Gras this year is marked by the exceptional splendor of the gorgeous floats.

Washington, D. C.—Secretary of the Treasury McAdoo leaves on the Mayflower to join at Hampton Roads the International High Commission of which he is the head. President and Mrs. Wilson see Secretary McAdoo off on his trip to Argentina.

Salonika, Greece.—Immediately after the occupation of this city by the Allies, an aviation corps of the French forces unpack their aeroplanes and reconnoiter over the city.

Los Angeles, Cal.—Thirteen of America's foremost speed kings battle for supremacy in the one-hundred-mile auto race before 50,000 spectators at Ascot Park here.

Washington, D. C.—On the day that President Wilson decides to send a punitive force into Mexico, Newton D. Baker, the new Secretary of War, takes his oath of office.

Columbus, N. M.—Members of the Twentieth U. S. Infantry, stationed at El Paso, are said to be going to bear the brunt of the advance into Mexico. Two thousand of Uncle Sam's sturdy boys in the cavalry will precede the infantry. Francisco Villa, hunted by 8,000 American soldiers, slayer of American civilians, raider, bandit and scourge of the border, who has been the cause of the abandonment of "watchful waiting." General Frederick Funston, whose capture of Aguinaldo in 1900, is guarantee enough of his effort to deliver Villa to justice.

San Francisco, Cal.—The Naval Militia here take possession of their newly-acquired training ship, the historic Oregon. In the event of Mexican invasion these boys may play important roles.

Tampa, Fla.—Natives here turn out in force to watch the first day's practice of the "Cubs" which necessitates many "limbering up" exercises.

THE DEVIL, THE SERVANT AND THE MAN (Three Parts—April 3).—The cast: Franklyn Foster (Guy Oliver); Alice, his wife (Kathlyn Williams); The Baby (Jean Fraser); Thelma Gordon (Lillian Hayward); Edith Travers (Vivian Reed); Dr. Loraine (James Bradbury). Directed by Frank Beal. Written by Anthony McGuire.

Franklyn Foster, a noted young surgeon, because of the stress of overwork, resorts to stimulants much to the sorrow of his wife, Alice, who next to their little daughter idolizes her talented husband. Thelma Gordon, a woman of doubtful reputation, calls for "the best surgeon in the city" when her little dog sustains a broken leg. Foster answers the summons. When he finds that it is a dog he has been called to attend, he tells Thelma Gordon that her presumption is unpardonable. As time passes, Thelma Gordon calls at Dr. Foster's office to thank him for setting the dog's leg, and to request her bill. Dr. Foster refuses any remuneration and tells the woman, "I would do as much for any stray cur. The incident is closed." The woman, enraged at what she terms humiliation at the hands of Dr. Foster, vows to be revenged.

Dr. Foster, near a collapse from overwork and the continual use of stimulants, is ordered to the mountains for at least a month. Thelma Gordon reads of Dr. Foster's plans in a newspaper. She follows him into the wilderness. She succumbs in a fierce snow storm, and, rescued by Dr. Foster, is taken to his hut. In the morning it is found that they are snowbound. In the days that follow Thelma Gordon exerts all her feminine wiles to gain the love of Dr. Foster, and he becomes infatuated with her.

At the end of a month Dr. Foster returns to his home in worse condition than when he left. He neglects his business for the woman. In the early morning after a night of dissipation, Dr. Foster returns to his home. His wife, who has sat up waiting for his return, has fallen asleep in a chair. The intoxicated man falls asleep and dreams that the Evil One visits him and shows him the end of the broad way that leadeth only to destruction. The Evil One shows Dr. Foster in his dreams, his loving wife in the arms of another man, because she has been driven to desperation by one who should be her lover and protector.

Dr. Foster awakens with a start. He sees his faithful wife sleeping peacefully in the chair exhausted by her long vigil. He goes to her, sinks upon his knees at the side of her chair, and as she awakens he takes her in his arms. Womanlike she forgives him the past, and with their little daughter they are happy again.

ALONG THE BORDER (April 8).—The cast: Tom Martin (Tom Mix); Grace (Victoria Forde); Buck Miller (Sid Jordan); Delgado (Joe Ryan); Jim Williams (Joe Simkins). Written and produced by Tom Mix.

Grace, daughter of Jim Williams, a ranch owner, and Tom Martin, a Texas ranger, love one another. Buck Miller is the disappointed rival in love. Buck swears vengeance and plans with Delgado, a Mexican outlaw, to capture Grace and her father and hold them for ransom.

Grace makes her escape and tells Tom and his pals of the outlaws' action. Tom, Grace and the boys then go to the rescue of Jim Williams. Delgado, the outlaws and their prisoner take refuge on an abandoned ranch. In the fight that ensues between the cowboys and the outlaws, all the outlaws but Delgado are killed. Delgado attempts to escape on a horse, but Grace sees him and kills him with a shot from her revolver. Tom finds Jim Williams safe in a cellar of the ranch to the joy of Grace. Tom then takes Grace in his arms.

KALEM.

THE SOCIAL PIRATES (Episode No. 1, "The Little Monte Carlo"—Two Parts—March 27).—Mona and Mary save Stella a former chorus girl from death, and after hearing her pitiful story determine to deal justice to Holbrook, a fashionable man-about-town and cause him to right the wrong he has committed. By a clever ruse Mona succeeds in placing herself in Holbrook's path and he becomes smitten with her, planning in his vanity to use her as he had Stella.

At a gay New Year's Eve party Mona and Holbrook, by well-planned accident, meet Mary and the combined parties decide to finish the night at "The Little Monte Carlo," a supposed fashionable gambling house which has really been fitted out by "The Social Pirates" as a trap for Holbrook. The first step in their scheme is successful and Holbrook is separated from a goodly sum of money, which places him in a position to fall a ready victim to the further snares of the sharp-witted girls. There is excitement and laughs in the suceeding scenes which show Holbrook induced by a clever ruse to make Stella his bride, a step that he thinks he is taking voluntarily and to aid his own selfish plans.

THE SOCIAL PIRATES (Episode No. 2—"The Corsican Sisters"—Two Parts—April 3).—The cast: Mona Hartley (Marin Sais); Mary Davenport (Ollie Kirkby); James Harrasford (Thomas Lingham); Nona's accomplice (Paul C. Hurst); King of the Nile (Frank Jonasson). Written by George Bronson Howard. Produced by James W. Horne.

Harrasford is the type of conceited man-about-town to whom woman's affections are but a toy. Mona and Mary set out to teach him a lesson. Mona succeeds in becoming acquainted with him and declares that she is a Corsican living with her younger sister. Harrasford calls on Mona, and his fickle affections lead him into the trap of showing too much attention to Mary. A number of thrilling events keep Harrasford in a maze of excitement between the two girls, who, as temperamental Corsicans, are intense in love and hate.

Finally Harrasford plans to flee with Mary and arranges to meet her at ten o'clock at his apartment. At ten o'clock the bell rings—and Mona appears. She is closely followed by a detective, who forces from her a confession that she has killed Mary in her jealous rage. Harrasford—facing arrest as an accomplice—secretly passes a bribe to the detective who allows him to escape when they reach the street. Harrasford has barely turned the corner in his panic-stricken flight when Mona and the detective—who was really an accomplice—join in a hearty laugh and in a few moments Mary arrives to add to the rejoicing over the success of the plan to humble the conceited heartbreaker.

HAM AND THE HERMIT'S DAUGHTER (March 28).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); the hermit (Porter Strong); His daughter (Norma Nichols); the hermits wife (Julie Cruze); the autoist (Victor Rottman).

Ham and Bud are surveyors, and they stumble across May, the daughter of the hermit, who has never seen any man other than her father. "You are so beautiful," she tells Ham. All is joy and gladness for the two surveyors till they run afoul of the hermit. He leads them a merry chase, filled with laughs and excitement, until they are blown 999,999 miles in the air when they attempt to make way with his store of gold. Meanwhile an autoist who was lost in the woods has met May and it is love at first sight.

THE TRAILING TAILOR (March 29)—The cast: Kitty Gotrox (Ethel Teare); Harry (Jack MacDermott); his tailor (Gus Leonard); Gerald (Victor Rottman). Produced by William Beaudine.

Harry, Kitty's favored admirer, loves her in spite of her money. He is a hall-room Beau Brommel, with a tailor who is socially ambitious. When Harry's attempt to press his own trousers results disastrously, he quickly grabs at the opportunity to get a new pair by introducing his tailor to the socially elect at Kitty's function. The tailor is bumptious and flirtatious, and Harry is prevented from coming to Kitty's assistance by a two-foot long bill which the tailor is ever willing to display. It all ends in a lively mix-up which finds both Harry and the tailor out on the sidewalk, with Gerald, another admirer of Kitty's in the seat of favor.

ALMOST A HEROINE (March 31).—The cast: Sis Hopkins (Rose Melville); Jack Purdy (Arthur Albertson); his wife (Mary Kennedy); Sis' lover (Henry Murdock); the kidnapper (Robert Ellis); Jack's parents (Richard Purdon and Olive West); A. R. Van Winkle (Frank Minzey). Author, Frank Howard Clark. Producer, Robert Ellis.

Sis' admirer presents her with a pet pig, which she christens "Baby" with much elaborate ceremony. Later, when she takes "Baby" out for an airing in the family baby carriage, a desperate character who has had a run-in with the father of the house decides that this is his opportunity to get even and he kidnaps the carriage, unaware of the real identity of its occupant. Sis returns to the house with the news that "Baby has been stolen," and the family decides that it is the real pride of the house when in reality that lusty youngster is at his grandparents' home. It's just one exciting occurrence after another then in the effort to locate the kidnapper, while the latter character has discovered that he too has been foiled. With the aid of her lover Sis succeeds in retaking "Baby" however, before he has become "roast pig," and the return of the real infant settles the household.

THE TRAPPING OF "PEELER" WHITE, No. 73 of "The Hazards of Helen" (April 1).—The cast: Helen, the operator (Helen Gibson); "Peeler" White (True Boardman); Dick Benton (Percy Pembroke); "Diamond Joe" (Roy Watson); Burns (Harry Schum). Author, Herman A. Blackman. Producer, James Davis.

Dick Benton is making a game attempt to start life all over again, after escaping from prison where he was confined for a crime he did not commit. "Peeler" White, who was really guilty, and who aided Benton to escape without telling the reason for his interest, stumbles across the young man who is now an express messenger.

"Peeler" threatens to disclose his knowledge unless Benton aids him in a fake hold-up. The young man pretends to be a willing victim, but really warns the railroad detectives and "Peeler" and his companion find themselves in a trap on the train the following day. They turn the tables on the sleuths, however, and throw one of them from the speeding train. The detective succeeds in sending a warning down the line, and when Helen receives it she decides to make a bold attempt to capture the culprits.

Speeding to the bridge, she arrives there before the train and drops to the top of the onrushing cars. Throwing a noose of the rope she carries over the ventilator of the baggage car she then swings through the air and in the door of the car. Covering the crooks with her revolver she signals ahead to the engineer and the train is brought to a stop. The capture of "Peeler" also results in clearing up the mystery of the crime for which Benton was jailed.

VIM.

MAMMA'S BOY (April 6).—'Way back in the woods, Plump and Runt, the apples of their mother's eye, work on the farm. Unfortunately, their pranks get them into trouble with the neighbors and as mother takes in summer boarders, the boys are always in hot water. One of the guests, an old grouchy dyspeptic, is the object of their attention. The arrival of a golfing enthusiast diverts their ideas into new channels and they forthwith steal his clubs and proceed to play the "ancient and noble game." The fact that the balls are missing does not in any way prevent our heroes from becoming champions for they use all the available eggs they can find.

Their first shot flies far and true, finding a billet in old grouch's face. The second hits their distracted mother as she is doing the

A Subscription to The Moving Picture World is the Most Profitable Investment You Can Make. It Covers the Entire Industry Thoroughly. You Cannot Afford to Miss a Single Copy. Subscribe to-day

Domestic .....$3.00 per year

Canada .....$3.50 per year

Foreign .....$4.00 per year

family wash, while the third puts to flight a jovial party of picnickers. Tried beyond all patience and hoping that the change will improve them, mother arranges for them to visit her brother, a captain of police, and they depart for new lands to conquer.

In the city, they make a slight mistake in the directions given to them and enter a strange house, where they find a nice dinner awaiting. Putting an end to this, they feel tired and enter a bedroom and go to sleep. They are rudely awakened by the owner's entrance, who promptly empties his gun and chases Plump out in the streets. Runt, from under the bed, crawls into the place vacated by his pal and again goes to dreamland, only to be aroused out by the horrified screams of the wife. Up and down the street they are chased, finally captured and haled to court where they discover the presiding officer to be their much sought relative, and the old boy, listening to their story, promises that he, at least, will give a good time to mamma's boys.

IN THE RING (April 7).—Jabbs having bet all his capital on the Gashouse Kid to win in the fight with Locomotive Steve, decides to safeguard his chances by hiring Pokes to referee the bout. On the evening of the fight Jabbs acting as the Fixer, enables Pokes to escape from the vigilant eye of Mrs. Pokes, by telling that lady that he is bringing Pokes to attend a Strawberry Festival. Pokes takes his place in the ring and tries his hardest to aid Jabbs' fighter to win, but only succeeds in having the latter knocked out.

Chagrined at his failure to help his friend, Pokes puts on the gloves himself and starts to fight. After some rapid fighting, Locomotive Steve delivers a terrible blow on Pokes' jaw, and Pokes is knocked unconscious. The club is raided, and Pokes and Jabbs with the other principals are arrested. When brought before the Magistrate, Jabbs still continuing in his role as Fixer, whispers in the Magistrate's ear, whereupon the Magistrate immediately discharges the other prisoners, but sentences Pokes and Jabbs to five years at hard labor.

The wives believing that their husbands are away in the country recuperating from a severe attack of strawberry rash, join the Women's Reform League and visit the County Jail. Here Pokes and Jabbs, now prisoners, are ordered by the Warden to wait on the table where the wives are being feasted by the Jail Officials. Infuriated by the Warden's attentions to their wives, Pokes and Jabbs start in to assault the unfortunate Warden and are ordered by him to receive cold water treatment.

When the hose is turned on, Jabbs succeeds in eluding the guards, and getting possession of the hose, turns it upon the officials and after chasing them up the prison corridor, starts in to drown poor Pokes. When the water hits Pokes he begins to revive and opening his eyes finds himself still in the ring with Jabbs anxiously throwing water into his face and the other principals all grouped around him praying for his recovery.

Universal Film Mfg. Co.

GOLD SEAL.

THE JOURNAL OF LORD JOHN, No. 5, "The League of the Future" (Three Parts—April 4).—The cast: Lord John (William Garwood); Maida Odell (Stella Razeto); Rameses (Al. MacQuarrie); the head sister (Laura Oakley); Nora Esterbrook (Margaret Mayburn); Steve Hardy (Juan De La Cruz); Philip Wharton (T. D. Crittenden). Scenario written by Harvey Gates. Produced by E. J. La Saint.

Lord John Hasle still resides near the Gray Sisterhood. Though he is loath to call in the police, he is convinced that there are some concerned with the Sisterhood who are conniving against Maida Odell, who has joined to devote a year to charity.

In New York, Nora Esterbrook, an old school friend of Maida, is affianced to Steve Hardy, a hot-tempered, jealous young man. Philip Wharton, the prosecuting attorney, is in love with Nora. Steve becomes jealous of Wharton and on an evening, after he has quarreled with his girl, visits Wharton in his office and instructs him to cause his attentions to Nora. There is a quarrel, and Steve's gun, accidentally fired, is taken from him. Steve departs.

Several hours later Philip Wharton is discovered dead in the office. Near him is the exploded gun belonging to Steve. The picture of Nora also is found and that with the testimony of the janitor, who testifies to having heard a shot and seen Steve leave the building, leads to Steve's arrest for murder. Nora seeks out her friend, Maida, for aid and advice. Maida and Nora visit Lord John and interest him in the case. Lord John is only too glad to befriend the girl he loves. It is shown that the head sister is loath to allow Maida to leave the Sisterhood. She informs Rameses, her brother, of what has happened. Rameses is an Egyptian hypnotist, who has a mission of revenge to carry out against Maida's family.

At the detective office Lord John learns that Wharton had received threatening letters, advising him to cease his prosecution of one Mike Dorgan. These letters are signed by the "League of the Future." With the chief of police's permission, Lord John visits the scene of the crime, and discovers evidence of another bullet having been fired. The bullet from Steve's gun is imbedded in the wall at an angle which precludes the belief that this gun fired the fatal bullet. But in the book-shelf, buried among books, Lord John finds another bullet, which, according to the angle from which it was fired, must have come through the window from the roof of an opposite office building.

Meanwhile, according to Lord John's instructions, Maida in her capacity as a charity sister, has visited Mike Dorgan. She informed him of the death of Wharton and noted his satisfaction. As she is about to leave, she sees a man named Tony, who is waiting to visit Dorgan. With the keeper, she follows him to the cell, where, unobserved, she notes that he wears a coat which does not match his trousers. Lord John has, during this time, investigated the roof on the opposite building. He discovers a piece of clothing on the fire escape evidently torn from a pair of trousers. Maida joins Lord John and reports her success. She examines the piece of cloth Lord John has found and declares that, if she remembers right, it matches closely the pants worn by the stranger visiting Dorgan. Tony is captured. At the detective's office Lord John explains to the group about the finding which led to Tony's capture. Together they visited his room while he was out and found there the coat matching the cloth found on the fire escape. Also they found bullets which matched the one found by Lord John in Wharton's office and overlooked by the police. Lord John startled Tony by a demand to know where and how he tore the suit. Tony is finally made to confess. He tells how he was elected in the "League of the Future" to strike the blow against Wharton; how he found his way to the top of the building and fired the fatal shot, using a Maxim silencer, and how he later hid the gun down a manhole. The next morning he read that Steve had been apprehended. This gave him courage and he could not resist the temptation to visit Dorgan and gloat over his success. Lord John tries to learn more of the "League of the Future," but Tony, afraid to incur the league's enmity, will tell nothing.

Nora arrives and is taken into the arms of Steve, freed through Tony's confession. Lord John accompanies Maida back to the Gray Sisterhood and tries to dissuade her from returning. But Maida is unconvinced that the sisterhood is an evil organization. Lord John makes record in his journal of his fear that perhaps the mysterious Rameses is back of the "League of the Future."

UNIVERSAL SPECIAL FEATURE

CRAFT (Episode No. 17—"Queen of the Prophets"—Two Parts—April 3).—The cast: Robert Harding (Richard Stanton); Stanford Stone (Glen White); Dorothy Maxwell (June Novak); "Boss" Mead (Andrew Arbuckle); Tom Cross (Fred Hearne); Madam Del Rae (Gypsy Sartoris); Dorothy's Maid (Yona Landowska).

Harding has been elected mayor. The defeated party has retained enough aldermen to make them a power in local politics. They wish to put through a deal awarding the contract for a bridge across the river, which will mean millions of additional cost to the taxpayers and a big slice of graft for the party. In order to jam this contract through, it is necessary that the mayor be absent from the special meeting that has been called to consider the matter, for he is sure to oppose it.

In order to understand the plan adopted by the politicians for Harding's capitulation, it is necessary to state that the first act of the new mayor was an order to rid the city of the army of fortune tellers, seers, prophets and the like. The action of the mayor has stirred up a feeling among this class of grafters that amounts to murderous fury, so the leader had no difficulty in getting a few of their number to act as his catspaw.

The plan is this: A letter is sent to Harding, signed by a voter, stating that his orders regarding the fortune tellers is not being carried out—that his police force is taking graft and letting them continue business, that if he wants positive proof of this to call at a certain address at eight o'clock that night and see for himself. The special meeting of aldermen is called for nine o'clock the same night. They figure that Harding, being of an investigating turn of mind, will call at the appointed time. A beautiful seeress, Mme. Del Rae, is to receive him, charm him and, figuring Harding is not made of ice, to put him in a compromising position in which he is to be discovered by members of the political party. Their silence is to be the price of his absence from the meeting.

Harding receives the letter at the same time that a citizen is making a complaint of Mme. Del Rae's establishment. He decides to personally investigate. Stanford Stone calls on the madam, and finds her furious at having received a notice from the mayor to close up her establishment. Stone pays madam liberally and asks her to help him in his scheme to secure Dorothy Maxwell. Then he scribbles under the notice received by madam: "Call at Madam Del Rae's and get evidence against the place. Thanks in advance. (Signed) Harding." This note he dispatches at once.

Dorothy receives it, and, pleased to be of help to Harding, hurries to the place. The chloroform cap, which Madam Del Rae has ingeniously suspended from the ceiling, descends as she sits at madam's table and she is rendered unconscious. Stone is about to remove her when Harding arrives to investigate. Stone conceals himself in an inner room. Dorothy recovers and rushes to Harding for protection. In the fight that follows, Stone escapes through a window. Harding arrives at the meeting of aldermen in time to prevent the jamming through of the bridge contract.

On returning home that evening Harding meets an old friend, Tom Cross, who is down and out through his craze for liquor. Harding takes him to his apartment intending to put him on his feet again. During the night Cross gives way to his craving, steals Harding's clothes and money and proceeds to get drunk.

Boss Mead and Stone are both angry at being outwitted by Harding. In the fight at madam's she was killed by falling into an electric chair trap fixed for Harding. Mead and Stone propose to swear out a warrant for Harding's arrest and accuse him of killing the woman. This warrant is to be sent just as Harding is about to review the Shriners' parade.

As they walk past the city hall late that night, they see a workman building a temporary platform from Harding's window on which he may review the parade. They take the workman to an all-night saloon and bribe him to make the platform unsafe. Cross, lying drunk in the saloon, overhears the plot and tries to call up Harding to warn him, but the latter, angry at the man's weakness, will not listen. The next day just before the big parade, madam's assistant accuses Harding of her murder. Cross, who has come to his senses and has tried to warn Harding, only to be thrown out of the office, comes back at this juncture and declares he is the man wanted. Harding gave him a suit of clothes and those

WHO WANTS EDUCATIONAL FILMS

150,000 feet—A magnificent collection—is offered intact in lots—or by subjects:

TRAVEL
INDUSTRIAL
SPORTS
HAND COLORED
SCENIC
SCIENTIFIC
MAGIC
NOTABLES

Send for list

A. STONE
145 W. 45th Street, New York

NEW LEADER
ANY COLOR
$4.00 PER 1000 FEET
SEND FOR SAMPLES AND PRICES IN QUANTITIES
20TH CENTURY FILM CO. 220 W. 42ND ST. NEW YORK CITY

people took him for the mayor. He holds out his hands for the manacles. Boss Mead, seeing that his first plan is going to miscarry, calls to Harding to hurry out on the platform as the parade has started. Cross jumps between Harding and the window, accusing Mead of the plot to kill Harding by making the platform unsafe. Mead springs at Cross to try and stop his mouth. In the struggle both step on the platform and go crashing down to death. The leader of the political grafters has been removed.

LAEMMLE.

THE EYES OF FEAR (Two Parts—April 6).—The cast: George Woodward (Rupert Julian); Mangus Keating (Gilmore Hammond); Edward Federmuss (J. P. Conniey); Maria, his wife (Elsie Jane Wilson); Una, a servant (Yona Landowska); Cayanan, her father (Pete Gerald). Scenario by Earl R. Hewitt. Produced by Rupert Julian.

Mangus Keating, an American, is in charge of civic affairs at Santo Thomas, in the Panama Canal Zone. He counts among his friends Edward Federmuss, of the Department of Education; Maria, his wife, and George Woodward, who represents an English trading company. Woodward has been in the tropical climate of Panama for quite a period, and, like many others, the atmosphere of the place has changed his nature so that he has little real manhood left. For a long time numerous meaning glances have passed between Woodward and Mrs. Federmuss. This has been quietly observed by her husband.

Woodward has been having intimate relations with Una, a native girl, who acts as one of his house servants. It is to her he turns after a day with Keating, Federmus and the latter's wife. The difference between Federmuss and Woodward has upon this occasion almost amounted to an open denunciation of the former. In the weeks which follow Woodward is "cut" by Federmuss upon every occasion.

Tiring of Una, Woodward has discharged her, and she has returned to her father's home, when it becomes evident that Woodward has wronged her. Her father bids her go to Woodward and endeavor to have him right the wrong by marrying her. But the evil-doer will not listen, and she finally kills herself.

When Federmuss goes to the presidente, Woodward calls upon Marie in regard to a note he received from her saying that sometime she hopes to beg his forgiveness for the jealous actions of her husband. She finds his forgiveness is easily gained, but when he becomes rather forceful in his demonstrations toward her, she commences to fear the man. A terrific struggle follows, when Woodward tries to embrace her against her will. At this moment, a hand appears through the curtains and fires a revolver. Woodward is mortally wounded. Keating hears the shot and goes to the door of the Federmuss house. Woodward lies face downward upon the steps. Federmuss stands with a revolver in hand. Maria is hysterical. After a hasty examination, Keating orders the body attended to and places Federmuss under arrest.

Maria realizes what will happen to her husband if she does not do something to clear him. There is but one way, she must sacrifice herself. To better impress Keating with what she is capable, she arrays herself in all the gaudy finery at hand and seeks his presence. She tells him that her former statement, that her husband was at home in bed at the time of the crime, was incorrect; that he had gone to call upon the Presidente; that she and Woodward had taken advantage of his absence by appointment, but that her husband had returned too soon, and had killed the wrecker of his home. Keating reminds her of the gravity of her offense, but says her husband will be cleared by her statement. Hoping to clinch her story with Keating, she offers herself to him in exchange for the freedom of her husband. Keating realizes the depth of the woman's love for Federmuss. Federmuss, who has been listening to the whole conversation from the adjoining room, rushes in. He has heard enough. He surveys the pair with accusing glance. Keating is not in the least disturbed and tells them that there was also a certain Cayanan man who had a grievance—and his revenge. He orders Cayanan brought in from the next room where he has been held a prisoner, bound. The old man, who is Una's father, then tells his story of how he had followed Woodward intent upon revenge; had seen him endeavor to force his attentions upon Mrs. Federmuss, and had shot him, thus preventing one crime and avenging another. This clears the situation and husband and wife are reconciled.

BILL'S WIFE (April 9).—The cast: Sally Smith (Myrtle Gonzalez); Jimmie (Frankie Lee); Mr. Grouch (Alfred Allen); Butler (Val. Paul); Maid (Ruby Cox). Written and produced by Lynn Reynolds.

Mr. Grouch had a well established bachelor household. One lovely day the entire household are in good spirits. The butler, maid and cook greet each other with smiles and the day promises to be a happy one. Several days before, the owner had promised to let the servants have the house for a party that evening, and they are full of laughter. Unfortunately Mr. Grouch wakes up that morning peeved. Soon the entire household is in a state of gloom.

Sally Smith and her little brother live together and they find it a hard matter to always make both ends meet. Jimmy attends school during the day Sally learns that Mr. Grouch has fired his secretary and applies for the position. She is taken to Grouch, who sits like a frozen iceberg, and even the girl's inherent friendliness receives a shock. She is abruptly told that she is too pretty for the place and dismissed. Her departure is made pleasant by the butler, who remembers her smile, and tries to cheer her up.

That evening Grouch takes a ride in his car. Due to the atmosphere of grouch surrounding him, the chauffeur gets peeved. They stop at a store and the chauffeur fails to close the door after his employer leaves. Jimmie passes and on an impulse climbs into the car. He is unnoticed until the car goes some distance. Grouch then finds him and roughly shoves the child out. As the door is slammed shut his fingers get caught, and he bravely tries to keep from crying. The sight of the child in pain, but repressing his desire to cry aloud, reaches the crusty old heart of the bachelor, and he takes the child to a drug store to be fixed up. After the fingers get bandaged he insists on taking the child home.

Sally is beginning to worry about the absence of the child, when she hears the auto stop. Through the efforts of Jimmie, Grouch is persuaded to partake of the waiting supper, and it is indeed a treat. His habitual scowl disappears and he thinks of the chauffeur waiting below. With an explanation he gives the driver a large tip and tells him to notify the servants they can go on with their party as planned. Thus the smile starts its rounds and reaches even further than the grouch. Sally is offered the secretary's job.

IMP.

THE TOWN THAT TRIED TO COME BACK (April 4).—The cast: I. B. Happy (Victor Potel); Hiram Hippo (Ed. Sedgwick); Magnesia Sizzles (Jane Bernoudy); Lily White (Eileen Sedgwick). Written and produced by Roy Clements.

The town cemetery was as lively as the main street of Centerville. The town was a "dead one," and each and every citizen admitted it except Magnesia Sizzles, the lone woman resident of the town, who had charge of the dining-room of the City Hotel. Magnesia was a "live one."

Lily White bumps into town on the weekly stage and is engaged by Hiram Hippo, the manager of a rival hotel, to take charge of his dining-room. Lily, by her wiles, wins all of Magnesia's customers, and then through a "sympathy game," fleeces them of their earthly possessions and jumps the town. Magnesia, soured on Centerville, also leaves and the town goes off the map.

THE POET'S PROGRESS (Two Parts—April 7).—The cast: Jane Brown (Jane Gail); Lancelot O'Reilly (Matt Moore); The Landlady (Nellie Slattery). Written by Walter MacNamara. Produced by Matt Moore.

Lancelot Faber is an enthusiastic but poor poet, who cannot sell his wares. He is living on the top floor of a theatrical boarding house, where he has excited the admiration of Jane Brown, the poor drudge of a servant. The landlady, impatient of waiting for her money, tells Lancelot he must pay his rent or leave. He asks her to read the poem he has written which will make him wealthy. He can get the appetizing smell of the dinner below and hear the merry laughter of the other guests as they do justice to it, but there's nothing for him, so he commences to pack his few belongings. But Jane thinks of him and wraps her own dinner in a piece of newspaper and takes it up to him. He, appreciating the kindly thought that prompted her action, makes her a present of his wonderful masterpiece.

Lancelot walks out into the great world that is so cold to poets, and Jane goes back to her pots and pans in the kitchen. Here she finds in the back of the newspaper an alluring advertisement of a potted meat concern offering a prize of $1,000 for the best four lines of

(*Continued on page 320.*)

CREATIVE IDEAS
FOR
POSTERS
GOES LITHOGRAPHING CO.
CHICAGO
206 Broadway NEW YORK

Removal Notice!
We are now located in our new quarters at
557 W. Jackson
Boulevard, Chicago
The Universal Camera Co.
1209 Times Building, New York City
821 Market Street, San Francisco, Cal.
229 East 6th Street, Los Angeles, Cal.

Put Some "Punch" Into That War Picture
Choice scenes of all sides, ranging from 10-foot to 100-foot "Flashes" of action—action—action, the very essence of War Stuff. **New Prints, 10c. a foot.**
50-foot of "Villa," $5; 80-foot of U. S. Regular Artillery in action, $8. 50-foot "Zeppelin" attacked and exploded, $5.
Five sets, 5 reels each, of the "Chicago Tribune" War Pictures, $250.00 a set, with New England or Ohio rights.
A. STONE
145 W. 45th Street, New York

Are You Interested
In being up to date with your Theatre? If so you cannot ignore the importance of a
Stage Setting
We are the original designers and builders of them for Motion Picture Theatres and have some very interesting literature and models for your inspection.
Sosman & Landis Co.
Great Scene Painting Studios
417-419 So. Clinton St., Chicago

PHOTOPLAYS WANTED
Two or more reel Comedies and Five Reel Features. We are Literary Agents, and sell the work of Writers of Reputation on flat commission basis. The work of novices is charged for.
Manuscripts Universal Society of Writers-Inc.
Literary Agents 220 Fifth Ave., N. Y.

For the week of April 2nd the TRIANGLE-FINE ARTS Picture will be Douglas Fairbanks in "The Habit of Happiness." If you have seen "His Picture in the Papers" and other Fairbanks plays you know that a picture in which this star appears is sure to be a success—both from our standpoint and yours.

His family thought he was worthless so they sent Fairbanks down to the slums of New York to make good. He did, but not by any usual method. He taught the one-toothed, half-blind, sodden wrecks down there how to laugh, and he made a reputation that finally won him the girl of his heart and the approval of his family.

TRIANGLE

Can you appreciate how your patrons will enjoy watching Douglas Fairbanks as he leads his Bowery bums in their daily laughing exercises? It's immense to watch the way the wrinkled old men respond to this new treatment.

Seldom has there been a picture with such a surplus of real human interest—a play that appeals to everyone, men, women and children alike.

Illustrated below are a few of the newspaper advertisements which have been prepared for the use of TRIANGLE exhibitors running this play. They give some idea of the real comedy of the piece.

Douglas Fairbanks and Dorothy West in The Habit of Happiness
They said he was no good, so they sent him to the slums to earn a living. There he accomplished a wonderful feat—he made those rickety wrecks shriek with laughter.
He had a system all his own which would make even you laugh, and if you want to spend a really enjoyable evening just make it a point to see Douglas Fairbanks in his latest TRIANGLE PLAY.
His personality, his enthusiasm and ability on the screen furnish a wonderful entertainment.
Name of Theatre
Address
Douglas Fairbanks in The Habit of Happiness
Can you imagine anything that would make the one-toothed, half-blind, sodden and shriveled wrecks of the slums burst out in laughter? It would have to be mighty funny, wouldn't it?
But that's what Douglas Fairbanks did in this latest TRIANGLE PLAY. He made old men who hadn't smiled in years roar with laughter over his inimitable antics.
You will enjoy following him on the screen and you too will laugh as you watch this corking play.
Name of Theatre
Address
Douglas Fairbanks in The Habit of Happiness
Just imagine a picture in which the star sets out to make the world laugh to drive dull care away. As you follow him through the slums of New York you'll feel your spirits rise with every foot of the film. It's a pleasure to watch the happiness which a little laughter will bring to anyone.
Name of Theatre
Address

As for the other releases on this week's program Jane Grey and William Desmond appear in "The Waifs" an absorbing play based on the vital question, "Can A Bad Woman Make a Weak Man a Decent and Hard - Working Citizen?" The answer is a loud "Yes," and as your patrons watch this picture they will realize that when a woman loves a man no sacrifices are too great.

Then there are two Keystones, "A Bathhouse Blunder," and "His Wife's Mistake" with "Fatty" Arbuckle and Al St. John.

If you have not already received information in regard to the presentation of TRIANGLE PLAYS in your territory why not drop a line to

PLAYS

TRIANGLE FILM CORPORATION

1459 BROADWAY, N.Y.

(Continued from page 317.)
poetry advertising their product. Jane conceives the idea of converting the last line of the first verse of poor Lancelot's masterpiece to that purpose. The result is that she gets the prize and also the position as chief of the advertising department, but alas, she cannot fill the bill, so she has recourse to another verse of the masterpiece, which she alters to fill in the necessary potted meat requirements.

In the meantime, Lancelot reads an advertisement announcing the prize poem, and, his artistic soul filled with mortification and mad with rage at everybody concerned, he starts out to destroy them. He arrives at the office demanding to know who the guilty party is, but they only laugh at him. He brushes them to one side, and makes his way into Jane's office. She is wrestling with a tough poem, when she looks up to see Lancelot glaring at her.

Both are astounded at seeing each other. Then Lancelot denounces her for her base treachery, and she offers him the check for the $1,000 which she has not touched and asks him to help her write poems that will sell. He agrees and, going behind the screen, sends out a shower of poems that fill the heart of the proprietor with joy and shows that there is possible a combination of art and commerce to their mutual advantage.

MIGNONETTE (Two Parts—April 9).—The cast: Henri Bergere (Harry Benham); Mignon (Edna Pendleton); Italian Musician (Barrington Barringer); the curio dealer (Marcus Moriarity); Miller (Charles Hurtley). Written by Harry Dittmas. Produced by Winthrop Kelly.

Henri Beregere, a young violinist, lives in a tenement on the East Side of New York. To those with whom he comes in contact he is something of a mystery. In his past life there seems to have been some great sorrow that has made of him a silent and retiring man. In his little room we see his fingers idly running through the notes until they come to a sprig of mignonette. It is obviously a link with the past, for Henri's memory goes back to the long ago. The young violinist is fired with boundless ambition and dreams, but he is compelled to earn his livelihood by playing in a cheap music hall.

Just across the way from Henri lives Mrs. Miller, his landlady. Her husband is a shiftless artist imbued with artistic ideals which do not provide for the family, the support of which rests on the sturdy shoulders of his wife to whom art is an unknown quantity. Mrs. Miller is about to prepare supper, but finds the larder empty. So she opens her purse and sends her husband to purchase food.

Miller walks to the street, but has not gone far when his attention is arrested by a dismal looking shop, packed with all sorts of curios. He is particularly attracted by a terra cotta statue about a foot high, and purchases it with the money intended for the evening meal. The owner of the shop seems to part with the statue with a heavy heart, and when Miller asks the reason the dealer tells him it was purchased from a man to whose girl-wife the old man had become attached. Her name was Mignon and her husband was a brutal and dissipated Italian musician. One of their boarders was a young student of music whose name the old curio dealer does not know.

Mignon admired his genius and he was inspired by her appreciation to write an opera which he appropriately called "Mignonette." Unconsciously the student and Mignon became attached to each other. Her husband's jealousy was aroused. When the young musician left on a trip, leaving the keys of his desk in which he had locked his beloved opera in Mignon's care she could not resist the temptation to scan the pages of the manuscript she had inspired. Thus her husband surprised her, seized the manuscript and flung it into the burning grate. Then Mignon fell ill, and from her delirium the old curio dealer, when he called, gathered the story. The Italian sold his furniture and works of art and moved away. The old dealer never heard of them again, nor of the young composer.

Miller takes the statue home and finds his wife furious over the delay. When she learns that he has purchased what she considers rubbish, she shatters the statue. Among the remnants of the statue they find the charred manuscript of an opera, which was secreted in the hollow statue. Henri, who has returned, hears the strains of music and hastens to the landlord's rooms. "My opera," he cries, and clasps the manuscript to his heart.

In time the opera is produced and meets with success. But all success does not console Henri, who cannot forget Mignon. He tries to locate her, and his quest leads him to the old curio dealer, from whom the statue was purchased. Meanwhile, Mignon returns to the city after a long absence, and at once seeks out her old friend, the curio dealer. There she meets Henri, who, though his heart goes out to her, hesitates to take her in his arms until she tells him that her brutal husband is dead. The banquet given in honor of the young composer's operatic success is also the celebration of his betrothal to Mignon, who, when her husband thrust the opera into the grate, snatched it from the flames when his back was turned, and hid it in the statue.

NESTOR.

HOW TIMES DO CHANGE (April 3).—The cast: Mr. Green (Lee Moran); Mrs. Green (Ethel Lynn); Ray (Ray Gallagher); the Girl (Billie Rhodes); Lawyer Bibbs (Neal Burns). Written and produced by A. E. Christie.

Mr. and Mrs. Green are a happy domestic couple and very much in love with each other. Mrs. Green has just had a new picture of herself taken and insists that her hubby have it placed in his watch. He leaves the watch at the jeweler's to have the picture inserted. They say that a picture of your sweetheart in a watch is a sure sign of love, and Ray had all the earmarks of a lover. His sweetheart, Billie, has just given him her picture and he hurried to the jeweler's to have the picture inserted. He, unluckily, left his watch at the same shop that Mr. Green did.

That evening Green and Ray call at the shop for their watches. They get the right watches but while talking, the watches become mixed and each leaves with the other's watch. Green hurries home and shows his wife how nice her picture looks. The fates are against him, however, and instead of his wife's picture he finds the face of another. His watch is so much like Ray's that he never notices the difference, and Mrs. Green angrily upbraids him. Ray hurries to Billie to show how nice her picture looks and she flies into a tantrum when she sees the other woman's picture in her sweetheart's watch. She recognizes the face as that of Mrs. Green and tells Ray she will tell Mr. Green of his wife flirting with Ray.

She accordingly calls the Greens and asks for Mr. Green. The wife cuttingly remarks to her husband that his sweetheart wishes to talk with him. He makes an appointment to talk over the matter with Billie. His wife, believing he is trying to square himself with the girl, follows and meets Ray. Ray, thinking Billie has an affair with Green has followed her when he meets Mrs. Green. They compare notes and Mrs. Green determines to get a divorce.

Ray accompanies her to the lawyer Bibbs, who has the reputation of getting divorce—grounds or no grounds. Arrangements are about made when they are crudely interrupted by the advent of Lee. He has learned from Billie of his wife's picture being in the other watch and, securing a revolver, determines upon revenge. Ray and Mrs. Green take refuge in the inner office, and when Green threatens to shoot within a minute, Ray pulls out his watch to see how long they have to live. Mrs. Green sees the watch and recognizes it as her husband's from a fob attached to it. Ray calls the police station for help and a squad of officers hurry to the scene. Green is timing the minute and Billie recognizes Ray's watch. Explanations follow and when the police arrive they find everything settled satisfactorily. The only one who is not satisfied is Lawyer Bibbs, who has already spent in his mind the fat fee he expected to get for the divorce.

A LEAP YEAR TANGLE (April 7).—The cast: The Boys (Eddie Lyons, Lee Moran and Neal Burns); the Girls (Betty Compson and Ethel Lynn); Principal (Stella Adams); Dean (Harry Rattenbury) Written and produced by Al. E. Christie.

A school for boys and a school for girls are just across the street from each other. Lee and Neal, realizing that leap year has its disadvantages, pledge to stay single. Eddie does not want to sign the pledge, but the two friends force him to enter in their contract. The girls, too, decide to take advantage of leap year and agree that the first one who captures a husband shall be given a handsome prize.

Eddie and Bettie have long been sweethearts and Eddie wonders how he will be able to keep this from his friends. When Eddie calls, Betty, thinking of the prize, suggests that they marry at once. This does not suit Eddie at all, but when she tells him that unless he marries her that day she will refuse him, he is forced to consent.

The boys see the two in their love making and learn of the impending wedding. They determine to visit dire punishment upon Eddie for breaking their arrangement. As Eddie and his bride leave the church they are set upon by the boys and their friends. The bride and groom are taken to one of the rooms in the school and the boys all insist on kissing the bride. Eddie is frantic, but is taken outside and tied to a tree. The bride is tied to the bed and left alone, while the captors torment the unhappy bridegroom. She succeeds in getting loose and, disguising in a suit of man's clothes she finds in the room, she escapes.

Some one sees her enter her room dressed in men's clothes and the principal is notified. Betty has attired herself in her own clothes and throws the other ones under the bed. The principal comes in to see about the man reported to have entered her room.

Meanwhile the janitor is straightening Eddie's room and finds women's clothes under his bed. He turns these over to the dean and Eddie is brought up on the carpet. He has a bright inspiration and tells the dean that he had rented the clothes for a masquerade. When further questioned Eddie admits that he is married.

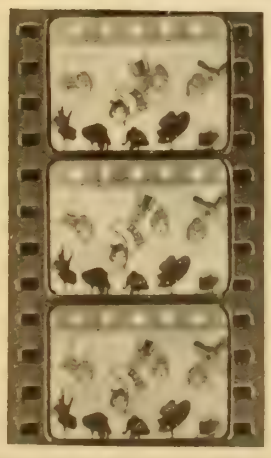
The two young people are expelled, but Betty is happy in thinking of the handsome prize they will get. All the friends congregate to see the prize presented. Eddie and his bride have their suit cases ready to leave. The prize is brought forth and turns out to be a baby buggy. While it was a disappointment to the two, they determine to get some benefit from the prize and, putting their suit cases inside, gayly leave the school.

UNIVERSAL.

ANIMATED WEEKLY NO. 12 (March 22).—Do you want your movies censored? Cartoon by C. R. Macauley. Courtesy Morning Telegraph.

All for the Birdies—School children who made homes for birds on way to exhibit.—Seattle, Wash.

Telephone Inventor Unveils Tablet—Alexander G. Bell celebrates 41st anniversary of his success in perfecting talk by wire.—Boston, Mass.



ANIMATED CARTOON
COMMERCIAL ADVERTISING
Unlimited Subjects
Embracing Every Line of Retail Business
Pictures drawn and animated by
Famous Cartoonist and Expert Aids
Theatre owners and managers, supply houses, salesmen calling on theatre trade, etc., please write today for attractive proposition.
DRA-KO FILM CO., Inc.
Adv. Dept., 1451 Broadway, New York City
TO MANUFACTURERS: Let us help you. Test the Quality and Promptness of our Day and Night Laboratory. Capacity 200,000 feet per week. Address DRA-KO FILM CO., Inc., Tappan, N. Y.

EVERYTHING FOR YOUR PLAYHOUSE
MACHINES
SUPPLIES—REPAIR PARTS

All makes of machines carried in stock. We equip theatres completely.
"The Exhibitors Mail Order House"
HOMMEL'S
947 PENN AVE. PITTSBURGH, PA.

"RAVER" AND "OCEAN" PRODUCTIONS

EXPERTS TESTIFY

OWEN DAVIS' GREAT PLAY

DRIFTWOOD

IS TRULY A GREAT FILM

DONT WAIT-WIRE

LYNDE DENIG
"That 'Driftwood' will be a popular photoplay seems practically certain. . . . It contains the elements that make for popularity—strong sex interest . . . dramatic conflict . . . striking climaxes."
(The World)

Harvey F. Thew
"The direction shows in every yard the touch of the artist's hand. **We do not recall having seen a better picture this year.**"
(The News)

"WID" SAYS
"Somewhat sexy, but holds. . . . Presented in a manner which kept it human."

Adam Hull Shirk
"Tells a gripping story full of human interest. Acting is almost invariably good."
(Telegraph)

Thos. C. Kennedy
"Destined to prove extraordinary box office attraction. 'Driftwood' has few equals."
(Motography)

Chas. E. Wagner
"A feature picture worthy of every consideration."
(Billboard)

EXECUTIVE OFFICES, WORLD'S TOWER BLD'G.

RAVER FILM CORP. HARRY R. RAVER PRES.

STUDIOS, ROCKVILLE CENTER, L.I. NEW YORK, U.S.A.

$1,000,000 for War Sufferers—Envoys and nobility from four countries unite to make Teutonic charity bazaar gigantic success.—New York City. Sub-Title: Count Von Bernstorff.

Speed Kings Dedicate Track—Auto racers take perilous curves at 70-mile gait.—Ascott Speedway, Cal. Sub-title: The Winner, Eddie Pullen.

From Watery "Grave"—Diver aids to hoist loaded freight cars that sunk with float.—Boston, Mass.

Honor Patron Saint—Reviewed by Mayor Mitchel, A. O. H. holds annual parade.—New York City.

Famous Wrestler Training—Frank Gotch, originator of deadly toe hold, makes ready for bout.—Ocean Park, Cal. Sub-titles: The toe hold. Gotch, Jr., is real "white hope."

Give Baby a Chance—He or she may become President, so U. S. Observes Baby Week.—Chicago, Ill. Sub-title: Nathan Straus, pure milk advocate and Mrs. Straus.—Los Angeles, Cal.

Welcome Warden—Thomas M. Osborne's "boys" greet him after acquittal of perjury with great St. Patrick's demonstration.—Sing Sing Prison, N. Y.

U. S. Chasing Villa—Snappy views of American and Carranza troop movements while pursuit of murderous outlaw is on. Sub-titles: Ready to start for front.—Chicago, Ill. U. S. troops in camp.—El Paso, Texas. Gen. Carranza, who is trying "to beat" Americans to Villa. Carranza troops on way to head off bandit. Waiting for news. Army aeros guide pursuit. Armored auto. Field wireless with 80-foot aerials aids bandit's pursuers to eport to Gen. Funston.

Artillerymen Off to Isthmus—4th Field Artillery off on transport "Kilpatrick" to guard Panama.—Galveston, Texas.

Cartoons by Hy. Mayer.

ANIMATED WEEKLY, NO. 13 (March 29).

Pittsburgh Celebrates Birthday.—Thousands march to celebrate 100th year as city.—Pittsburgh, Pa. Subtitle: The "Smoky City" in panamora.

Dog Express from the Arctic.—Hudson Bay trader arriving from his post in Northern wilds on yearly trip by dog train.—Winnipeg, Canada.

America for Pure Food.—Government saturates with oil and burns 600 cases of confiscated tomatoes.—Houston, Texas.

Trying to Get Free Ride.—Throngs see pavement chopped away to save horse that fell into subway.—New York City.

Bryan Keeps Busy.—Ex-Secretary of State makes seven speeches in a day on peace, Prohibition, preparedness and Suffrage.—Wichita, Kans. Subtitle: Grand Jury witnesses knit while waiting to be called.—Wichita, Kans.

Girls Do Have Troubles!—Violet Mercereau, Universal star, trying to pick a spring hat. New York City. Courtesy London Feather Company.

Autos Chase Zeppelins.—"Air raid alarm" sends Middlesex Motor Battalion out on practice scout.—Hendon, England.

Wounded Soldiers Chase Hares.—Beagle hunt held near convalescent home to amuse men from Gallipoli.—Worcester Park, England.

Off to the War.—Farewell parade of Naval Hospital Battalion from Laval University.—Montreal, Canada.

Movie Stars Dance—Filmdom's prominent people guests at Universal's masque ball.—New York City.

Uncle Sam's Mystery Ship.—Transport "Hancock," sailing under secret orders, may be going to take marines to Mexico.—Philadelphia, Pa.

U. S. Crossing Border.—Cavalry quits United States for long chase after Villa. Subtitles: Pursuit leads over sandy desert. Mountain battery makes record speed. Inspecting prisoners' baggage. Francisco Villa—his head worth $50,000.

Launch New U. S. Warcraft.—The "Rowan," latest type of torpedo boat destroyer, christened.—Quincy, Mass.

Still World's Champion.—Jess Willard, who beat Moran in title bout.—New York City. Subtitles: Shadow boxing. "Belting" the bag. Fast work with trainer.

Cartoons by Hy. Mayer.

POWERS.

UNCLE SAM AT WORK (No. 11 "To Arms"—March 4).—This episode of the educational film on Frederic Haskin's book, "The American Government," deals with the preparedness of the United States for war and the defense of its shore: in case the country should be attacked by a foreign state. Most of it was taken at the last gathering of the National Guard at Fishkill Plains for drill and instruction, and shows the National Guardsmen, some of them trained and some virtually untrained in the art of war as it may be learned in the armories of the states, going through their evolutions and in camp life. It shows the possibilities of drilling the American soldier more than it shows the fitness of the present armed guard of the United States. But there are also views of the forts and troop stations of the United States in various locations.

AMPHIBIAN ODDITIES (March 23).—This split reel shows some rare scenes of curious creatures who live with equal facility above and below water. The scenes were prepared by Curator Raymond L. Ditmars of the New York Zoological Gardens.

Scene 1 shows the hideous amphibious creature known as the hell-bender of the Greek Lakes, a creature which looks as much like an old shoe as anything else and carries its lungs outside. The movement of the lungs is very susceptible, particularly when changes occur in the temperature of the water. Cold causes the filaments of the lungs to contract and heat makes them expand. This movement aerates the blood.

The next animal shown is the salamander, which inhabits underground rivers, caverns and subterranean chambers. Its eyes are represented by mere dents in its skull, and it depends almost entirely upon its sense of touch. Like most subterranean creatures, it is colorless. In shape and structure it is much like an eel, though it has undeveloped limbs which are very weak.

Closely allied to these two forms of amphibian life are the tree toads so abundant in the south. These usually have acquired the color of the trees in which they live, many of them changing color with the seasons and the change of foliage. The tree toad has suckers on its fingers and toes and these perform various functions necessary to its health, happiness and the pursuit of liberty. It is a rarity to see a tree toad sing, but that is made possible by this film, and the amount of chest expansion which this little animal has would be the envy of a Caruso.

VICTOR.

THE LITTLE FRAUD (April 5).—The cast: Joan (Mary Fuller); Chartry (Marcus Moriarty); Dick (Harry Hilliard); Jim (Bob Hill). Written by Elizabeth R. Carpenter. Produced by Lucius Henderson.

Chartry, a miser, and his niece live in an old lodge. Chartry is behind with the rent. Finally Chartry and his niece are put out. The girl, Joan, is broken-hearted. Chartry falls ill in the new home, which is simply a shack, and dies, muttering: "The old clock, the old clock."

Deeming, the man who had rented the lodge, spends his days in the open and his evenings reading. One night the lamp at his elbow is shattered by a bullet. This happens again a few nights later.

Next night Deeming reads as usual with shades up. After awhile the lamp chimney is again shattered. Deeming springs up and runs out. Jim, his attendant, is giving chase to a young fellow, who runs like the wind. Deeming, however, joins the chase and after a while the fellow is caught. They take him back to the lodge. The supposed boy, in reality, is Joan. Next morning Deeming orders the boy brought to him. Joan enters and says to Deeming: 'I got nothing to say, but if you let me stay here and work, I promise not to shoot you." Deeming ponders and finally agrees to take the boy into service.

Jim and Joan work together in the garden. Jim is hail-fellow-well-met, but Joan is aloof. With Deeming she is more friendly. He attempts to read to the boy, to interest him in study. At night, Deeming sits writing and Joan slips in and sits down upon the hearth, gazing at the fire. Later Deeming invites a number of men friends to spend the night. The house is full. Joan has to wait on table. As she is placing a chair for one man to sit, the man turns and looks at the boy, then, laughingly remarks: "Say, you look more like a girl than a boy."

Joan, just placing the chair behind the man, pulls it back. The man sits down on the floor instead. In the laughter that follows, Joan

Airdome Benches

made of seasoned Maple lumber, any length desired. All leading makes of moving picture machines. Operating booths that pass inspection. New and slightly used. Get our prices before buying elsewhere. All orders filled same day as received.

LEARS THEATRE SUPPLY CO.
509 Chestnut Street St. Louis, Mo.

WATCH FOR
E. & R. Jungle Film Comedies
E & R JUNGLE FILM CO.
Los Angeles, Cal.

L. A. MOTION PICTURE CO.
Manufacturers of high grade studio equipment
215-217 E. Washington Street
LOS ANGELES, CAL.

We print and develop titles
EXCLUSIVELY
One Price—One Quality
Pan American Film Service
145 West 45th Street New York City

TransVerteR

The ideal equipment for the moving picture theatre seeking better projection results.
HERTNER ELECTRIC & MFG. CO.
431 Prospect Ave., Cleveland, Ohio, U. S. A.

BOX OFFICE INSURANCE

can be secured at a charge of

3 CENTS PER DAY
OR
$9.60
PER YEAR

If you are interested write to

AUTOMATIC TICKET SELLING & CASH REGISTER CO.
1737 BROADWAY
NEW YORK CITY

CONDENSER BREAKAGE STOPPED

by using the Preddey Mount; fits any lamp in a moment. Very simple and rugged. Pays for itself in a week. Lasts forever. Get circular. Positively stops breaking. Price $4.50. Used everywhere. Condenser expenses ended or money back.

W. G. PREDDEY, 158 Eddy St., San Francisco, Cal.

Central Film Co.
H. A. Spanuth, Mgr.
110 S. State St. Chicago

The Motion Picture Sensation of All Time!

The Official and Only Pictorial Record, in Four Perfect Reels, of the

WILLARD-MORAN

"MILLION DOLLAR CHAMPIONSHIP CONTEST"

The Greatest Display of Physical and Mental Development in Combination Ever Shown in a Combat of Perfectly Trained Gladiators

The Most Talked About, Successful and Fascinating Encounter in the History of the World's Sports

JESS WILLARD—The American Superman—Model of Cleanliness, Moderation and Right Living in His Complete and Hard-Won Victory Over—

FRANK MORAN—The Foremost Contender for the Heavyweight Boxing Championship of the World.

EDUCATIONAL — INSPIRITING — CLEAN — THRILLING — HISTORICAL

CHAMPION SPORTS EXHIBITION COMPANY

910 Longacre Building, 42d Street and Broadway NEW YORK CITY

Telephone: 5776 BRYANT

runs out. The same night Deeming calls Joan aside and says: "You'll have to give up the garret tonight. You can bunk in with me." But Joan spends the night in the woods. One day Jim goes off on an errand and sees Joan. Her cap is beside her. Suddenly, as Jim watches, she pulls off her black wig and her curls fall about her shoulders. Jim's face wears a wicked grin.

He goes to her with a new light in his eyes. Instantly Joan scents trouble. She runs from him to the house. That night Joan has her first opportunity to get at the old clock. She finds her uncle's will behind it.

Deeming, who has heard the noise, fires, wounding the boy. Joan's wig falls off. Deeming then understands why he felt such an interest in the supposed boy. And although she *was* a little fraud, he does not send her away. Nor has she any desire to go—for in the following days she learns to love him as he loves her.

BIG U.

HUNGRY'S HAPPY DREAM (April 6).—The cast: H. Oboe Rhodes (Paul Bourgeois); Carrie Hash (Jean Taylor); Miss Ima Oldmaid (Florence Noar); Joe Martin (Himself). Scenario by Frank M. Wiltermood. Produced by Guy Hedlund.

H. Oboe Rhodes, a "knight of the road," limps into a large city with the idea of appeasing his hunger. His first quest is the welcoming doors of a saloon in which a large free lunch is advertised. Oboe tries the lunch, but not having the necessary wherewithal to buy the necessary liquid accompaniment, receives a rough reception and is thrown out. He wanders to various places but in each case mees with disappointment and growing hunger owing to his exertions. Finally he works the residence district and meets with more success. Carrie Hash, maid and cook for Miss Ima Oldmaid, admires his dashing appearance and brings him out a swell feed. But alas! her employer is on the lookout for "panhandlers" and ere the tempting food reaches his mouth, the dish is snatched away by the irate maiden and he is again cast out.

Tired from his fruitless search, Oboe wanders to an animal menagerie and asks the trainer for a job. The trainer turns him down and poor Oboe rests his tired frame on a bench. He drops off to sleep and has a wondrous dream.

In the dream he is an animal king and handles man-eating brutes as if they were dogs. Determined upon revenge for his cold reception, he takes a collection of his animals and sets out to "do the town." His first stop is the free lunch stand, and what he does there is "a caution." The inmates leave and Joe Martin and the prize chimpanzee have the place to themselves. There is a great consumption of liquor and eatables. In revenge, he decides to move the bar and, calling to his assistance the elephant, he hitches same to the brute and orders him to walk away. The elephant walks, so does the bar, so does the side of the house, and Charlie, the elephant, drags the wreckage, Oboe and Joe sit on the bar and, oblivious to their destination, enjoy themselves.

Unfortunately, Charlie wanders over a charge of dynamite on the road and the explosion happens at the wrong time. Oboe, Joe and the bar take a trip in the sky, and when they return to earth, drop through the roof of the house where Miss Ima Oldmaid lives. One of the tenants is taking a bath, the bar comes through and down below to where Ima and others are eating. The bar lands in the middle of the room. The boarders are covered with dust and feathers. Carrie sees Oboe and they are in a loving embrace, when he slides off the bar. With a jolt, Oboe falls off the bench and wakes up. As he stands rubbing his eyes in a daze, the animal man comes up and offers him a job. With a mad desire to escape, Oboe takes his hat in hand and "beats it."

RED FEATHER.

TWO MEN OF SANDY BAR (Five Parts—April 3).—The cast: John Oakhurst, personating "Sandy" (Hobart Bosworth); Sandy Morton (Emory Johnson); Old Morton (Frank MacQuarrie); Col. Starbottle (Charles Hickman); Don Jose De Castro (William Mong); Concho (A. E. Whiting); Pritchard (Jack Curtis); Miss Mary Morris (Jean Taylor); Dona Jovita Castro (Yona Landowska); the duchess, wife of Pritchard (Gretchen Lederer). Scenario written by Olga Printzlau. Produced by L. B. Carleton.

John Oakhurst is a chivalrous gambler, and his friendship for Sandy Morton forms the motif of the story.

Sandy Morton was given to excessive drink, which through the connivance of the duchess, the queen of the gambling houses, resulted in the loss of his birthright. Though his father had maintained a search for him covering a number of years, he had never been able to locate him. Circumstances so shaped themselves that Oakhurst innocently, and believing Sandy dead, took the place of the long-lost son in his father's affection and household, and these circumstances reached a climax when the true identity of Sandy was revealed at the psychological moment by the duchess herself. So upright has Oakhurst been in all his dealings with the elder Morton that as he turns to leave the room, the old man calls him back and announces that henceforth the name under which he will operate his banking business will be Alex. Morton & Sons and Oakhurst. Thus do the troubles of the two men cement their years of friendship into a life-long association.

AUTUMN (Five Parts—March 27).—The cast: Autumn and Jeanette Arden (Violet Mersereau); George Arden (Lester Stowe); Louise (Elizabeth Mudge); Dick Leslie (Lieut. Percy Richards); Diamond Jack (Paul Panzer); Spanish Kate (Clara Byers); Joe A. Trapper (Lindsay Hall); Hop Lee (Fred Probet). Written and produced by O. A. C. Lund.

George Arden and his wife, Jeanette, enter a deserted house in the woods and Jeanette, in a weakened condition is placed by her husband on a straw-covered cot. He then hastens to camp for a doctor. As he is going past a saloon in the town, he is hit in the head by a stray bullet. He falls prostrate to the ground where he is later found by Joe, a Canadian half-breed, who, with the aid of three friends, tries to stop the flow of blood. Joe goes to the cabin where he sees that Jeanette has given birth to a child and is in a dying condition.

The crowd from the dance hall is homeward bound when the light from the cabin attracts their attention and some of the women enter. Louise picks up the infant and another woman bends down over the still form of the mother. Next day we see George in the back room of the saloon. His reason is gone and he has lost the power of speech. He finds a cave and draws back into it for refuge. Joe is appointed godfather at the christening of the motherless infant. He says: "She came to us like the autumn wind. Let her name be Autumn."

There is a lapse of fifteen years. Autumn has been brought up by her god-father. Outside the Golden Eagle Saloon stands "Nobody." Right below his eye is a scar from a bullet wound. In the gambling room of the Eagle saloon we see Kate, her fingers covered with diamonds. At the other end of the table sits a gambler known as Diamond Jack, with whom she is apparently in love.

The scene shifts to the headquarters of the Royal Mounted Police, where Trooper Dick Leslie is told that a Chinaman, Hop Lee, has been trying for fifteen years to find George Arden. Dick is given an old-fashioned photograph with an autograph of George Arden and is assigned by his captain to make a search for the missing miner. Dick arrives at Camp Eldora and makes the acquaintance of "Autumn." Joe induces Diamond Kate to provide a fine dress for Autumn, so that she can go to the dance hall that evening to attract customers. Dick proceeds to the dance hall and presently Autumn, clad in the new dress Kate has given her, comes in to watch the game. Dick and Autumn recognize each other.

Thinking he is unnoticed, Jack spins the wheel quickly and moves his hand to the corner of the table to pull off a crooked deal. As Jack's hand disappears underneath the edge of the table we see Dick grasp it and hold it in a firm grip. With his other hand Jack draws a gun and shatters the lamp chimney, putting the house in almost total darkness. Autumn hides behind the shutter. A group of men move toward her holding on high the apparently lifeless body of Dick, which they throw into the river below. Autumn rouses "Nobody" and draws him toward the rapids, where they throw a rope to Dick, who has revived.

By an investigation of the contents of a crevice in the wall of the cave in which "Nobody" lives Dick learns the identity of the mysterious person. Kate the next day watches Jack leave the saloon and follows him. Joe meanwhile leads Autumn up to the cross-road of the trail leading to Frenchy's cabin, where he has promised Jack to bring her. Kate sees

Successful Concerns
Install
CORCORAN TANKS
Get No. 8 Price List
A. J. CORCORAN, Inc. 11½ JOHN STREET NEW YORK CITY

An Easy Way to Paint Signs
Our Life-Size Patterns do the Work. Any one can paint signs with our easy system. Complete outfit, containing ten sets letters and figures, 2 to 12 inches high (not printed, but cut out of durable material); brushes, paints, instruction book, etc., prepaid, $5.00. Satisfaction guaranteed.
BUTTS ADVERTISING CO.
15 West 10th Street Kansas City, Mo.

THE STRELINGER CATALOGUE OF
BRUSH ELECTRIC LIGHTING SETS
tells why direct current is very much better than alternating current for moving picture shows. Send for it.
THE CHAS. A. STRELINGER CO.,
Box MP-2, Detroit, Mich., U. S. A.

Features For Sale
Write the largest film brokers in the country for your wants. We have everything. Dramatic, sensational, animal, Western. See us first.
Wisconsin-Illinois Feature Release Co.
Mallers Building, Chicago

TYPE W FLAME ARC
Powerful LAMPS Economical
For brilliantly illuminating the outside of your theatre
General Electric Company
4987 General Office, Schenectady, N. Y.

In answering advertisements please mention The Moving Picture World

Perfect Developing and Printing
Negatives Developed..1c. ft
Positive Printing.....4c. ft.
Special price on quantity orders.
TITLES in any language
5c. per foot complete
Cards Free—Tinting Free
Satisfaction guaranteed by our fifteen years' experience.
GUNBY BROS., Inc.
145 West 45th Street New York City

MOTION PICTURE *EXHIBITORS* AND *DEALERS* NOTICE
On and after May 1st we will be located in our new building, 1023-25-27 Race Street. We will have the largest supply house of its kind in the world. Our new facilities for the manufacturing of supplies will excel all others. Our new machine will be on demonstration at our new quarters shortly.
We are now testing our projector on the hardest possible methods. When we are satisfied that it is without defects, will issue a descriptive catalogue on it, a machine that will be better than the highest price machine in use, at a price that will be within the reach of all exhibitors.
We have a number of bargains on hand and a large supply of parts and accessories that you need. Let us quote you and answer your questions.
THE STERN MANUFACTURING CO., Inc. 109 N. 10th Street, Philadelphia, Pa.

RED HOT FROM THE FRONT!

"Villa–Dead or Alive"

(Name Reg. U. S. Pat. Office 1916)

WEEKLY RELEASES

First Release - - - One Reel

Now Ready to Ship

It's a Corker

We have prepared some wonderful paper

One and Three Sheets

TELEGRAPH QUICKLY!
How many prints you can use

Released in single and double reels as soon as received from the front.

We happened to have a company looking for "atmosphere" along the border when Villa attacked Columbus. We decided to back the daring press photographer, W. Kendall Evans in securing these interesting and authentic pictures of hunting bandits in Mexico.

We stand behind these pictures and have placed our enormous plant at Jacksonville, Florida, and our organization throughout the country behind his efforts.

Knowing the public will want to see these pictures as quickly as possible, we have decided to sell the pictures to first come first served customers throughout the country.

We own the negative (the name is registered) and can offer you every protection.

EAGLE FILM MFG. & PRODUCING CO.

CHICAGO, ILLS. JACKSONVILLE, FLA.

These Films Will Be Distributed by

THE GEO. A. MAGIE DISTRIBUTING CO., 308 Mallers Bldg., CHICAGO, ILLS.

Jack enter the cabin. He draws Autumn to him and kisses her passionately. Kate opens the door and dashes the contents of the pepper castor into Autumn's face. It blinds her. She then fires at Jack.

Dick, walking along the trail, turns quickly as he hears the shot. Kate presses the gun into Autumn's hand and disappears into the next room. Dick enters and sees that Autumn still holds the hot revolver in her hand. Kate returns to the room with a surprised expression and Dick takes from her shoulders the shawl which shows a smoking hole through which the bullet had passed. Dick question the two girls and each denies her guilt. The crowd insist that Jack must be avenged and clamor to have both women hanged. A man seizes a coiled lariat from the wall and the mob lead the two girls to a tree nearby. Dick dispatches a boy to ride to headquarters to summon the mounted police.

A horse is led under the hanging noose and as the mob make a dash at the terrified women Dick holds up his hand and says: "Wait! The gallows shall decide between them—the innocent shall hang the guilty." Then addressing Kate, he says: "You say you are innocent. Are you prepared to hang this woman?" Kate shouts: "Fling the murderess on the horse at once and give me the whip. The mounted police are now in sight. Dick puts the same question to Autumn, asking her if she is prepared to hang Kate. Autumn moans, "I cannot." Dick exults at Autumn's answer and says to the crowd: "Judge for yourselves who is the guilty one."

Kate makes a dash to escape through the crowd, which yells: "Hang the murderess!" The mob gets Kate away from Dick. The mounted police pull up their horses and raise their rifles. The noose is about Kate's neck and the mob are about to draw it. Six rifles blaze away. The rope is severed and Kate falls fainting upon the horse's neck. Dick delivers his prisoner to the mounted police. Later we see Dick at the headquarters with "Nobody." Hop Lee enters and "Nobody" gives no sign of recognition. Captain Mills, who is on duty, questions both men searchingly. The surgeon declares it to be a case of lost memory resulting from a bullet wound which a successful operation will cure.

Two weeks later "Nobody's" memory has been restored. He knows he is George Arden, but the past fifteen years remain a blank. He recalls that he left his wife in an old abandoned cabin near Camp Elora, but believes that this only happened yesterday. Dick takes "Nobody" to the old cabin in an effort to solve the mystery and "Nobody" remembers the cabin. Joe is prowling around the woods with his gun and with him is Autumn. Autumn, seeing the two men, approaches to ascertain what they want. "Nobody" sees her coming and takes her for his wife. A light dawns upon Dick. He summons Joe and asks: "Where is the girl's mother?"

Joe answers: "She died here fifteen years ago." Then he points to her grave through the window. The mystery is solved and Dick makes his report to headquarters. A year later Dick and Autumn plan their marriage.

JOKER.

HIS HIGHNESS THE JANITOR (April 8).—The cast: Lizzie, the scrub girl (Gale Henry); Jake, the janitor (William Franey); Lillian (Lillian Peacock); Harry, her sweetheart (Milburn Moranti); Hotel Manager (Charles Conklin). Written by Gale Henry. Produced by Allen Curtis.

The Hotel de Luxe is not doing much business. The manager receives a telegram from a noted foreign nobleman, Baron Von Piotts, requesting reservation for an indefinite stay. The manager, delighted at the prospect of a visit from the distinguished guest, hastens to place a note in all the newspapers announcing the expected arrival and stating that he will stay at the Hotel de Luxe. The announcement makes quite a sensation. In fact, all the mothers in town make haste to secure quarters in the hotel. Among the mothers is Lillian's.

This arrangement does not suit Lillian at all, as she and Harry have arranged matters entirely to their satisfaction and are only awaiting to secure mother's consent before taking a certain definite step. Of course, mother is very antagonistic to Harry when she learns of the expected arrival of Von Piotts. Unfortunately for the hotel man he receives a telegram from the guest stating that he is unavoidably delayed and will be unable to make the visit. He is in despair.

SIMPSON'S
SOLAR SCREEN
AND
CELEBRATED SLIDES
113 W. 132nd Street, New York
Pat. June, 1908

THE STERLING
CAMERA & FILM CO.
Manufacturers of Feature Film Productions
Commercial, Industrial and other Camera Work a Specialty. All Work Guaranteed
145 W. 45th St., New York, N. Y.

"Better-than-Program" Pictures
CALIFORNIA MOTION PICTURE COMPANY
San Rafael, Cal.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th St. New York City

FULCO FULCO FULCO FULCO
Moving Picture Exhibitors
Get your supplies from FULCO the house that carries everything you need
E. E. FULTON CO., 152 W. Lake St., Chicago
FULCO FULCO FULCO FULCO

Are You Tired
of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The
Orpheum Collection
contains the best music of this kind published. Issued in Three Series:
No. 1, No. 2 and No. 3
Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for piano alone or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. Note new address.
CLARENCE E. SINN
1942 West 21st St. Chicago, Ill.

Tell Your Motion Picture Sales Story in THE MOVING PICTURE WORLD which Speaks Authoritatively to the ENTIRE Trade Each Week.

Lizzie, the scrub girl, and Jake, the janitor, have long been sweethearts, but there was one obstacle which had prevented the marriage of the happy couple. This had been the lack of money on the male side of the bargain. Accordingly, when the manager makes Jake a proposition to take the place of the expected baron and, in consideration, hands him a roll of greenbacks, Jake accepts at once. Unknown to the customers the fake baron is announced during dinner. There is a wild scramble among the women to be the first to greet him. Lillian's mother "wins the cup," and Jake, having fallen half way down the steps, is assisted to his feet by the designing mother. The other mothers are very much discouraged over the success Lillian's mother has achieved and decide to get at least half a chance at the baron by some hook or crook.

Lillian's mother, seeing things are against her, suggests that the baron select from among the daughters present the girl he will dine with. They all agree and the mothers line up their daughters for the judging. Lizzie, who has been promoted to waitress on account of the rush of business, makes her entry into the dining room at this critical moment. She recognizes her old sweetheart, Jake, and in the excitement she makes a wreck of the dishes. In spite of the manager's wild gestures the baron goes to Lizzie and makes her his choice.

Lillian had been among the first to be passed up by the baron and she and Harry are making good time during the excitement. When mother realizes that the baron is beyond her reach she is forced to consent to Harry's request. Jake and Lizzie meanwhile, having been fired, make a quick rush to the minister's to get married, carrying their roll of greenbacks in a satchel.

L-KO.

FOR THE LOVE OF MIKE AND ROSIE (Three Parts—April 5).—The cast: A Leech Cross (Henry Lehrmann); Rosie Goldfinger (Louise Orth).

The Goldfingers have just inherited a large fortune and moved into a $5,000 apartment. Everything goes fine with them. A number of young men are suitors for Rosie's hand, but, of course, she has her favorite. Dr. O'Briensky seems to have the best lead. A. Cross Leech, a "box-fighter" of some fame, interrupts the even tenor of the household when he butts into the courtship of Dr. O'Briensky and Rosie. He ousts the Doctor, who is not much on the fight. But Grandpa Goldfinger, who is always there with the bright idea, suggests that they secure the services of one Mike McGinnis, the Irish terror, to oust the Jewish lion. The Irisher arrives on the scene and soon has the Jewish lion on the run.

But there is where the whole trouble began. Rosie looked so good to the terror that he decided he would make his home in the Goldfinger apartment. Father Goldfinger's pleading had no effect on the terror, who stayed and stayed. Police were called in to oust him, but they all beat a hasty retreat. The terror was proud of his ability to play the piano and throughout the entire night he sang and played all his favorite airs, much to the chagrin of the Jewish family.

In the early morning, A. Cross Leech, after a night of anguish, presents himself at the Goldfinger apartment, and this time he is welcomed. They urge him to try and help get the terror out. He at first wishes to beat a hasty retreat, but the sight of the good old coin of the realm changes his opinion and by a ruse he gets the terror outside and wins the bet.

But the Irisher was not to be downed so easily. Mike returned and challenged the Jewish lion to battle, which was to take place at two. The battle was a hard one and after repeated knock downs the fight was stopped by a gent without a cent, who scrambled into the ring and brought the whole house down to assist. The ring collapsed precipitating Irish and Jews together, and a grand free-for-all international fight followed.

REX.

THE STILL VOICE (April 7).—The cast: Dr. Robert Durant (Ben Wilson); Charlotte Durant, his wife (Irene Hunt); Frederick Kirkwood (Charles Ogle); Margaret Hamlin (Edna Pendleton). Written by J. Grubb Alexander. Produced by Ben Wilson.

Dr. Robert Durant and Charlotte, his young wife, return from their honeymoon. They live

COOL & VENTILATE BY TYPHOONS
1544 BWAY. TYPHOON FAN COMPANY NEW YORK CITY

NOLA FILMS

THE NOLA FILM COMPANY announces the first production of its series of releases featuring WARREN E. LYLE IN The FOLLY of REVENGE

IN FIVE ACTS

Featuring Scenes Laid in the famous Latin Quarter of New Orleans

Write or wire about territory wanted to

NEW YORK FILM COMPANY

145 WEST 45TH STREET

NEW YORK CITY

NOLA FILMS NOLA FILMS NOLA FILMS

happily together for a year, at the end of which Dr. Durant spends more and more of his time with his men friends. As he is older than Charlotte, he doesn't realize that she is lonely and needs some diversion.

One night, as usual, Dr. Durant leaves his wife and goes to his club, giving as an excuse a very urgent case. He meets his friends and the party become quite jolly. A run out to the "Black Horse Inn" is suggested. Dr. Durant sends a note home stating that he will be very late, and the crowd drives to the road house.

Meanwhile, Margaret Hamlin calls on Charlotte, and invites her to attend a dance at the residence of Mrs. Mallory. Charlotte at first refuses, but finally, being lonely, consents to go with Mrs. Hamlin and her husband to the dance, where she meets Frederick Kirkwood, an old and very dear friend. Frederick is a young bachelor about whom there hovers a scandal concerning a married woman. However, he holds Charlotte in all respect, and realizes that he is only her friend.

The hour being late, Charlotte indicates her desire to return home, and Frederick offers to take her in his car. As it is cold, they stop at the "Black Horse Inn" for warm refreshments. They are discovered together by Robert Durant, and an angry scene ensues. Remembering the talk concerning Frederick Kirkwood, Dr. Durant takes Charlotte home, and in the morning indicates that she can see his lawyer regarding arrangements for divorce.

Charlotte protests her innocence, but her husband cannot be induced to change his course. He leaves her and goes to another room preparatory to going away. By accident he knocks a work basket from the table and a small notebook and tiny baby garments fall on the floor. He picks them up and finds that the book is Charlotte's diary. He reads the recent entries and, finding that his wife is innocent, begins to realize how he has been neglecting her. He looks at the baby garments again, and rushes to his wife's bedroom, begging forgiveness. "The silent call" of duty through the still voice of the little unborn stranger has reconciled them.

Mutual Film Corp.

A CORRECTION.

On page 144 of our last week's issue the stories of two Cub releases were erroneously placed under the head of "American," which made it appear as if they were American subjects. The titles of the Cub pictures are "On the Rampage" and "Jerry and the Smugglers."

CUB.

THE WINNING PUNCH (April 7).—The cast: Jerry (George Ovey); Hank, the fighter (George George); father (Jefferson Osborne); daughter (Hazel Cole); manager (Louis Fitz-Roy); referee (Arthur Mund); Bill, at Town Hall (Arthur Jackson); gardener (Gordon McGregor). Directed by Milton Fahrney.

Jerry's continued love for the fair sex brings him in contact with the daughter of a village squire. The old man has employed a gardener whose duty it is to see that the fair product of the family shall not even saunter outside of the grounds near the house. But while the gardener is busy pruning trees or clipping the grass, the daughter makes her way to the hedge about the place and there she meets Jerry. The gardener sees him and quickly transmits the incident to his master. They pounce upon Jerry and the girl and during the mix-up Jerry manages to get away with the daughter. The two find shelter on a bench under a tree but just as they are getting interested in each other along comes Hank, "the terrible Swede," who is a terrible pugilist.

Hank has a naughty eye which keeps winking at the girl and when Jerry suddenly gets wise he picks a fight with the Swede. Luckily Jerry is aided by a few handy rocks and an iron bar and he makes the elongated one look foolish. As Hank, the Swede, recovers from the sting of defeat at the hands of this sawed-off being, Jerry makes a hasty exit. Jerry's sprint carries him to the town hall and he arrives in time to see a poster on a fence announcing the debut of "The Terrible Swede," who will meet all comers in the squared arena. Jerry suddenly decides to contest for the honors. The night of the event finds him at the ringside and the manager of the Swede announces that all comers are welcome to try their brain and brawn against the clever boxer. The silence is broken by Jerry's shout, "I'll take 'em on."

Jerry is wildly applauded by the fans and two seconds togg him out in fighting attire. When the Swede enters, he recognizes Jerry as the one who had done him up not many hours previous and he wants to rip him to bits without any ceremony. But Jerry makes a hasty exit to the dressing room. There he spies some weights which are used on the weighing machine and he stuffs his gloves to the fullest extent. Jerry returns to the ring. The gong sounds and they go to it. The Swede has Jerry at his mercy, holding him off with one of his long arms while he pelts him at will with the other. Finally exhausted, Jerry drops and while he is recovering the "champ" is busily engaged bowing here and there to his admirers.

Jerry sees his chance and he lands with both hands on the Swede's "dome" knocking him insensible and the count of ten proclaims Jerry the victor. He is handed his bag of gold and is having a fine time counting it when the police break in. Everyone escapes excepting Jerry and his victim and they are arrested. At the police station Jerry attempts to explain but there is no way out of it. The sergeant takes Jerry's money and is about to place him in a cell when an alarm comes in and the big bell starts to ring. It acts as a tonic on the Swede, who comes to and believing it to be the bell at the ringside he wades in among the cops and puts them all in the land of dreams—with Jerry's assistance. When all are unconscious, Jerry grabs his money and he and the Swede run off to have a good time on the spoils.

FALSTAFF.

RUINING RANDALL'S REPUTATION (April 3).—The cast: Rivington Randall (Riley Chamberlin); his niece (Gladys Dore); her suitor (Walter Hiers).

Rivington Randall was proud of his reputation. In his home town the papers spoke of him as "Honest" Rivington Randall. Therefore his standards were high and when his niece decided to marry a young man, Randall refused, declaring that the young man was not the kind of nephew-in-law he wanted.

The suitor had a friend who was managing the campaign of a Congressional nominee, who had almost a certainty of election. When the suitor told him his troubles, the campaign manager laughed and said he knew how to ruin a business reputation, as that was his life work. Then he added, "We'll get the old chap the opposition nomination for Congress. His reputation is fine now, but when we get our campaign lies started, old Randall won't stand as high in public estimation as an average burglar does."

Nobody wanted the opposition nomination, which probably explains why Randall got it. He took it as a compliment not knowing it was loaded, but the opposition manager was a person of resource and before long poor Randall imagined that Rivington Randall was somebody he had never known. For example, he was pictured as the most heartless of landlords. Randall was a bachelor of unblemished habits, and he was naturally amazed when he met his "wife and child," especially as he had never seen or heard of them in his life, but the woman told a story that seemed to bear the earmarks of truth.

Many of his would-be constituents believed that he robbed the poor-box in church, because a statement to that effect was current and others again knew that he tried to bribe some politicians, for one honest politician returned money. In the end Randall hastily resigned and departed stealthily for South America, leaving a note in which he said: "I have lo[illegible] all my reputation and most of my friends, and I am afraid I'll lose my liberty before election day if I stay here." Did the young man marry the niece? Most certainly, and Rivington Randall was grateful to him, for, as he said to the young man, "It's kind of you to want to belong to our family after all this disgrace."

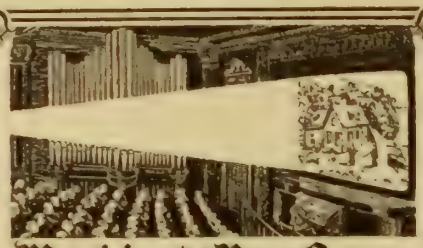
THE PROFESSOR'S PECULIAR PRECAUTIONS (April 8).—The cast: Girl (Winifred Lane); her father (Sol Aekin); collector of precious gems (Joe Phillips); crooks (Billy Noel and Jock Gironde).

Peter's collection of minerals was regarded as remarkable, and he took great pains to see that it remained in his possession. His house was most carefully guarded against thieves and fire. By opening a certain window the police were automatically told that burglars were on the premises, any extra heat in the room (even the heat of a lighted cigar, as Peter found out) being enough to send an alarm to the fire department, while an ingenious attachment to the safe, held fast any intruder who might try to open it without first turning off a catch. While the intruder was held helpless, a signal flashed in a Burglar Protective Agency, and the scheme was that a sleuth would at once be sent around to lead the criminal to a cell.

Within a very short time Peter had turned in so many false alarms, "testing" the apparatus, that no one paid any attention to him. In fact, the matter became such a joke that the newspapers printed an article about it. This item fell under the eye of a collector who had sold Peter a famous uncut diamond and held Peter's note for $2,000, balance still due. It struck this man that he could easily get the gem, and he called at midnight one evening for that purpose. When he arrived two professional burglars were on the job. They had bound Peter in his chair and were trying to blow up the safe. They miscalculated, somehow, and used too much explosive. The result was that the entire party were blown through the roof, landing in a police station, where the

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby Display Frames
304-6 W. 42d St., NEW YORK
Phone Bryant 6621-22

HIGHEST GRADE
Developing and Printing
FILM TITLES
We guarantee all work, give prompt delivery, at lowest prices.
Can furnish Expert Camera Man on short notice.
STANDARD MOTION PICTURE COMPANY
R. 1620, 5 S. Wabash Ave. Chicago
Phone Randolph 6692


Weickhardt Pipe Organ Music
in conjunction with good pictures always draws crowded houses
WRITE FOR OUR
THEATER ORGAN CATALOG
WANGERIN-WEICKHARDT CO.
112-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U. S. A.

"NEWMAN"
Brass Frames and Rails

A FEW REASONS
why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.
1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.
2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.
3—Because they will outlast a dozen wood frames. They are practically un-wear-outable. Write for new catalogue
The Newman Mfg. Co.
NEW YORK CINCINNATI CHICAGO
101 Fourth Ave. 717 Sycamore St. 68 W. Washington St.
Established since 1882

THIS IS THE MAN WHO IS PRODUCING PATHÉ'S GREATEST SERIAL

The IRON CLAW

PATHÉ, after seeing "THE BELOVED VAGABOND," "SIMON THE JESTER," "THE CLOSING NET" and "NEDRA," entrusted to

EDWARD JOSE

THE DIRECTION OF ITS GREATEST SERIAL.

For proof that the choice was based upon sound judgment, see the reviews upon "THE IRON CLAW," and then take a look at the crowds that flock to the theatres where it is showing!

astute Peter collected a reward of $3,000 for the delivery of three burglars. Then he added insult to injury by paying up his note out of the reward money, explaining to his unhappy fellow collector that "perhaps your lawyer may need the cash."

From that time on Peter always defended his system of "testing" fire and burglar apparatus, claiming most justly that he had made $3,000 out of it, and the investment was worth it.

THANHOUSER.

OH! OH! OH! HENERY!! (Two Parts—April 4).—The cast: Henery (Jay C. Yorke); his trusting wife (Frances Keyes); John (Daniel Leighton); his wife (Edith Diestel); the gossip (Nellie Parker Spaulding).

Henery was a pious-looking man and at home a paragon of meekness. His wife believed him to be almost an angel. However, she was much mistaken in her trust, for when her Henery was out of her sight he was "some gay bird." A pretty stenographer worked for Henery, and he bestowed much of his affection upon her.

On the other hand, John's home life was a continual turmoil, due to the jealousy of his wife. Being of striking appearance his wife continually suspected him although he never flirted and attended strictly to business. However, John was unfortunate and fate was unkind to him; for instance, one day a lady coming out of a restaurant accidentally dropped her glove as he was passing. Being a gentleman, he picked up the glove, handing it to the lady, just as a friend of his wife's came along, saw him addressing the owner of the glove, and, of course, told John's wife. At the office one day John's stenographer was examining a new perfume atomizer and some of the perfume accidenally got upon John's coat as he was passing. At home that evening his wife smelled the perfume, and there was more trouble and explanation.

To cap the climax, John's largest customer came to the city and naturally it was John's duty to entertain him. Unfortunately for John the customer brought his wife with him to the restaurant and still more unfortunate was the fact that the customer was called from the table for a telephone message, thus leaving John and the customer's wife alone at the table near the window, where they were again seen by the busybody friend of John's wife.

Hearing all the things about her husband increased her jealousy to such an extent that John's wife decided to investigate for herself. So one day when John phoned that business would detain him and for her not to save dinner for him, it was natural that she would invite Henery's wife and her busybody friend to join her in her investigations.

You can imagine their surprise when the three women entered the restaurant where John supposedly was with some chicken they found Henery with his stenographer and friends having a gay old time. Naturally Henery's wife fainted from the sudden shock and there was a commotion during which Henery was able to escape.

Upon her arrival home John's wife found him dozing at the fireside and being ashamed of her overwrought jealousy she begged his forgiveness, promising never to suspect him again. It would have been a sad night for Henery had he dared to face his wife. He did look into the bedroom window but the missus was laying for him with implements of war and so deciding that "discretion was the better part of valor," our Henery failed to enter.

MUTUAL.

MUTUAL WEEKLY, No. 65 (March 30).

Galveston, Texas.—Fourth Field Artillery sails for Panama.

San Francisco, Cal.—Girl artist invents new millinery. Any design painted to order.

Boston, Mass.—Evacuation Day celebration.

Monterey, Cal.—First Cavalry leaves for service in Mexico.

New Haven, Conn.—Automobile show is held on 12th floor of Hotel Taft.

New York City.—Head of big film company arrives here. Mr. Leon Gaumont of Paris pays visit to inspect his American properties.

Fireproof Motion Picture Laboratory

FOR RENT

Capacity, 150,000 ft. weekly

Box 150, Palisade, N. J.

ALL THE PLAYERS

of prominence in any sized picture can be furnished instantly—WIRE US YOUR WANTS—If you fail to display the face of a popular player who is appearing at your house, you are overlooking an opportunity for larger receipts. THE FACE OF A WELL-KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES

Size 22 x 28 inches, 75 cents each. Every prominent player.

FAC-SIMILE OIL PAINTINGS, all sizes, from $8 to $25 framed. Quotations submitted on any size, framed or unframed.

THE SEMI-PHOTO POST CARDS, $3.00 PER THOUSAND, of over 600 players. The indispensable article for your mailing list.

PHOTOGRAPHS, SIZE 8 x 10, of all the prominent players; 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11 x 14, all the prominent players, $2.00 per dozen; in aluminum frames, 50c. each.

GRAVURE FOLDER, containing pictures of the prominent players, including stars from the stage, $10.00 per thousand.

SINGLE COLUMN CUTS of every prominent player, 40c. each.

KRAUS MFG. CO.

220 West 42nd Street, NEW YORK

12th Floor Candler Building

Send for Catalogue of over 600 players and samples free. Write us, giving details of your dull nights, and we will send you a remedy.

San Francisco, Cal.—Steamship "China" raided on high seas by British cruiser, arrives here. Subtitles: Thirty-eight Germans removed and made prisoners. Captain Frazier of the "China." Chung Wong Wang arrives to buy 20 submarines for China.

Hartford, Conn.—New dirgible DN-I inflated for first time. Exclusive pictures of the first of Uncle Sam's fleet of dirigibles.

Ft. Sam Houston, Texas.—Third Cavalry leaves for the front.

Hot Springs, Ark.—Racing revived at famous resort. Fastest track after 10 years' lapse.

San Antonio, Texas.—Aeroplane squadron accompanies General Pershings' troops into Mexico.

San Antonio, Texas.—St. Louis "Cardinals" begin spring practice here.

Miami, Fla.—Boston "Braves" arrive here for spring practice.

Columbus, N. M.—Funeral services for U. S. troopers killed in Villa bandit raid, are held here. Subtitles: Outposts watch the border for new attack by Villa raiders. Col. Herbert J. Slocum, 13th U. S. Cavalry. General Bertani, commander of Carranza troops at Palomas, Mexico. General John J. Pershing, who is leading the pursuit of Villa at the head of the 7th and 10th U. S. Cavalry. Second Battalion U. S. Army Engineers preparing to accompany the troops into Mexico. Our troops enter Mexico. Saber charge. Col. C. W. Taylor, commander Ft. Bliss. Lt. Col. E. V. Smith, 6th U. S. Infantry.

Chicago, Ill.—Campaign for better babies opens. Scientific care of little tots urged.

GAUMONT.

SEE AMERICA FIRST (No. 28 "Palm Beach, Fla." March 26). The cameraman carries the spectators along the beautiful and sandy beach of this famous winter resort, pointing out scores of well-known personages as they sport in the surf or enjoy the glorious summer sun from covered chairs along the picturesque shore. In the trip through the city, known to travelers as "America's paradise," the camera brings into view many of the city's beautiful residences, historical points and numerous other places of interest. The annual speed boat regatta, during the running of which several records were broken, is one of the most thrilling events of its kind ever caught by a motion picture camera. This interesting release is rounded out by Harry Palmer's famous cartoon comicalities, entitled "Signs of Spring."

MUTUAL MASTERPICTURE DE LUXE.

REVELATIONS (American—Five Parts—March 30).—The cast: Magda (Constance Crawley); Karl Von Kellar (Arthur Maude); Lieutenant Colonel Schwartz (William Carroll).

Magda, the daughter of Colonel Schwartz, a retired army officer, runs away from her home in Germany, and goes to Paris, hoping to gain fame as an opera singer. Her leavetaking breaks her father's heart and brings on a stroke of paralysis, which almost results in his death. After months of careful nursing, he partially recovers, and thereafter, forbids even the mention of Magda's name in his presence.

In Paris the years pass, and Magda failing to realize her ambitions, is reduced to abject poverty, and finally, rather than sell her honor, becomes a common beggar of the streets. Then, one day, penniless and starving, she enters a Bohemian cafe, in the Latin Quartier and sings for the price of a meal. Here she is seen and recognized by an old friend of her childhood days, Karl Von Kellar, who has come to Paris to study law. Learning the pathetic story of Magda's struggles and failure, he takes her to his apartment, and in the course of events she becomes his mistress. After months of happiness, Von Kellar begins to tire of Magda, and then, one day, he is called back to Germany by the death of his father.

A few months later, Magda's child is born, but pride prevents her from communicating the fact to Von Kellar, who has apparently forgotten her. Again reduced to poverty, and cast out upon the streets by a heartless landlord, she wanders up and down the highways, singing, her baby clutched to her breast. Later, to save her child from starvation, and with the

IVAN FILM PRODUCTIONS

PRODUCING MONTHLY, FEATURE DRAMAS OF DISTINCTIVE MERIT IN WHICH "THE PLAY'S THE THING"; PRESENTING FAMOUS SCREEN STARS UNDER FILMDOM'S MOST ARTISTIC DIRECTORS

IVAN FILM PRODUCTIONS INC. 126 WEST 46TH ST. NEW YORK

SEEBURG

Pipe Organs and Self-Playing Orchestras

The Master Instruments for Interpreting the Pictures

Endorsed by the following BIGGEST PICTURE THEATRE ENTERPRISES:

Loew Theatre Enterprises—New York.
Wilmer & Vincent Enterprises—New York.
Jake Wells Enterprises—Atlanta.
Alfred Hamburger Enterprises—Chicago.

and many others.

SEEBURG has solved the music question for hundreds of theatre owners. Why Not For You?

Write to-day for new catalog

J. P. Seeburg Piano Company

MANUFACTURERS

1006 Republic Building Chicago

BRANCHES:

BOSTON
M. Steinert & Sons
162 Boylston Street

PHILADELPHIA
923 Walnut Street

NEW YORK
127 West 65th Street

ATLANTA
65 North Pryor Street

PITTSBURGH
431 Liberty Street

SAN FRANCISCO
52 Turk Street

promise of attaining the goal of her life's ambition—a musical career—she becomes the mistress of Antony D'Arcy, a rising young operatic manager.

Years pass, and Magda, now a famous opera singer, known as Maddalina Dall Orto, arrives at the principal hotel in her home city, to attend a big musical festival. At the governor's ball that night, which she attends, as the guest of honor, she is instantly recognized by Von Kellar, who is now a dignified and eminently respectable counsellor of state. Meanwhile, Colonel Schwartz, learning that the distinguished guest of the governor's is Magda, his daughter, is prevailed upon to forgive her, and take her back. With her numerous servants and pets, Magda takes up her quarters in the old home, and bedazzles her humble family with the wealth of her jewels and the magnificence of her wardrobe. At a loss to understand how she has attained so much good fortune and fame, her father becomes suspicious, and questions her persistently regarding her past life in Paris.

Then Von Kellar pays a call, and learns for the first time of his child, now a youngster of seven, attending a private academy in Paris. Magda denounces Von Kellar. When Von Kellar has departed, Magda's father, who has overheard enough to confirm his suspicions, confronts Magda and brutally forces a confession from her. In a towering rage, he writes Von Kellar a note, threatening to kill him, unless he consents to an immediate marriage with Magda. Fearing public exposure, and realizing that Magda's position in the world of art, will lend a certain dignity to his political prestige, Von Kellar calls on Colonel Schwartz and heartily agrees to an immediate marriage with his daughter. Alone with Magda, however, Von Kellar refuses to make her his wife, unless she agrees to keep all knowledge of their child a secret from the world. In a fit of outraged pride, she is furiously denouncing him when her father enters and learning what has passed between them, promises Von Kellar that he will force Magda to marry him as she is no longer in a position to choose the conditions under which she will become the honorable wife of her child's father. After Von Kellar has left, Colonel Schwartz locks all the doors, and arming himself with a revolver, threatens to kill both Magda and himself unless she consents to marry Von Kellar at once. She refuses to abandon her child, and as her father slowly raises the pistol to her heart he is seized with a stroke of paralysis and falls back dead. Flinging herself upon her knees by her father's dead body, Magda sobs out her misery and grief, as the story concludes.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Chapter 13—"A Fight for a Fortune"—March 20).—As Helen and Storm stood at the mouth of the Superstition Mine, Rhinelander presented to each of them a one-third interest in the rich property. In addition to the present to Storm, the latter was made Rhinelander's personal representative at the workings. At this juncture, Rhinelander received a note from Spike, purporting that "Lefty," a convict, had confessed to the murder of Helen's father, for which Spike had been returned to the penitentiary, and saying that he (Spike) was to receive his freedom in a few days.

Regretting the fact that he had sold himself out of rich property Seagrue congratulated himself on having been able to withhold a minority interest; and advised Rhinelander that a quarterly payment was due the following day. When this message was received, Rhinelander and Helen read it together. It was arranged that Rhinelander should take the cash to Seagrue to avoid any technicality.

Helen decided to go down with Rhinelander and meet Spike when he should leave the jail. When Seagrue received the advice that Rhinelander would be in the next day with the cash, he immediately paid a visit to the lair of his henchman, Ward, closely followed by Adams. The instructions to the two crooks were to separate Rhinelander from the money which he would be carrying to Seagrue.

Ward and Adams boarded the Las Vegas passenger train. When the train stopped for twenty minutes at a small station, the two crooks purchased a bag similar to the one in which Rhinelander carried the money. When dinner was announced, Helen and Rhinelander passed into the diner, tagged closely by Ward and Adams, who, unnoticed, took seats at the adjoining table. At his feet, Rhinelander had placed the money-filled bag. Cautiously, Ward with his foot slid the bag away and replaced it with the one purchased at the station.

Having hastily eaten their luncheon, the two men left the diner ahead of Helen and Rhinelander. Reaching Oceanside, the crooks lagged until they saw Helen and Rhinelander take a taxicab uptown, not having noticed the transfer in bags. Just at this point the crooks were approached and apprehended by two plain clothes detectives.

When the police sergeant demanded the key for the bag, that he might search it, Ward stated fiercely that he was a messenger for Seagrue, of the Colorado and Coast Railway, and did not have a key, also had no idea or knowledge of the contents of the bag. At this, the police officer thrust the bag grimly under the desk, and the two men were locked up. Leaving Rhinelander at the hotel, Helen went at once to the safety deposit vaults to place some securities for safe-keeping, and thence to the penitentiary where she met Spike, who left in her company.

In Seagrue's room, Rhinelander discovered the exchange in bags, and telephones Helen to bring the securities from the safety deposit vault at once to deposit with Seagrue until he could replace the money. She and Spike proceeded to the bank, which they found closed, and their entreaties fell upon the deaf ears of the watchman. Spike led Helen to a side door and thence to the lock box from which Helen withdrew the desired securities, only to be confronted by the watchman and the police. Helen and Spike were escorted to the police station to which Helen's telephone message brought help at once. His explanation soon freed the pair, but Seagrue refused to accept the securities, demanding cash.

As they stood outside of the station, Ward and Adams were released. Rhinelander recognized his bag as they passed, and gave hot pursuit. The crooks outdistanced their pursuers and clambered onto a freight at crossing. Helen caught a passenger train, and clambered to the roof of it. The passenger soon overtook the freight and the fearless girl, leaped to the top of the box car sheltering Ward and Adams, swung down upon them, beat them off and jumped, with the bag, from the car door.

She started north to the next station but was overtaken by Ward and Adams. At this point, Spike, who had come up with Rhinelander in an auto, rushed to her assistance to put the thieves out of the battle. Helen and Spike commandeered Rhinelander with the bag, and they hurried back to pay Seagrue in the legal tender he demanded.

BEAUTY.

BUMBLE'S JOB (April 2).—The cast: Mr. Bumble, a school teacher (Orral Humphrey), Mrs. Bumble, his wife (Simone Cavens); The Inspector (Hugh Bennett); Mrs. Boardem, principal of girls' school (Lucille Ward).

Professor Bumble, the absent-minded master of Connecticut School, whose attendance is composed chiefly of the seven little Bumbles, is visited by the Inspector, who picks a case of measles and discharges Bumble for neglect.

Returning home, the professor reads Miss Highbrow's advertisement for an instructor at her school. While writing this application, the professor dozes and dreams he receives the appointment.

He encounters many difficulties because he is not prepared to meet requirements; he finds physical culture physical torture until he turns to the point where he is able to beat up the inspector. The professor is reinstated for a diagnosis proves the marks on the girl's face to be dirt instead of measles.

BILLY VAN DEUSEN'S MUDDLE (April 5).—The cast: Billy (John Steppling); The Girl (Queenie Rosson); The Mother (Dixie Stuart); Grace (Carol Halloway); Walt, her husband (Dick Rosson); Lou Leuter (John Sheehan); Copess (Mary Talbot).

Grace and Walt have had a spat. The old biscuit argument is again brought up and Walt leaves the house in a rage. Lou Leuter, the lawyer, passing, overheard Grace's laments and, certain that when a woman weeps she wants a lawyer, he strolls into her house, hands her a card, and learns the source of the trouble. With customary promptness he immediately asks for a retainer and then advises Grace that if she will get a co-respondent her husband will sue for divorce and she will be able to separate from him. She agrees and arrays herself for a catch.

Grace strolls in the park, where she is admired from the distance by Bill Van Deusen, who has just been thrown down and is waiting for something to happen. In the meantime the police are informed that a flirt is working in the park and a policewoman is delegated to get him. Walt, while driving through the park, sees his wife in company with another man. There is a bit of a mixup in which Grace denies all knowledge of knowing her husband, and the lady cop arrests Walt for flirting. She drags him off to jail while Lou advises Grace to get Van Deusen to some roadhouse and he will have her husband see her there. They start for the roadhouse and Lou starts for the jail, where he has Walt released, after receiving a retainer.

Walt trails Billy and Grace to the roadhouse where Lou scouts and finds Grace and Van Deusen in a booth. He informs them that Walt is outside with a gun and offers to arrange an amicable settlement for a certain sum, which Van Deusen provides. Lou now goes to the angry Walt and informs him that his wife is in the place in company with Van Deusen. He sends Walt in after being rewarded and watches developments. Walt and Van Deusen get together and have a battle which is finally brought to a halt by the waiters and attaches in the place. It is then revealed that Lou has been the source of the trouble. Van Deusen, Grace and Walt leave the best of friends.

VOGUE.

THE LION HEARTED CHIEF (March 30).—The cast: The Lion Hearted Chief (Frank Coleman); His Daughter (Priscilla Dean); Her Sweetheart (Jack Dillon); the Star Detective (Paddy McGuire); the Bandit (Arthur Moon); His Accomplice (Louise Owen). Scenario by Robert A. Dillon. Directed by Jack Dillon.

The lion hearted chief objects to his daughter's sweetheart, and favors the star detective. Her sweetheart arranges a plot to make the chief think his daughter has been kidnapped, hoping to be assigned to the case, prove his ability, and win the chief's approval.

The daughter leaves the house, and her sweetheart sends news of the kidnapping to the chief. The star detective gets the assignment. Upon reaching the rendezvous, the daughter is bound and gagged by a bandit and his accomplice. The star detective follows the scent, and reaches the haunt of the bandit, where he is forced to guard the chief's daughter. In this compromising position he is discovered by the girl's sweetheart and her father. The star detective is disgraced, and the girl and her sweetheart receive the blessing of the chief.

BUNGLING BILL, DETECTIVE (April 6).—The cast: Bungling Bill (Paddy McGuire); the Bad Man (Jack Gaines); His Wife (Mert Sterling); the Clerk (Jack Connelly); the Soubrette (Louise Owen). Directed by Jack Dillon. Scenario by R. A. Dillon.

Bungling Bill reads in the papers that the fashionable Hotel St. Clare requires the services of an experienced man as Hotel Detective and applying for the position, he is hired to discover who is stealing money from the room of the guests. A bad man from the west registers at the hotel with his wife, and Bill, not impressed with his looks, follows him to his room and spies upon him. The Bad Man discovers this and causes Bill to make a hasty get-away down to the hall to the tune of his forty-four.

As gun play is out of Bungling Man's line he interviews the manager, and tenders his resignation. Upon the offer of a thousand dollars to get the Bad Man from the hotel, Bill is induced to continue on the job and, obtaining access to the room above the Bad Man, he bores a hole in the floor and spies upon him in this manner.

The plaster falling upon the gentleman from the wild and wooly, aggravates him so that he goes to the room above him and makes the occupant and innocent fat person dance to the music of his smoke wagon, while Bill is hiding under the Fat Man's bed. The Bad Man returning to his room accidentally enters the room of the soubrette and orders a drink from the bell boy. Bill, coming from under the bed, takes the wallet from the Fat Man and departs with it, and going down the stairs he learns of the Bad Man's flirtation and informs his wife of it.

Things happen fast and furious after this, with the result that Bill is caught with the

ROLL TICKETS

PRICES
Five Thousand..... $1.25
Ten Thousand..... $2.50
Twenty-five Thousand..... $3.50
Fifty Thousand..... $5.00
One Hundred Thousand..... $8.00

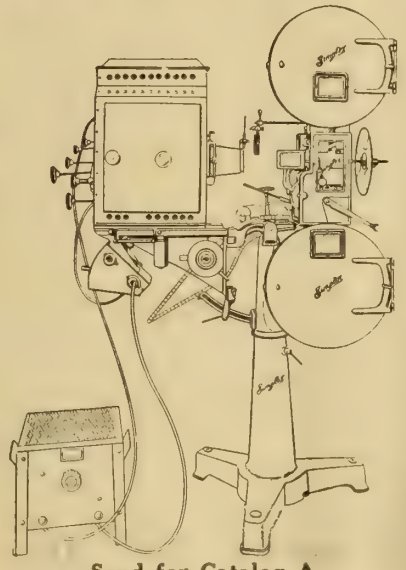
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
Shamokin, Pa.

MERIT WINS!

Simplex

The ONLY PROJECTOR that received THE HIGHEST AWARDS at TWO INTERNATIONAL EXPOSITIONS in 1915.



GRAND PRIZE

PANAMA-PACIFIC INTERNATIONAL EXPOSITION at San Francisco and GOLD MEDAL, PANAMA-CALIFORNIA EXPOSITION, at San Diego.

Send for Catalog A

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

Fat Man's wallet, and forced to flee from the hotel, with police and guests pursuing him. As usual he doubles on his pursuers during the chase and makes a resolution to avoid all positions where the science of crime detection is required.

Triangle Film Corp.

A LOVE RIOT (Keystone—Two Parts—March 19).—The cast: Charles Murray, Louise Fazenda, Harry Booker, Alice Davenport, Wayland Trusk and Dora Rogers.

Murray and Miss Fazenda live in a house adjoining the home of Booker and Miss Davenport. Next door lives Miss Rogers, a manicurist, with whom Trask, a barber, is in love.

Murray is making ardent love to Dora when the barber calls. With the implements of his trade in his pocket, Trask chases the trespasser all the way home. Here Murray finds how the barber felt when he found another paying court to his sweetheart. For, in the Murray home the head of the house discovers Booker, whose flirtatious efforts are finding cordial response from Louise.

Two hitherto happy homes are thus broken up. Murray goes home to his mother while Booker is locked in his sleeping room without his clothes. The train on which Murray had planned to leave town is wrecked, but Dora has prevented a catastrophe. On his way Murray has met her. He has forgotten all his troubles when Trask again appears. The interloper is for the second time sent on his way. Force of habit takes him home. His reception is similar to the first return. Booker, believing that his neighbor has been killed in the wreck, has escaped in his pajamas and is consoling the supposed widow. After a chase over nearby roofs the air is cleared of misunderstanding.

BY STORK DELIVERY (Keystone—Two Parts—March 26).—The cast: Mack Swain, May Emody, Vin Moore, Baby Marie Kiernan, Joe Lee, Ivy Crosthwaite, Bobby Dunn and Polly Moran.

Swain has a rich uncle who has promised him a check for $5,000 if he becomes the father of a boy. Not long afterward a boy is born and the father is overjoyed at the prospect of the small fortune that is coming to him. Seeing all this fuss made over her little brother the daughter of the family becomes jealous and hides the infant in the dog house.

The newspapers carry a story of a mysterious kidnapper and when Miss Emory reads it and discovers that her child is missing she starts a mad search. At the railroad station Swain sees a veiled woman hand a baby to a stranger, snatches the child and goes home to place it in a crib before uncle arrives. The stranger, who proves to be the uncle, reaches the house in hot pursuit, followed by the woman. They look in the crib and see a colored baby, the child of the janitor's wife.

When all seems lost a note written by the little girl is found. She says she has stolen the baby and hidden it in the dog house. As all rush into the yard the dog chained to the house has started after another dog, dragging the structure behind him. The dogs dash down the railroad track with the pursuers following on hand cars, a locomotive and train. When the chase ends no baby is to be found. Returning home in despair, Swain finds his offspring in the yard, uncle writes the check and the picture ends.

Pathe Exchange, Inc.

PATHE NEWS NO. 24 (Mar 22)

Fort Bliss, Texas.—The Sixteenth Infantry leave for the base of operations to reinforce the troops pursuing Villa.

Marlin Springs, Texas.—Bennie Kauff, famous batter of the Federal League, joins the New York Giants baseball squad after months of legal wrangle. Subtitle: 1. The rebellious Kauff is initiated into the fold.

San Antonio, Texas.—The United States aeroplane fleet, used for the first time in American warfare is assembled for service in Mexico. Subtitle: 1. Special cars are employed to transport the large machines.

Ossining, N. Y.—Members of the Mutual Welfare League of Sing Sing celebrate St. Patrick's Day with a grand parade inside the prison walls. Subtitles: 1. Thomas Osborne (left), warden-on-leave, is glad to be with his boys again. 2. The league's mascot participates in the festivities.

Montreal, Canada.—Cold weather does not diminish the stream of recruits enlisting for war-service. Subtitle: 1. A short rest between drills.

London, England.—Ladies dressed in Welsh national costume sell flags for Red Cross funds on St. David's Day.

Souchez, France.—Many varieties of gas masks are being brought into use to offset the terrible effects of the asphyxiating gas bombs used by the enemy. Subtitles: 1. Spraying the air with alkaline liquid to remove chloride fumes. 2. An oxygen apparatus enables the soldier to enter a gas cloud.

Long Beach, Cal.—Fair mermaids find a new sport in riding the treacherous surf on inflated auto tires. Subtitle: 1. Playing rings 'round the man.

Eagle Harbor, Wash.—All kinds of sailing ships, long since discarded, are being pressed into service to handle the enormous freight congestion caused by the shortage of vessels.

New York City.—Grand Marshal Timothy P. Healy leads the parade of the Ancient Order of Hibernians in celebration of St. Patrick's Day. Subtitle: 1. Mayor Mitchel, who reviewed the march.

Aiken, S. C.—The Fifth United States Cavalry Polo Squad is vanquished by the strong Cooperstown team after an exciting contest, by the close score of 10 to 8. Subtitle: 1. One of the players is injured in a fall from his mount.

Columbus, N. M.—War supplies and troops are rapidly concentrated here, and a base of operations is formed for the field army. Subtitles: 1. Villistas wounded in the fighting are left behind by their leader. 2. A machine gun captured from the bandits. 3. Captured Villa spies. 4. On the trail.

LONESOME LUKE CIRCUS KING (Phunphilms—March 20).—Luke figures a circus is a good money-maker and goes into the business with that idea in mind. But things don't pan out exactly as he had figured, and the net result is nil. He gathers around him all the necessary freaks that go with a modern, up-to-date, honest-to-goodness circus—the bearded lady, the fat girl, the royal something-or-other band, the smallest man in captivity, and so on. But when the beard falls off the bearded lady and reveals a young man, the fat girl proves also to be a boy, the royal band simmers down to a two piece affair, and the dwarf's fake legs are discovered the City Fathers determine on drastic action. The would-be Barnum realizes what drastic action is generally decided on by City Fathers, and determines to save them the trouble. He then "lights out" as fast as his legs will carry him, and the last we see of him is when he leaves the confines of the village far in the rear and vows never to return.

SIBERIA, THE VAST UNKNOWN (Fourth Installment April 1).—These pictures were taken in the dead of winter and picture to great advantage the modes of living of the peculiar peoples inhabiting that region. Fishing is the main occupation of these folk, and it must be done through holes chopped in the ice. The catch is then thrown on the roof of the house where it keeps fresh.

The marriage ceremony is a most unusual one and one which is most interesting. After the ceremony is completed, the wedding party wends its way through the village streets, visiting all the houses, and announcing the glad tidings to the inmates. The day after the wedding the bride and groom, escorted by the village priest and their families, make a tour of the homes of their friends and collect the wedding presents that are awaiting them. The chubby children of the Siberian wilds are also pictured.

Miscellaneous

METRO PICTURES CORP.

THE WALL BETWEEN (Quality—Five Parts—March 20).—Trouble came upon John Kendall on his graduation from college. His father, a prosperous banker, had had his fortune utterly swept away and under circumstances which left his good name under a cloud. He died, and John, unable to clear away the stain, but bitterly resenting it, enlisted. He won quick promotion, and soon became a quartermaster sergeant. He had begun his second term of enlistment when he first saw Edith Ferris, the niece of Colonel Dickinson, his commanding officer. Kendall was granted a month's furlough, with permission to wear citizen's clothes, and it happened that almost the first person he encountered away from the fort was David Barclay, the chum of his college days, who took him to his country home.

When Kendall met Edith Ferris he did not know she was the colonel's niece. For a fortnight every moment of their waking hours, that was not actually demanded by their social duties, they spent in each other's society. The denouement came at a dance at the country club just before Kendall was to return to duty, his furlough being at an end. It happened that Lieutenant Burkett, an unpopular man and officer of Kendall's regiment, was also a guest. Burkett came upon the sergeant, just then in conversation with Edith Ferris and her mother, and brusquely and insultingly ordered him from the club. Kendall chose for the first time in his military life to disobey the command of a superior. Lieutenant Burkett, white with suppressed rage, was escorted to the door, while Kendall remained with Edith.

Until that time, only Edith had shared Kendall's secret. Now that her mother knew that her daughter's suitor was only an enlisted man, however, a sudden change swept over her. Finding she could not persuade Edith to give Kendall up, Mrs. Ferris took sides with Lieutenant Burkett, and they sought to discover facts which might discredit the sergeant. The story of the elder Kendall's failure came to them.

This was some weeks after the happening at the country club, and Edith, who, with her mother, was visiting Colonel Dickinson soon heard of it. That evening Kendall received a brief but urgent note. "Meet me at the pier after taps. Important. Edith." When Kendall met his sweetheart, she told him of the plot to ruin him. Suddenly a sharp commotion at the barracks and a cry for the "Guard" caused both of them to start in alarm. "A prisoner has escaped," exclaimed Kendall. Then he ran with Edith to the storehouse on the shore, of which he alone had the key. There he hid Edith until he had distracted the guards.

How the quartermaster sergeant diverted the guards and gave Edith a chance to avoid being seen, and of his refusal to explain the reasons for his presence near the storehouse, which later was found open, all of which gave Lieutenant Burkett his opportunity to discredit him and bring about his reduction to a mere sergeancy, are all matters of record. It is not generally known, however, that it was Edith's confession of her presence there to her uncle,

Perfect Developing and Printing

There are reasons—
Come and see them.

Dependable Service—Prompt Delivery—
We sell Eastman raw stock and can make shipment same day order is received.

Rothacker Film Mfg. Co.
Successors to
Industrial Moving Picture Co.
223-233 West Erie Street Chicago, Illinois

Two Important Features for You

at the

First National Motion Picture Exposition

Madison Square Garden, May 6-13, 1916

Bankers' Day

Every motion picture man interested in the stability of the motion picture industry will want to hear the addresses of the representatives of the American Bankers' Association. They have something to tell you of real **interest** on banking and financial problems as applied to motion pictures. **Make a note to be there!**

Fire Insurance Day

To be devoted to the discusion of insurance problems. Particularly on fire prevention and safety devices—the protection of studios, vaults and inspection rooms. There will be a lot of interest for the manufacturer, exchange men, exhibitor and every other motion picture man concerned in fire protection. You will want to hear the talk on the building of new and modern fireproof theatres. **Make a note to be there!**

Combine Business With Pleasure

See the largest motion picture screen ever built—see the pictures in the making; daily productions and projections of new plays.

Music by the World's Greatest Band

A big dancing floor right in the midst of things—and the whole program is continuous for twelve hours—there is something doing every minute of every hour.

You never have had a chance like this to get in direct touch with so many of the best of your prospects at once—whether you sell to the makers, marketers, exhibitors or the public of motion pictures. Most of the space is already taken, more is steadily going—all will be gone unless you act. Telegraph for reservations **today** to

J. W. BINDER
Motion Picture Board of Trade of America, Inc.
18 East 41st Street

or

MOTION PICTURE BOARD OF TRADE
PROGRESSION PROTECTION PROMOTION
OF AMERICA

HARRY A. COCHRANE
Madison Square Garden
New York City

Colonel Dickinson, that saved Kendall from further disgrace. In the days that followed the regiment was called to Nicaragua to aid the government there in putting down an insurrection.

Kendall saved the regiment from an ambuscade that threatened to decimate it, while Burkett hid far at the rear. When the regiment returned, Sergeant Kendall found a commission as lieutenant and Edith both waiting for him. Better still, he learned that a train of circumstances had led to the clearing of the stain on his dead father's name and the return of a portion of his fortune.

BLUEBIRD PHOTOPLAYS, INC.

TANGLED HEARTS (Five Parts—April 2).—The cast: Vera Lane (Louise Lovely); Lucille Seaton (Agnes Vernon); Enid Hammond (Marjorie Ellison); Child (Georgie French); Montgomery Seaton (Haywood Mack); John Hammond (Lon Chaney); Ernest Courtney (Jay Belasco); John Dalton (Bud Chase). Scenario by Ida May Park. Produced by Joseph De Grasse.

Montgomery Seaton is one of the idle-rich, who makes a hobby of befriending everybody upon whom he can intrude his good offices. Thus occupied, he neglects his wife to a considerable degree, and she in turn gives her entire attention to household duties. Vera Lane is a rich widow, with whom Ernest Courtney is in love, but Courtney, being of a bashful nature, is embarrassed in pressing his suit.

Mrs. Hammond comes to Seaton in distress with the story that some years before she left home with a married man and lived with him for several months. Upon discovering that she had been deceived, she returned home and later wedded John Hammond. Some few weeks after her marriage, her husband was called away on a business trip and while he was gone Mrs Hammond became the mother of a child, the result of her conduct previous to her becoming Mrs. Hammond. She concludes with the statement that the nurse who has always secretly cared for her child has just died and that the baby must be provided with a home.

Seaton goes to Hammond and relates a story which in substance made Seaton the parent of the child. He induces Hammond to adopt the baby and thus Mrs. Hammond receives in her own home the child of her illicit adventure. Later Mrs. Hammond writes to Seaton a note telling that the baby was safely arrived in her home, and further makes clear the unfortunate condition under which the baby was born. This note, by mistake, Seaton gives to Hammond, who, upon reading it, concludes that Seaton has played a trick upon him and induced him to adopt the issue of an affair between Mrs. Hammond and Seaton. That very night, while attending a reception, Hammond discovers Seaton and Mrs. Hammond in confidential conversation. Hammond shoots, but the bullet strikes Mrs. Hammond, who has thrown herself in front of Seaton to protect him.

Coincident with these details, Seaton undertakes to present Ernest Courtney's love affair to Vera Lane, the widow, in convincing fashion. While progressing with this purpose, Mrs. Seaton becomes suspicious of her husband and is doubly mystified when she sees him carrying the child to Mrs. Hammond's home.

Having been a witness to the shooting of Mrs. Hammond, and being a friend of all parties concerned, it becomes the widow's mission to straighten the various entanglements, and this she does with such success that the Seatons are restored to each other's confidence and the Hammonds are reconciled after Mrs. Hammond has related to her husband the story of her past.

RAVER FILM CORPORATION.

AUSTRIA AT WAR (Two Parts—March).—Views of Gorlitz Galicia, where two million men were recently engaged in battle are shown. Lupkow Pass, Turka and other places were photographed. The retaking of Lemburg from the Russians is visualized. The capture of Russian prisoners, views of big German guns used by the Austrian army, the Austrian hospital corps and the "Red Devils," a company of hussars composed of Austrian nobles are prominent scenes in the picture.

DRIFTWOOD (Five Parts—Ocean Film Corporation—March).—The cast: Helen Warner (Vera Michelena); Alice Warner, her sister (Clarissa Selwynne); Their Mother (Dora Heritage); Lawrence Grove (Harry Spingler); Richard Grove, his father (Leslie Stowe); James Wayne, a leading member of the bar (Charles Graham); Ira Simpson, his managing clerk (Joseph Daly); Hattie, his daughter (Vida Johnson); Dan, an office boy (David McCauley). Scenario by Anthony Kelly. Directed by Marshal Farnum.

Helen Warner, courted by Lawrence Grove, the son of a wealthy contractor, agrees to secretly marry him and to that end goes to the city with him. Lawrence leaves her to meet his father, and while driving him in his racer, informs him of the proposed marriage to Helen. Grove, Sr., opposes the proposition and heated words follow. The automobile, suddenly stalled on a railroad track, is smashed by an oncoming train. Grove and his son are seriously injured, removed to a hospital, where both remain unconscious for two days.

In the meantime, Helen, who has remained awake the entire night at the hotel waiting the return of Lawrence, believes he has deserted her and, ashamed to return to her home in the country, determines to find work in the city. Upon his recovery, Lawrence endeavors to locate Helen, but is unable to procure any word of her whereabouts. Grief-stricken at the turn of affairs, he accept an engineering engagement in Canada, where he spends the succeeding two years.

Meanwhile Helen has accepted one position after another, under an assumed name, nnally she finds work as the stenographer of James Wayne, a prominent city lawyer. Helen's mother has died, and her sister, Alice, takes up her residence with her aunt in the city, and at a reception given in her honor, she meets Wayne, whom she later marries.

Wayne becomes infatuated with Helen's beauty, proposes that she give up her job as his stenographer, and accept his offer to remain as his companion and pal. First rejecting his advances, Helen, in a moment of weakness, however, finally gives way. Lawrence Grove, upon his return from Canada, calls upon Wayne, who is his father's lawyer, and employs him to find Helen Warner, informing him of the details of their separation. Lawrence shows Wayne her photograph and Wayne realizes that the girl he has wronged is the object of Lawrence's quest.

Wayne makes an excuse and leaves his office, telling Lawrence to dictate a description of the girl to his stenographer, and there Helen and Lawrence meet. Lawrence urges her to marry him immediately, but she answers that she is unworthy of him, that another man has already entered her life.

Lawrence is beside himself with rage and urges her to reveal the man's name, vowing that he will kill him. Helen refuses. She leaves Wayne's employ and takes up her residence at the home of Wayne's managing clerk, Simpson. In the meantime, Helen has written Alice to the country, not knowing that her sister had returned to the city, and asking Alice to take her away. The letter is re-addressed to Alice in New York, and she calls for Helen at Simpson's home, at the same time that Wayne calls for the purpose of urging Helen to marry Lawrence. It is then that Helen learns that Wayne is her sister's husband.

Alice takes Helen to their home, where she meets Lawrence, who again pleads with her to marry him. She still refuses him. Wayne also urges her to accept the boy and finally, in orner to force her to consent, tells her in the presence of Lawrence that he knows the name of the otner man, and that unless she marries Lawrence, he will name the man and at the same time places a gun on the table in front of Lawrence, knowing Lawrence will carry out his threat and kill him. Helen realizes how many lives are dependent on her decision, and what it would mean to her sister especially, finally consents to marry Lawrence, whom she still loves, but of whom she has not felt worthy.

THE FORTUNATE YOUTH (Ocean Film Corporation—Five Parts—March).—The cast: Paul Kegsworthy, afterwards known as Paul Savelli (Wilmuth Merkyl); Silas Kegsworthy, his father, afterwards known as Silas Finn (William Cohill); Barney Bill Simmons (John A. Smiley); Colonel James Winwood (G. Davison Clark); Mr. Buttons (Charles Graham); Princess Sophie Zobraska (Lilie Leslie); Polly Gordon (Rita FitzGerald); Miss Ursula Winwood (Sue Balfour); Jane (Marguerite Forrest); Maisie Shephard (Betty Holton).

Silas Kegsworthy, arrested for assaulting his wife, is sent to prison. The wife, together with her baby boy, Paul, is under the protection of Barney Bill, a friend of her husband. Silas, injured in prison in an attempt to stop an explosion, is reported to have died. Mrs. Kegsworthy marries Mr. Buttons, and Paul, the drudge of the household, is abused by his stepfather.

The lad leaves home, assumes the name of Paul Savelli and travels about the country with Barney Bill, who is an itinerant hardware dealer, and meets Jane at the home where Barney Bill places him. The lad grows to be physically a perfect specimen of manhood and is sought after by artists to pose. He leaves this profession and becomes an actor in a traveling repertoire troupe. The company is stranded and the young man, penniless, trudging along the highway faints in front of the residence of Colonel James Winwood. He is brought into the home and receives medical attention.

Impressed with the wonderful classic features of the man, and his evident distress and refinement, upon his recovery he is appointed by Colonel Winwood, his secretary. His rise thereafter, in the face of strong trials and hardships is rapid, until finally he becomes a can-

If You Want to Burn Up Your Money—

The simplest and easiest way is to use a match—

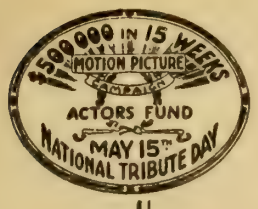
Don't Experiment With Untried Projection Screens

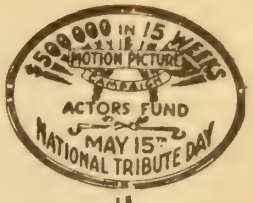
The Radium Gold Fibre Screen, given the motion picture industry years ago in response to an urgent demand, was taken through the experimental stages before it was offered for sale. Today it stands supreme as the screen which has stood the test of time. Thousands of exhibitors the country over give testimony in its favor—not from hearsay, but because of their own personal experiences.

Remember: There are lots of "Gold Fibre" screens, but only one RADIUM Gold Fibre.

Write Today for Sample and Further Particulars

RADIUM GOLD FIBRE SCREEN
INC.
220 WEST 42d STREET
NEW YORK CITY





Actors—Actresses

The Effect of a Good Example

On May 15 motion picture exhibitors all over the United States have signified their intention of contributing a portion of their day's receipts to the

Motion Picture Campaign

for the

Actors' Fund of America

Samuel Goldfish, Chairman Executive Committee
30 East 42nd Street, New York

This is *your* charity. Daily, scores of exhibitors are volunteering. More will contribute if YOU set a good example. The exhibitors' National Tribute Day is May 15.

Your opportunity to help the needy, provide for the sick, and aid the discouraged in your profession is at hand.

NOW

An appeal is on the call board of your studio. Have you contributed?

If you have, persuade others to do likewise. Fill the studio appeals. The funds will then be sent to

J. STUART BLACKTON, TREASURER
LOCUST AVENUE BROOKLYN, N. Y.

didate for a seat in Parliament. In the intervening years, his father Silas Kegsworthy, having been released from prison and assuming the name of Silas Finn, has become a religious fanatic and a wealthy fish dealer. In the borough where "Paul Savelli, the Fortunate Youth" is running for Parliament, his father is his opponent.

Barney Bill and Jane are aware of the relationship and acquaint Finn with the fact. Finn determines that his son shall not oppose him, and telling the lad that he, Silas Finn was chosen by God, he urges the boy to decline the nomination, which he refuses to do. It is then that Silas reveals to the lad that he is the father. Stunned with this intelligence, Paul Savelli, acquaints Princess Zobraska, who is devoted to the boy, with the fact, and realizing the lowly source from which Paul had sprung, she spurns him.

Paul is successful in the election, and his father, overcome with heart disease, occasioned by the shock that his past prison record is revealed, is dying the night of the election. Paul goes to his father and to ease his last moments tells him that the cheers of the multitude are because of his father's success at the polls, and his father dies in that belief. Princess Zobraska, unable to subdue her real love for Paul, goes to him, and the story is concluded with their betrothal.

GEORGE KLEINE.

THE MISHAPS OF MUSTY SUFFER (No. 6 "The Lightning Bell-hop"—April 5).—The flirty proprietor of the Outside Inn catches his bell-boy laughing at him and throws him into the street, just in time to be caught by Musty, who is passing by. When Musty learns that the bell-boy has been discharged and that there is consequently a vacancy in the hotel organization, he drops him to the sidewalk, enters the Inn and applies for the position. Proving himself the lightning bell-boy of the world, he is accepted.

Musty soon learns that the grand stairway of the hotel is a trick staircase and that by pulling a lever the stairs will straighten out, converting the stairway into a chute. After descending the incline on his own account, he tries it out on various patrons with satisfactory results.

The elevator, operated by handpower, sticks when a corpulent guest acts as cargo and a horse is commandeered to raise the lift. All goes well until a passing farmer inadvertently cuts the rope with his scythe. Then follows a vivid illustration of the descent of man.

Musty plays manys tricks on the proprietor and the guests, and enjoys waiting on the whims of an actress who stops at the hotel. He explains how the room is lightened by drawing a flame on the gas-jet painted on the wall, and darkened by erasing it. When the actress complains that there is no chair in her room, Musty obligingly paints one on the wall. After numerous amusing episodes, the reel ends in a general scramble, in which, of course Musty gets the worst of it.

WORLD-EQUITABLE.

THE SUPREME SACRIFICE (Five Parts—Premo Feature Film Co. March 20).—The Cast: David Aldrich (Robert Warwick); Rev. Phillip Morton (Vernon Steele); Lillian Drew (Christine Mayo); Helen Chambers (Anna Q. Nilsson); Alexander Chambers (Robert Forsyth); Kate Morgan (Jessie Lewis); Tom (Dion Titherage). Directed by Lionel Belmore.

David Aldrich aspires to be an author. The publishers reject most of his manuscripts because they seem to lack realism. David struggles on, however, determined to succeed and kept happy by his love for Helen Chambers and for his bosom friend Morton, who is a young minister working among the people on the East Side. Unknown to David and the world at large, the Rev. Phillip Morton, idol of the East Side, is systematically being blackmailed by Lillian Drew, a woman with whom the young minister had had an affair when a college student and who is now a woman of the town.

In desperation, Morton appropriates funds from a charity organization of which he is the head, and dies of heart failure when he realizes that the stock certificates, with which he hoped to make up the deficit, are worthless.

David, heartbroken by the loss of his friend, discovers to his horror the secret that brought on Morton's sudden death. The Committee of the Charity Society discover the shortage and suspicion falls on David. He submits in silence to trial and conviction, rather than expose his dead friend.

David goes to prison and serves a term of four years. Helen never loses her faith in David and spends the years of waiting in charitable and settlement work. Free at last, David attempts to rebuild his life, only to find himself beset by the police with their customary method of hounding ex-convicts and making it almost impossible for them to hold decent employment. But David at last overcomes all obstacles and forges ahead, though he has steadfastly kept himself from seeking out his old friends and the woman he still loves.

Lyceum Attraction for Photoplay Houses

Elmendorf Travel Talks

"Travel Without Travel"

Travel Talks Not Travelogues

One hour and forty minutes of travel under the guidance of an experienced traveler and lecturer. The same high class entertainment as given by Mr. Dwight Elmendorf at Orchestra Hall, Chicago, and Carnegie Hall, New York City.

Mr. Elmendorf in 25 years' work gathered 60,000 negatives at a cost of $3,000,000.

Elmendorf Travel Talks have the endorsement and co-operation of all the educational and social bodies of the United States.

EXHIBITORS—

This is your chance to make new patrons for your theater. Elmendorf Travel Talks have broken box office records wherever shown.

Everyone loves Elmendorf Travel Talks, illustrated with original Telephotographs and Motion Pictures. We furnish beautiful Posters, Heralds, Slides and Souvenir advertising.

Elmendorf Travel Talks given once a month to your patrons will add class to your theater. We are arranging bookings for Photoplay Houses. This attraction can be booked for your theater. Get in touch with us at once.

Elmendorf Traveltalks, *Inc.*

SCHILLER BUILDING

64 W. Randolph St., Chicago, Ill.

It is through Lillian Drew, the blackmailer, that Helen learns at last the secret of her former sweetheart's supreme sacrifice. Helen seeks him and forces David to acknowledge Morton's guilt and his own innocence. In the end the people of the East Side learn to know and reverence the man they thought a despicable swindler, and David, out of his bitter experiences, begins to write of life as it really is and finds himself on the road to success and change, and the latter is forced to accept a true happiness.

THE STRUGGLE (Equitable—Five Parts—March 27).—The cast: Major James Carew (Frank Sheridan); Lieut. Leonard Dames (Arthur Ashley); Col. Caldwell (Alfred Loring); Mrs. Caldwell (Isabelle Vernon); Marjorie Caldwell (Ethel Gray Terry); Mrs. Drew (Eileen Evans). Directed by John Ince.

Carew, surgeon at an army post, is in love with Marjorie Caldwell, but Marjorie, who is all for social stuff, thinks her feeling toward him is only friendship. Dames comes to the post as junior surgeon, and supersedes Carew in her regard, marrying the girl. Mrs. Drew, a widow, comes to the post and an intrigue begins between Dames and the widow. Carew sees it, and to save Marjorie tells her that his absences are matters of duty. He asks to be transferred to Manila, and he and Dames are both sent there. On the way Carew warns Dames that he will lose Marjorie's love, and they quarrel, Dames being partly drunk.

The ship hits a reef, and Dames, in an effort to save himself, wrenches a life preserver from a woman. Marjorie and Carew are left on the ship, but Carew rescues her, and in the morning they are on the shore of an island with an overturned boat and the bodies of their fellow-passengers in the surf.

On the shore of another island Dames is rescued by an Abbot, but his wounds cause him to lose his identity. On the first island, Marjorie comes to see the strength of Carew's character, but he refrains from telling her of the actions of her husband. A ship is sighted, and Carew, after a struggle, lights the beacon that will save them both but probably take Marjorie away from him.

In San Francisco they learn that Dames is reported missing. He asks her to be his wife, but she thinks Dames may still be alive. Dames is on the island with lepers, and works with the monks as Father Fabrician. Carew comes to the island and finds Dames at work among the lepers. He recognizes Dames, but the latter denies his identity. He goes to the monastery, tells the Abbot the truth, and Dames leaves with Carew for Manila, and an operation that will restore his memory.

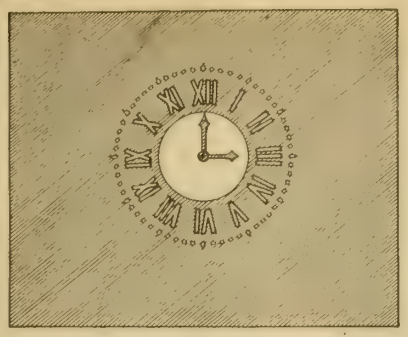
After the operation Dames returns to his drunken habits, and reading some of Carew's letters learns of the feeling of his wife, giving it a sinister turn. As he prepares to assault Carew he sees the marks of leprosy on his arm, becomes agonized with fear, jumps overboard and is lost. In San Francisco Carew finds Marjorie tells her of the occurrences and of Dame's death, and while she feels sorry that he has gone as he did, she finds her true happiness with Carew.

THE HAND OF PERIL (Paragon—Five Parts—March 27).—The cast: James Kestner (House Peters); Maura Lambert (June Elvidge); Frank Lambert (Ralph Delmore); "Bull's Eye" Cherry (Doris Sawyer); Tony Morello (Ray Pilcer). Directed by Maurice Tourneur.

James Kestner is a government secret agent on the trail of a band of counterfeiters and particularly anxious to locate the head of the gang, Frank Lambert, who, in addition to his skill as a counterfeiter, is known to the underworld as the only man who can fill in the perforations of a used bank check. Kestner locates the band in their underground work shop near the river front. He cleverly maneuvers his way into the headquarters of the band when it is empty, but is caught in the act of searching for incriminating evidence by "Bull's Eye" Cherry, a clever girl crook, and one of the mainstays of Lambert's crowd.

Lambert and his daughter, who has been educated in crime by her father, return to find Kestner held at the point of Cherry's revolver. Lambert is for killing the detective outright. Impressed by Kestner's brave demeanor, Maura intercedes in his behalf, but finding her father determined in his intention to kill the government agent, she pretends that the police are outside. The counterfeiters make their escape without settling accounts with Kestner. Kestner locates the criminals in their new quarters. One of his assistants trails "Bull's Eye," who has the new counterfeit plates in her possession, but she cleverly evades capture and returns the plates to Lambert's headquarters.

Kestner forces his way into the gang's rooms, arriving just in time to witness a desperate battle between Lambert and Tony Morello, one of his accomplices, whose passion for Maura has led him to attempt to force his advances upon her. Lambert kills Morello with a knife, but before dying the man acquaints Maura with the fact that Lambert is not her real father, but that he stole her when a baby and reared



PERFECTED

All Metal Clock Slide

NO GLASS TO BREAK OR FINGER MARK

NO MICA TO CRACK AND SCRATCH

NO CONFUSING CROSS BARS TO SUPPORT THE HANDS. OPERATOR CAN EASILY SET WITH ONE HAND

Price $1.50

FRED G. ROCKWELL
104 MAIN STREET, ROCHESTER, N. Y.

REFLEX

Made in Switzerland.

THE QUALITY CARBONS OF THE WORLD
REFLEX D. C. CARBONS HAVE A SPECIALLY CONSTRUCTED NEGATIVE WITH COPPER COATED CORE

Have you tried REFLEX Carbons?
If not, send in your order now.

¾ x 12 Plain Cored, $10.00 per 100 carbons
⅝ x 12 Plain Cored, 7.50 per 100 carbons
⅝ x 6 Copper Coated Cored, $3.75 per 100 carbons
½ x 6 Copper Coated Cored, 2.75 per 100 carbons

If your dealer cannot supply you with REFLEX carbons, send cash with your order, or instruct us to ship C. O. D., and we will fill sample orders in lots of not less than fifty each in all the above sizes.

Write us for Descriptive Circular

JONES & CAMMACK
SOLE IMPORTERS
Corner Bridge and Whitehall Streets New York City

Your Opportunity

INCREASE YOUR PROFITS BY SELLING THE PORTOSCOPE.
JUST WHAT YOU HAVE BEEN LOOKING FOR—AT LAST!

A Really Portable and Practical Motion Picture Projector.
Takes standard size film. Projects brilliant, steady pictures.

THE PORTOSCOPE

is absolutely safe. No fire risk. The mechanism and film magazines are built into an asbestos lined carrying case, the door of which must be closed before operation is possible.
No booth needed. Set it on any table. Take 2 minutes to adjust for operation.

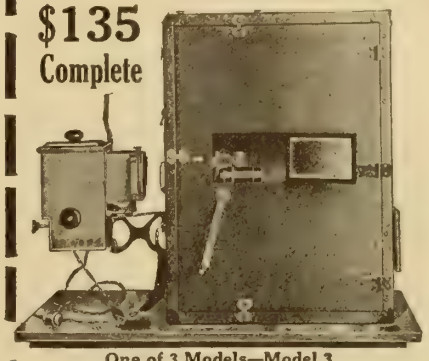
Suitcase Size

The Portoscope weighs about 35 lbs. Complete—lamp and all—is as easy to carry as a suitcase. Equipment includes Stereopticon Attachment.

"Still" Pictures Safely Shown

The Portoscope **Heat Eliminator** allows only cool, strong white light to strike the film. Stop machine and **safely** show detail in any picture.

$135 Complete



One of 3 Models—Model 3

DEALERS

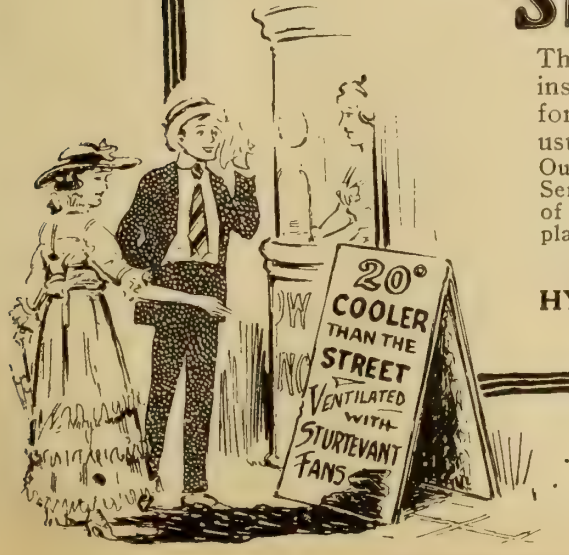
The Portoscope is no toy—it is practical in every sense of the word. Write today. Learn about the attractive Portoscope proposition.
Such dealers as Porter, Picture Theater Equipment Co., Swaab, Hyatt's Supply Co., Kansas City Photographic Supply Co., Southern Electric Co., Geo. Breck, Metcalfe, and others, are selling THE PORTOSCOPE.—Ask them what **they** think about it.

Motion Picture-Scope Company
563 West Washington Street, Chicago, Ill.

Don't Let the Airdomes Paralyze Your Business

There is only one reason for the existence of airdomes. It's because the air is so much purer and fresher than at an indoor show. The fresh air invigorates and gives added zest and patrons enjoy the performance much better.
You can make **your** theatre just as enjoyable as an airdome by installing

Sturtevant (REG. U. S. PAT. OFF.) **Ventilating Fans**



These will put the cool evening air from outdoors right inside your theatre. Patrons will be thoroughly comfortable and you will be sure of more business. The usual summer slump will be avoided.
Our engineers will tell you just what fan is necessary. Send details of your theatre, size, seating capacity, number of doors and windows, balcony, etc., etc. Draw rough floor plan if possible.

B. F. STURTEVANT COMPANY
HYDE PARK, BOSTON, - - MASSACHUSETTS
And All Principal Cities of the World.

her to this life of crime. Kestner places Lambert under arrest, but the crook evades capture a second time by a ruse. Kestner's assistant arrives with the police, but Kestner permits Maura to go free on account of her having saved his life on the occasion of their first meeting.

Kestner is determined to capture Lambert single-handed. He trails him to a midnight rendezvous on a wharf, where he and Lambert fight it out to a finish. The revolver battle between the two men in the dark culminates in a hand-to-hand encounter in which Kestner ultimately proves victor, but has barely strength enough to handcuff himself to his unconscious opponent before collapsing. In the end Kestner induces Maura to return to the straight road, and she takes up her home with his mother. The story closes with the intimation that the romance so strangely begun will lead, as time passes, to a life of happiness for them, together.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 20 (March 1).

The United States collier Prometheus starts from San Francisco to tow the steamer Crescent to New York on the longest trip of its kind on record.

When Chicago society women, enthused by the call for preparedness, joined a cavalry troop, a Hearst-Vitagraph cameraman caught the festive item, and another was on hand when the students of two classes at the University of California staged their annual fight. And in New York when six barefooted girls rehearsed their vaudeville act in the ice-crusted snow of Central Park, a Hearst-Vitagraph "movie man" was present to show their blood trickling-feet which resulted from the cruel experience. In like manner, a big blaze in Chicago's loop district was caught on the moment. Even Newton D. Baker, the newly-appointed Secretary of War, and Lindley M. Garrison, the retiring secretary, did not escape the Hearst-Vitagraph cameraman.

This issue also includes the novel sight of Gordon Ronneberg, of Chicago, aged six, in a thrilling high leaping ski exhibition and shows also society afoot on a winter hunt near Burlingame, California. And from over the seas, the French front in Greece and the Allied fleet in the harbor of Salonika are brought to the eyes of the Western world through the medium of Hearst-Vitagraph.

T. E. Powers, the cartoonist, drops in one of his famous gloom killers. Hearst-Vitagraph never neglects the women. In this release the fair ones may see the choicest creations of New York designers, of negligee, bathing costume and morning dresses, all veritable dreams of novelty and newness.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 21 (March 13).

Nothing in days has so affected the people of the United States as the raid of the bandit Villa and his blood-spillers of the Mexican revolution into the town of Columbus, New Mexico, and the subsequent rush of the United States troops across the border, in pursuit of the murderers. To avenge the death of the seventeen citizens killed in the massacre, a most thrilling man hunt is under way, and the Hearst-Vitagraph cameraman has secured scenes of this incident for this release.

Lively scenes of the Greek troops leaving Salonika and the occupation of the city by the Allies are also shown. Another view shows the curious splendor of the New Orleans Mardi Gras, and when the torpedo boat destroyer Portland had its first test in a gale at Rockland, Me., a Hearst-Vitagraph man was there to picturize the trip.

Down in Tampa, Florida, a Hearst-Vitagrapher overtook Joe Tinker and his Chicago Nationals and sent in a pre-season line of the activities of the Cubs. When Secretary McAdoo and other high officials started for a trade promotion trip to South America, a Hearst-Vitagraph cameraman "got" them as they sailed from old Point Comfort.

George Herriman and his funny Krazy Kat and Ignatz Mouse in an error in a study on bugology lend a hearty laugh to the reel, and a choice lot of afternoon gowns, tailored suits evening gowns, hats and footwear of the very latest New York creations furnish the interest for the women. In addition to this gunners on the cruiser San Diego being awarded a naval marksmanship trophy, and the boy scouts of Cleveland in a novel river hunt are shown.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 22 (March 17).

In this release are pictured the stirring scenes in Columbus, New Mexico. It shows General Slocum and his staff prepared for their dash after Villa and his outlaws while a guard of honor paces before the tent which contains the bodies of the seventeen Americans who were killed in the Villa raid. In addition, an animated cartoon by Hal Coffman illustrates the critical situation.

In Cincinnati, a Hearst-Vitagraph man was on hand when the famous old Trinity Church was destroyed by flames. The human fly was caught by another cameraman, while doing a daring slide on a wire, at Oakland and babies of all shapes and sizes and manifold chubbiness were clicked while rolling, walking, riding and toddling in the "Better Baby Week" exposition in Chicago.

In this reel, the Philadelphia National League champs are presented in Spring practice at St. Petersburg, Fla., and religious enthusiasts of Chicago are shown constructing a tabernacle for evangelistic services. In addition this reel contains views of Eddie Pullen winning a dashing hundred mile motor race at Los Angeles auto course; overseas pictures of the Allies, their work and their pleasures, together with some funny Krazy Kat and Ignatz Mouse cartoons from the pen of George Herriman, and a tempting glimpse of newest creations of the leading American designers, in the line of hats, sport suits, evening dresses, footwear and afternoon gowns.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 23 (March 20).

This release begins with scenes of the bloody strife at far-away Salonika. Then at Yarmouth Junction, Me., a Hearst-Vitagraph photographer registered the embarkment of three thousand mules for the Allies; further up in the Maine woods he caught great tractor engines hauling logs from a lumber camp over scarcely broken roads, and at Portland, Me., he photographed the steamer Herman Winter, which was beached when fire broke out in her hold.

Hearst-Vitagraph Staff Photographer Mathewson, who has faithfully recorded the exciting scenes on the Mexican border, gives another series of views, showing last tributes to the dead heroes of the Columbus raid, members of the 13th Cavalry, as their bodies started homeward from the scene of their murder.

In addition this reel contains an animated argument over a demi-tasse, between George Herriman's Krazy Kat and his Ignatz Mouse. nd for the women it has a rare lot of after-Easter hints that are both new and wonderful, ossessing many of the modern things that furnish joy and inspiration to feminine hearts.

What Is More Important Than Perfect Projection?

EXHIBITORS are realizing more and more the importance of perfect projection. Every day we see evidence of this. It is encouraging and shows that the Exhibition end of the motion picture industry is on a firmer basis than ever. We have contended that perfect projection is the keystone of a theatre's success.

The greatest example of the old axiom, "Penny wise and pound foolish," is the exhibitor who looks for the cheapest. The best should be considered none to good.

THE experience the Kleine Optical Company has gained in handling projection equipment exclusively for over twenty years has proved valuable to thousands of exhibitors. Our engineering department is at your service always and each installation we make has our personal attention following our aim for better projection.

Our stock includes everything for the theater—Everything that has merit. We do not exploit experiments.

EXCLUSIVE EDISON DISTRIBUTORS
EXCLUSIVE SIMPLEX DISTRIBUTORS
DISTRIBUTORS OF POWER'S CAMERAGRAPHS
DISTRIBUTORS OF MOTIOGRAPH MACHINES

In Chicago and tributary territory

OUR COMPLETE CATALOGUE ON REQUEST

KLEINE OPTICAL COMPANY

Incorporated 1897 GEORGE KLEINE, PRESIDENT

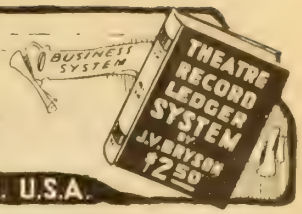
DISTRIBUTORS OF MOTION PICTURE THEATER EQUIPMENT

166 North State Street **CHICAGO, ILLINOIS**

PERFECT PROJECTION MEANS

MENISCUS BICONVEX CONDENSERS

Order today a set of our Meniscus Biconvex Condensers—50% better light. $2.00 each, 20c. extra for postage.
Money refunded if not satisfied. Try our theater record ledger, good for one year. $2.50 and 20c. for postage.



NORTHWESTERN MOTION PICTURE EQUIPMENT CO. Inc. MINNEAPOLIS, MINN. U.S.A.

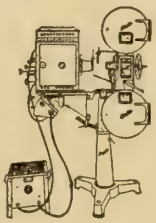
Quality means **EVANS** means **Perfection**

We do PARTICULAR Work for PARTICULAR People
Developing and Printing ONLY

EVANS FILM MANUFACTURING COMPANY

Telephone 6881 Audubon 416-418-420-422 West 216th Street, New York City

Motion Picture Machines
FROM
The Largest Supply House in the East
We are Distributors for
Minusa Gold Fibre Screens
The Acme of Screen Perfection.
Power, Simplex and Baird Machines and all supplies
Catalogs for the asking
LEWIS M. SWAAB
1327 Vine Street, PHILADELPHIA

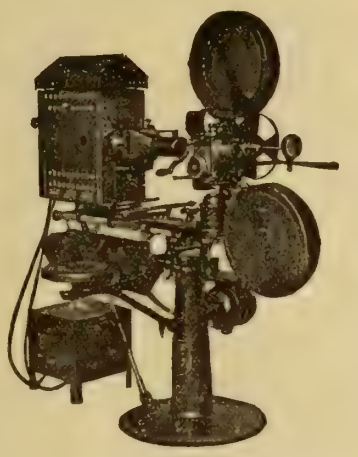


GET BUSY

and allow us to equip your theatres with up-to-the-minute machines. You know our reputation for quick service. Largest and most complete stock. Old machines taken in as part payment.

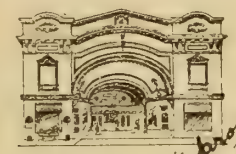
Sole Southern Distributors
SIMPLEX PROJECTORS

THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA GEORGIA



Are You Ready to Be Convinced that the Late Model MOTIOGRAPH is the best?

Write for Circulars



Imperial Amusement Co.

OFFICE ROOM 31 STARKE BLDG
J. C. CLEMMONS, Manager

TIVOLI THEATRE
CRYSTAL THEATRE
ELECTRIC THEATRE
ELKS THEATRE
PORT ARTHUR, TEXAS

Buy the best projector
Hand drive $250.00
Motor drive 285.00

PORT ARTHUR, TEXAS.
March 17th, 1916.

Enterprise Optical Mfg. Co.,
Chicago, Ill.

Gentlemen:

I have just installed two of your Model 1-A 1916 Motiographs and I think that they are the best that money can buy and they put up a wonderful picture.

I was a strong believer in ——— - -, but I have changed my mind for good reason, (Motiograph), so good luck to you and I know I will have it with them here at the Elks.

Please send me 1/2 Gallon of your Motiograph Oil and let me know how much it is, I will send you a check.

Your first order will convince you that the Motiograph is the Bish buy today

Yours truly,
ELKS THEATRE
J. C. Clemmons
Manager.

The Enterprise Optical Mfg. Co., 574 W. Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted :: :: :: ::

SITUATIONS WANTED.

EXPERT CAMERAMAN—Travel, features, studio lighting, experienced negative developer, printer; go anywhere. Address Industrial, care Moving Picture World, Chicago, Ill.

OPERATOR—Electrician, thoroughly experienced, four years steady, any machine, desires change of position, better class theaters only. Replies to R. F. A., care Moving Picture World, N. Y. City.

CAMERAMAN—Desires position. Has representative references; complete outfit. Accept moderate salary. Address French Cameraman, care M. P. World, N. Y. City.

OPERATOR—Wants to connect with up to date picture theater. Any machine—guarantee perfect projection. All round electrician, thirteen years' experience. B. J. Stern, 68 East 101st St., N. Y. City.

DIRECTOR—Young man familiar with industrial, educational and juvenile directorship, desires a bright opportunity. Have knowledge of the entire process of the Cinema Art, also an efficient advertising writer, sales organizer and correspondent. Desirous of procuring a place where aptitude and tenacity is essential. Salary inconsequential. Address Executive Ability, care M. P. World, N. Y. City.

FIRST CLASS MANAGER—Thoroughly experienced in pictures, vaudeville, stock, road attractions. Six years with big circuit. Handle one or more houses. Original ideas, novel methods, systematic, absolutely sober and reliable. Excellent references. Salary or salary and percentage. Open for proposition. C. W. L., Morgan Grand, Sharon, Pa.

CAMERAMAN FURNISHED—With outfits. Cameras and portable electric lights for rent. Moving pictures made anywhere. Features produced. Ray Film Co., 326 Fifth Ave., N. Y. City.

DIRECTOR—Of large features and comedies at liberty after April 1st. Can furnish own market under releasing contract. Address D., care M. P. World, N. Y. City.

AUDITOR—Accountant, systematizer; age 40, single. Thoroughly experienced film exchange man. Now employed by well-known feature company. Must give present employers month's notice before leaving. Several years' experience as public accountant before entering film business. Salary $75 weekly. Address A. A. care M. P. World, Chicago, Ill.

LIVE WIRE MANAGER—Expert booker, with operator's license. Nine years' moving picture, vaudeville experience. William, care M. P. World, N. Y. City.

HELP WANTED.

AGENTS WANTED—Special proposition, 101 Ranch new feature. Bond and reference. Address K. L. Williams, Bliss, Okla.

PROJECTION MACHINE OPERATOR—Young man, fair education, honest and willing, with mechanical ability and experience in cutting and joining film. State in detail past experience and salary expected. Address Mechanical care M. P. World, N. Y. City.

YOUNG MAN—Of education and experience in editing film. Strenuous job but good opportunity for right man. State in detail past experience and salary expected. Address Strenuous, care M. P. World, N. Y. City.

WANTED—Moving picture camera owners in every town to take local scenery. Globe Film Co., 934 Irving Pk. Blvd., Chicago, Ill.

BUSINESS OPPORTUNITIES.

GREAT DANE—For sale, 34" largest and finest golden brindle trained, two years old. Fine ribbon winner. 357 78th St., Brooklyn, N. Y.

FOR SALE—Reproduction Pullman car, solid mahogany veneer, consisting of day, sleeping, parlor, smoking and observation compartments. Equipment complete. Built for feature film. Valuable property, cheap. A. Phinney, 108 West 45th St., N. Y. City.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

WILL RENT THEATERS IN TOWNS NOT OVER ONE HUNDRED MILES FROM NEW YORK. SEATING CAPACITIES MUST EXCEED SIX HUNDRED. WILL BUY LEASES OR WILL BUY PROPERTY OR WILL RENT BUILDINGS ALREADY COMPLETED AND IN OPERATION, OR, IF YOU CONTEMPLATE BUILDING ONE, WILL RENT IT FROM YOU. WRITE OR WIRE, BUT DO NOT CALL IN PERSON UNTIL APPOINTMENT IS MADE. WALTER ROSENBERG, SAVOY THEATER, 112 WEST 34TH ST., N. Y. CITY.

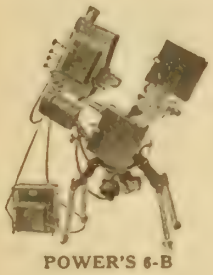
WANTED—Moving picture theater, town three to ten thousand, middle states. Give full particulars, 712 Catawba St., Martins Ferry, Ohio.

THEATERS FOR SALE OR RENT.

MOVIE—Brick, best location, fully equipped, seating 500. Greenwich, Conn. Sell or lease building. Equipment $1,500. Star Theater.

PHOTOPLAY & VAUDEVILLE THEATER—Town of 45,000 in state of Pennsylvania. Admission 10-20-30-50c. Seating capacity 1,375. Modern equipment. Weekly expenses about $1,000, receipts up to $1,400. This is an unusual opportunity for any active man. Price complete $20,000, half cash. Week's or month's trial to any bona fide buyer. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

(*Continued on page* 343.)



POWER'S 6-B

A. J. Fookes, Manager of the

DARLING THEATRE, Gloversville, N. Y.

Discarded the Antique Projection Material Used There for Years.

EDISON SUPER

HE WANTED PROJECTION OF THE FINEST

42 Theatres Benefited by Our Perfect Projection System During March, 1916

We Installed Machines, Booth, Screen, Motor Generator, Ticket Machine and Chopper, Lobby Display Frames, etc., etc.

We Equipped His Theatre Completely. Results—Packed to Capacity Houses

We have it when you want it. Try us. No delays.

Ask him about it. We can do the same for you.

Picture Theatre Equipment Co.

19 West 23rd St. New York

PROJECTION ENGINEERS
Consult Us for Model Projection

158 Pearl St. Buffalo, N. Y.

CLASSIFIED ADVERTISEMENTS--Continued from page 342.

MOVIE—Lively town in state of Ohio. Seating and standing capacity about 350. Ten cents admission, running seven days week, all day. Piano, 6a Power's machine. Weekly profits about $70-$100 according to season. Complete in every detail. Actually worth $10,000, will sacrifice for $7,000. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

SELL—For $5,000 cash (not a cent less) only photoplay theater city 8,000, northern Michigan. "No opposition." Doing immense business. Remodeled, seating 450. Getting fifteen cents two nights weekly. Open seven nights weekly. Will not sell to inexperienced party. Rent $65 monthly, six year lease with further option. This is not a broker's advertisement. Reason for selling I have opportunity in larger field. Address N. O., care M. P. World, N. Y. City.

EQUIPMENT WANTED.

WANTED—200 to 300 upholstered or veneer opera chairs, also 300 wood folding chairs. Amusements, care M. P. World, New York City.

WANTED—Fort Wayne compensarc, 110 volt 60 cycle. Must be in good shape. H. C. Jones, Laurel, Ind.

EQUIPMENT FOR SALE.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theatre Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

3,000 OPERA chairs, steel and cast standards, from sheriff sales, factory close outs, etc.; from fifty cents up. I can save you half. J. P. Redington, Scranton, Pa.

FOUR Power's 6a, never used, complete, $240. Three No. 6 overhauled, in first-class shape, $125. One No. 5, all complete, $50. J. P. Redington, Scranton, Pa.

OPERA AND FOLDING CHAIRS—Large stock of slightly used at less than half. 800 green plush upholstered, $1.25 each. 200 leather, $1.50. Veneer, 65c up. Maple wood folding chairs, new, 40c. each. Atlas Seating Co., 10 East 43d St., N. Y. City.

FOR SALE—Two hundred and fifty (250)-theater seats, will be sold at once at great sacrifice. No speculators need answer. Idle Hour Theater, Hamburg, N. J.

CAMERAS, perforators, printers, tripods, projectors, developing outfits, polishers, rewinders. Special filming, private screening. Titles, Zeiss lenses, optielectromechanical repairing. Eberhard Schneider, 219 Second Ave., N. Y. City.

CHAIRS—5,000 in stock, as low as 50c each. We can save you money on chairs. Write us for particulars. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

REBUILT—1911 Motiograph, with outside shutter same as new; big bargain at $75. Arthur Close, 1120 Branson St., Marion, Ind.

MIRROR SCREENS—Second hand. Have all kinds second hand scenery. Bailey Scenic Studio, Box 416, Troy, N. Y.

POWER'S 6A—Machines fully equipped—first-class condition; one at $165.00, one at $175.00, and one at $195.00. A full line of used machines and theater equipment at bargain prices. Write us today. Crescent Film Co., 170 W. Washington Street, Chicago, Ill.

SWELL ROAD OUTFIT—Complete, cost five hundred, for sale two hundred. Fibre trunks, Power's machine, four lenses. Photo Drama Co., 220 West 42d St., N. Y. City.

THEATER EQUIPMENT—Send for bargain list. Machines, chairs, curtains, fire pumps, lenses and other items pertaining to the theater. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

BARGAIN—Rembusch moving picture screen size 9½ x 12¾. $150 F.O.B. cars this city. Neal & Co., Lebanon, Ind.

FOR SALE—Galvanized iron booth in first class condition. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

POWER'S MACHINE—$40, economizer $25, curtain $4, spotlamp $10, asbestos booth $20. Films, extra lenses. All A-1 condition. Holdenried, 222 West 30th St., N. Y. City.

MOVING PICTURE MACHINE—Power's No. 5 for sale, very reasonable. Chernay, care Leone, 51 West 3d St., N. Y. City.

FOR SALE—Simplex projector completely equipped ready for business. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

WANT TO TRADE—60 volt, 30 ampere dynamo, 3 H. P., 2 cycle engine for 200 opera chairs, or $150 cash. A. R. Moore, Eustis, Neb.

ASK—Nicholas Power or F. H. Richardson—then order an "Amberlux Lens Filter." Hundreds already in use. Ten times more effective than best gold fibre screen made. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

A BARGAIN—Power's No. 5, almost new, complete. Two rheostats and carbons, outfit worth $100. First $60 takes it. E. K., care M. P. World, N. Y. City.

CAMERAS WANTED.

WANTED—Motion picture camera for cash. Professional, any condition, any price. Address H. R. H., care M. P. World, N. Y. City.

CAMERAS FOR SALE.

NEW MODEL NO. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

1916 THE "MOVIE" YEAR—Get in on the big money. Do not experiment with cheap new motion picture cameras. We can sell you the finest makes of cameras and tripods at a saving of 35% to 60%. Guaranteed equal to new. Write us today. David Stern Co., 1047R West Madison St., Chicago, Ill. In business since 1885.

SAVE MONEY—Vistas $60, Pittman, Jr., $90, Prestwich $175, Peters $150. Tripods with tilt and panoramas $18 upwards. Ray, 326 Fifth Ave., N. Y. City.

FILMS WANTED.

WANTED—In large lots, features, all lengths and singles. Must be in good condition with posters. M. D. Sikawitt, 729 7th Ave., N. Y. City.

WANTED—Chaplin and Keystone comedies, any length—also miscellaneous European war scenes. Submit list with prices and conditions to Feature Film Company, 27 E. 7th St., St. Paul, Minn.

WE ARE—In the market for five and six-reel features. State particulars in first letter. Acme Feature Film Co., 172 W. Washington St., Chicago, Ill.

WANTED—Pieces of Kinemacolor film, also gelatin filters. T. Morris, 449 Belden Ave., Chicago, Ill.

WANTED—Keystone and Chaplin comedies. Pathe "Passion Play" and "Life of Our Savior," 7,000 ft., colored. "Pope Pius," 7,000 ft. Other big features and religious subjects. Export, P. O. Box 45, Station B., Brooklyn, N. Y.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

1,000 Single reels American and foreign subjects at $3.00, in first-class condition. Try one or two and be convinced of the condition. Cash with order. Federal Feature Film Co., 119 East 23d St., N. Y. City.

NEMESIS or 19 Down Express, 3 reels, lot paper, $25; Dagmar, 3 reels, lot of 1, 3 and 6 sheets, $25. Red Rose of the Apaches, 3 reels, heralds and some paper, $35. Power's 6 machines, $85. Edengraph, all complete, $40. Edison, all complete, $40; 25 per cent. with order, balance C. O. D., privilege examination. Chaplins, $30 and $35 per reel. Liberty Film Rental Co., Pittsburgh, Pa.

FEATURES—Two, three, four and five reelers in A-1 condition from $18 to $100. 500 single comedy, drama and western from $1.50 to $6 each. Send for list. Hatch Co., 284 Market St., Newark, N. J.

LEADER—While it lasts—new film (black leader) never run $5.50 per 1,000 ft. Evans Film Mfg. Co. 416-22 W. 216th St. N. Y. City.

FOR SALE—Three reel features with original lobby displays, $25 each. "Tracked by Wireless," "Zigomar," "Tiger Lily," "Pit and Pendulum," "Cycler's Last Lap," "Dawn of Tomorrow," "In Touch With Death." Barney Film Brokers, 5 So. Wabash Ave., Chicago, Ill.

MISCELLANEOUS.

NOTICE—Manufacturers' samples of Famous Movies. Liberal lengths. Price 10c each. The H. K. Tucker Corporation, York, Pa.

BIG PACKAGE printed cards, signs, posters, etc., all practical. "To-day," "To-morrow," "coming," days of week, months, etc., 500 pieces. Would cost $5 to order. All postpaid, $1.25. Evening Call Printing Co., Monessen, Penn.

DIRECT FROM THE RINGSIDE

AT MADISON SQUARE GARDEN

AUTHENTIC COPYRIGHTED VIEWS OF

WILLARD - MORAN

CHAMPIONSHIP CONTEST

Wire your best offer for exclusive territory; 20 slides; one sheets—three sheets and banner

WARNING—Don't be misled. We control exclusive rights on these originals

NOVELTY SLIDE COMPANY, 115 East 23rd Street, NEW YORK CITY

INDEX

TO CONTENTS

Actress to do Double Time..... 265
Advertising for Exhibitors..... 252
"Almost a Heroine" (Kalem)..... 281
American Studio Activities..... 232
At Leading Picture Theaters..... 270
"Audrey" (Famous Players)..... 283

Big Four's April Release..... 231
Big Kansas Convention..... 238
Biographs Ready for Issue..... 276
"Bondman, The" (Fox)..... 277
Boston Suspends Rules..... 294
British Notes..... 275
Brooklyn Triangle a Fine House..... 267
"Bruiser, The" (Mutual)..... 281
"By Stork Delivery" (Triangle)..... 283

Calendar of Daily Program Releases....310, 312
Censors Appeal..... 295
Censorship Protest at Pittsburgh..... 294
Clayton, Ethel..... 247
Chicago News Letter..... 241
Comments on the Film..... 284
Convictions in Lafayette, Ind..... 301
Co-operative Censorship..... 300
Crowds Cause Arrest..... 306

Detroit Progress..... 297
Directors Figure in Coincidence..... 269
Doings in Cape Town..... 248
Durham Continues with Horsley..... 267

Essanay for May..... 266
"Exhibitors Skeptic," Says Wright..... 236

Facts and Comments..... 227
Famous Players Shows Two Subjects..... 283
Farnham-Boone Service Bureau..... 247
Fichtenberg (H.) to Build New House..... 302
Film Men Frolic..... 302
For Fund in Pittsburgh..... 293
Fort Worth Sunday Fight..... 304

Gaumont, Leon, Now on a Visit..... 233
Genuine Find, A..... 280
"Gloria's Romance" May 22..... 268
Grant, Valentine, with Famous Players..... 233

"Hand of Peril, The" (World)..... 277
"Havoc, The" (Essanay)..... 278
Hearings on the Wheeler Bill..... 234
Hearst Opens Exchanges..... 230
"Heart of Paula, The" (Pallas)..... 281

"John Needham's Double" (Bluebird)..... 277
Jose, Edward, Producer of "Iron Claw"..... 270

Kick from Old Newspaper Man..... 270
Landis, Margaret..... 270
Lawrence, Florence, Has Paris Gowns..... 264
Lexington, Ky., Sees "Nation" Film..... 299
Lewis, Edgar..... 271
List of Current Film Release Dates, 346, 348, 350

McCollum, H. H..... 273
McGraw, Captain Robert..... 273
Manufacturers' Advance Notes..... 287
"Man Who Called After Dark, The" (Biograph)..... 276
Metro Begins Newspaper Campaign..... 268
Metro's First Birthday..... 237
"Millionaire's Son, The" (Knickerbocker)..... 282
Minneapolis Convention..... 240
Miss Pickford Still With Famous..... 232
Motion Picture Educator..... 249
Motion Picture Exhibitor..... 238
Motion Picture Photography..... 261
Music for the Picture..... 263

New Atlanta Exchange Building..... 298
New Dodge City, Ia., House..... 303
New England Anti-Censor Campaign..... 234
News of Los Angeles and Vicinity..... 243
Normand Mabel, in Wider Field..... 273
Notes of the Trade..... 291

Observations by Man About Town..... 246

"Paths That Crossed" (Biograph)..... 276
Pay in Advance Policy..... 305
Photoplaywright, The..... 255
Picture Composition..... 228
Picture Theaters Projected..... 292
Projection Department..... 256

Raver Sells World Rights..... 268
Real Stories from Reel Studios..... 251
Receiver Asked for Cincinnati House..... 296
"Record Run, The" (Kalem)..... 281
Reed, Florence, in Pathe's "The Woman's Law"..... 265
Reviews of Current Productions..... 276
Rialto Theater to Open April 15..... 232

"Sales Lady, The" (Famous Players)..... 283
Selznick Branches Out..... 272
Sheriff Fined for Arresting Exhibitor..... 300
Simple Story with a Moral, A..... 229
"Sister to Cain, A" (Lubin)..... 278
Soldiers and Union Jobs..... 307
Some April Triangles..... 265
"Sowers, The" (Lasky)..... 281
Spokes from the Hub..... 274
"Stepping Stone, The" (Triangle)..... 283
Stories of the Films..... 314
"Struggle, The" (World)..... 277
Sunday Shows in Tennessee..... 298

Theaters Poorly Ventilated..... 231
Tie Vote on Pallas Picture..... 266
Timely Bluebird Photoplays..... 271
To Solve "Children" Question..... 247
Trade Board's Exposition Filling Up..... 240
Traveling Licenses Abused..... 308
Triangle Program..... 279
Truex, Ernest..... 235
"Two Edged Sword, The" (Vitagraph)..... 279
Two Horsley Features Coming..... 267
Two One Reel Kalems..... 281
Tyler, Mrs. G. Vere..... 290

United Action Needed..... 229
Vitagraph Beefsteak..... 264
Vitagraph Program..... 235

Waller, Lewis, in Universal Pictures..... 267
West, Raymond B..... 272
Who Has Seen this Boy?..... 236
Willard-Moran Contest Pictures..... 283
"Woman's Law, The" (Pathe)..... 276
World Film Productions..... 277

TO ADVERTISERS

ASBESTOS SUPPLIES.
Johns-Manville, H. W., Co..... 355

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack..... 339
Speer Carbon Co..... 349

CHAIR AND SEATING MANUFACTURERS.
American Seating Co..... 357
Steel Furniture Co..... 357

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co..... 354
Calehuff Supply Co., Inc..... 356
Erker Bros..... 356
Foos Gas Engine Works..... 352
Fulton, E. E..... 326
General Electric Co..... 324
Hallberg, J. H..... 345
Hertner Electric & Mfg. Co..... 322
Hommel, Ludwig & Co..... 320
Kleine Optical Co..... 340
Lears Theater Supply Co..... 322
Lucas Theater Supply Co..... 341
Northwestern Electric Co..... 353
Northwestern Motion Picture Equip. Co..... 341
Picture Theater Equip. Co..... 342
Porter, B. F..... 357
Preddey, W. G..... 322
Stern Mfg. Co..... 324
Strelinger, Chas. A..... 324
Sturtevant, B. F., Co..... 339
Swaab, Lewis M..... 341
Typhoon Fan Co..... 326
Wagner Electric Mfg. Co..... 350

FILM EXCHANGES.
Bradenburgh, G. W..... 352
Central Film Co..... 322
Stone, A..... 316, 317
Wisconsin-Illinois Feature Release Co..... 324

LENS MANUFACTURERS.
Bausch & Lomb Optical Co..... 354
Crown Optical Co..... 353

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc..... 215
Biograph Co..... 201, 310
Bluebird Photoplays, Inc..... 181-85
Champion Sports Exhibition Co..... 322
California Motion Picture Co..... 326
Clara Kimball Young Film Corp..... 195
Columbia Pictures Corp..... 311
Elmendorf Travelt alks, Inc..... 338
Eagle Film Mfg. & Prod. Co..... 325
Dra-Ko Film Co., Inc..... 320
Essanay Film Mfg. Co..... 183, 208-09, 212
E & R Jungle Film Co..... 322
Famous Players Film Co..... 190
Gaumont Co..... 218
General Film Co..... 200, 211
Great Northern Film Co..... 356
Horsley, David, Productions..... 313
Ivan Film Productions..... 330
Kalem Co..... 210, 226
Kleine, George..... 220-21
Knickerbocker Star Features..... 203
Lasky, Jesse L., Feature Play Co..... 191
Lever, Sol L..... 199
Lubin Mfg. Co..... 204
Moss, F. S. Mot. Pict. Corp..... 198
Nola Film Co..... 327
Paramount Pictures Corp..... 192-94
Pathe Exchange, Inc..... 222-25
Raver Film Corp..... 321
Selig Polyscope Co..... 205
Serial Film Corp..... 216
Sterling Camera & Film Co..... 326
Thanhouser Film Corp..... 219, 282
Triangle Film Corp..... 318-19
Universal Film Mfg. Co..... 186-89
Vim Comedies..... 202
Vitagraph Co. of America..... 206-07, 213-14
V. L. S. E. Inc..... Colored Insert
Vogue Films, Inc..... 217
World Film Corp..... 196-97

MISCELLANEOUS.
Active Motion Picture Co..... 354
American Film Laboratories, Inc..... 353
Automatic Ticket Selling & C. R. Co..... 322
Bioscope, The..... 351
Botanical Decorating Co..... 351
Box 150 Palisade..... 330
Brenon, Herbert..... 309
Butts Adv. Co..... 324
Caille Bros..... 347
Cine Mundial..... 357
Classified Advertisements..... 342
Corcoran, A. J..... 320
Eastman Kodak Co..... 355
Filmograph Co..... 357
Fenos Film Mfg. Co..... 341
First Nat'l M. P. Exposition..... 335
Golden Art Metal Co..... 352
Hess, Bros..... 324
Hodkinson & Hoke Mfg. Co..... 351
Italian Cinematografo..... 356
Jans, Edward..... 329
Kinematograph Weekly, The..... 357
Kraus Mfg. Co..... 330
Manuscripts Universal..... 317
Motion Picture Campaign..... 337
Motion Picture-Scope Co..... 339
Motion Picture Electricity..... 352
M. P. W. Anti-Censorship Slides..... 357
M. P. W. Circulation Coupon..... 358
M. P. Directory Co..... 322
Moore, Wm. N..... 357
National Ticket Co..... 332
Netschert, Frank..... 355
Pan American Film Service..... 322
Richardson's Handbook..... 358
Rockwell, Fred G..... 339
Rothacker Film Mfg. Co..... 334
Sosman & Landis Co..... 317
Standard Motion Picture Co..... 328
20th Century Film Co..... 316
Trade Circular Addressing Co..... 351

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co..... 322
Universal Camera Co..... 317

MUSIC AND MUSICAL INSTRUMENTS.
American Photo Player Co..... 326
Harmo Pipe Organ Co..... 356
Schirmer, G., Inc..... 351
Seeburg, J. P., Piano Co..... 331
Simon, Walter C..... 356
Sinn, Clarence E..... 326
Wangerin-Weickhardt..... 328

POSTERS AND FRAMES.
Goes Lithographing Co..... 317
Menger & Ring..... 328
Newman Mfg. Co..... 328

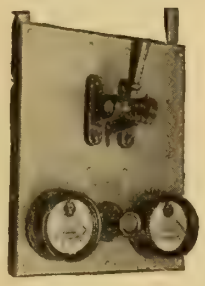
PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mch. Co..... 356
Enterprise Optical Co..... 341
Power, Nicholas, Co..... 360
Precision Mch. Co..... 333

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc..... 356
Gold King Screen Co..... 354
Radium Gold Fibre Screen, Inc..... 336
Simpson, A. L., Inc..... 326

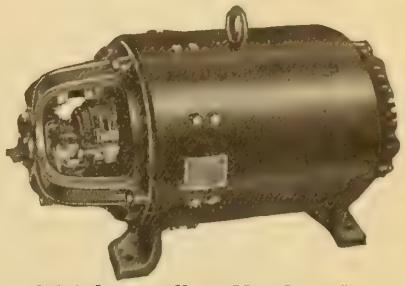
STEREOPTICON SLIDES.
Niagara Slide Co..... 292
Simpson, A. L., Inc..... 326
Utility Transparency Co..... 352

THEATRICAL ARCHITECTS.
Kinsila, Edw. Barnard..... 354
Decorators' Supply Co..... 353

HALLBERG 20th CENTURY MOTOR GENERATORS



and Switchboards are now in use in the leading theatres throughout the world.



Weight, 475 lbs.; Height 15″; Width, 15″; Length, 30″.

THEY ARE THE STANDARD OF EXCELLENCE

$50

SWITCHBOARD

for (2) 30-40 amp. arcs with volt and amp. meters and special field rheostat — No live part on front of board.

15″ wide — 18″ high—10″ to 12″ from wall. With angle iron legs.

S. L. ROTHAPFEL

HAS PUT INTO HIS NEW

"Rialto" Theatre

Two Hallberg

20th Century A. C.-D. C. Motor-Generators' Largest Size, for 150 Ampere Arcs.

$249

ADJUSTABLE FOR ONE 30 TO 70 AMP. D. C. ARC

For 110 or 220 volts, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $40 extra.

$20 extra for control for (2) 30 to 40 amp. arcs.—

Other sizes and styles of all kinds quoted upon request.

WHY DID ROTHAPFEL PUT IN THE HALLBERG?

Because He Wanted the Best Motor Generators in the World

MR. EXHIBITOR: Give YOUR operator a chance to improve YOUR picture—Order a Hallberg 20th Century Motor Generator now!!! After May 1st, 1916, the price will be 15% higher than at present because of higher cost of labor and material.

I am Distributor of Leading Make M. P. Machines and equip your theatre completely—"Speer" and other make carbons and supplies in stock. Get my prices!

Send $2.50 for latest Operators' Book, "MOTION PICTURE ELECTRICITY."

J. H. HALLBERG

SWEDISH ELECTRICAL ENGINEER 38 EAST 23rd STREET, NEW YORK, U. S. A.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 310, 312.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Mar. 15—Number 11 (Topical).
Mar. 22—Number 12 (Topical).
Mar. 29—Number 13 (Topical)
Apr. 5—Number 14 (Topical).
Apr. 12—Number 15 (Topical).

BIG U.

Mar. 16—The Fatal Introduction (Three parts—Drama).
Mar. 23—On Dangerous Ground (Drama).
Mar. 30—No release this day.
Apr. 6—Hungry Happy's Dream (Comedy).
Apr. 13.—No release this day.

BISON.

Mar. 11—The Quarter Breed (Three parts—Western—Drama).
Mar. 18—The Iron Rivals (Two parts—Railroad—Drama).
Mar. 25—Monna Vanna (Three parts—Dr.).
Apr. 1—The Night Riders (Two parts—Western—Drama).
Apr. 8—Behind the Mask (Two parts—Dr.).
Apr. 15—The Rival Pilots (Two parts—Railroad—Drama).

GOLD SEAL.

Mar. 14—Born of the People (Two parts—Society—Drama).
Mar. 21—The Madcap Queen of Crona (Two parts—Comedy—Drama).
Mar. 28—Lady Raffles Returns (Two parts—Detective—Drama).
Apr. 4—Lord John's Journal (Adventure No. 5, "The League of the Future"—Three parts—Detective—Drama).
Apr. 11—The Voice of the Tempter (Three parts—Domestic—Drama).

IMP.

Mar. 10—The Doll Doctor (Two Parts—Modern—Drama).
Mar. 14—Her Invisible Husband (Comedy).
Mar. 17—Paterson of the News (Two parts—Newspaper—Drama).
Mar. 21—Ain't He Grand? (Comedy).
Mar. 24—The Crimson Trail (Two parts—Dr.).
Mar. 28—The Gasoline Habit (Comedy).
Mar. 31—Scorched Wings (Three parts—Dr.).
Apr. 4—The Town That Tried to Come back (Comedy).
Apr. 7—The Poet's Progress (Two parts—Comedy—Drama).
Apr. 7—The Dare-Devils of War (Two parts—War—Dr.).
Apr. 9—Mignonette (Two parts—Drama).
Apr. 11—Held for Damages (Comedy).
Apr. 14—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama).

JOKER.

Mar. 11—No release this day.
Mar. 18—Muchly Married (Comedy).
Mar. 25—It Nearly Happened (Comedy).
Apr. 1—The Tale of a Telegram (Comedy).
Apr. 8—His Highness the Janitor (Comedy).
Apr. 15—Hubby Puts One Over (Comedy).

LAEMMLE.

Mar. 9—Lavinia Comes Home (Two parts—Heart-Interest—Drama).
Mar. 15—Lonesomeness (Drama).
Mar. 16—No release this week.
Mar. 19—No release this week.
Mar. 22—The Desperado (Drama).
Mar. 23—The Secret Foe (Two parts—Dr.).
Mar. 26—No release this day.
Mar. 29—The Blackmailer (Drama).
Mar. 30—A Fool's Gold (Three parts—Dr.).
Apr. 6—The Eyes of Fear (Two parts—Dr.).
Apr. 9—Bill's Wife (Comedy).
Apr. 12—The Brink (Drama).
Apr. 13—Public Approval (Three parts—Society—Drama).
Apr. 16—No release this day.

L-KO.

Mar. 19—Live Wires and Love Sparks (Three parts—Comedy).
Mar. 22—Scars and Stripes Forever (Two parts—Comedy).
Mar. 26—A Friend—But a Star Boarder (Comedy).
Apr. 2—Caught on a Skyscraper (Two parts—Comedy).
Apr. 5—For the Love of Mike and Rosie (Three parts—Comedy).
Apr. 9—No release this day.
Apr. 16—The Doubles Troubles (Two parts—Comedy).

NESTOR.

Mar. 17—Across the Hall (Comedy).
Mar. 20—Love and Vaccination (Comedy).
Mar. 24—The Wrong Bird (Comedy).
Mar. 27—The Janitor's Busy Day (Comedy).
Mar. 31—He Almost Eloped (Comedy).
Apr. 3—How Times Do Change (Comedy).
Apr. 7—A Leap Year Tangle (Comedy).
Apr. 10—Putting Her Foot in It (Comedy).
Apr. 14—Some Honeymoon (Comedy).

POWERS.

Mar. 18—No release this day.
Mar. 23—A Toyland Mystery (Novelty).
—Arabian Oddities (Educational).
Mar. 25—No release this day.
Mar. 30—Between Midnight (Comedy).
Apr. 1—A Serpent in the House (Comedy).
Apr. 6—The Dance of Love (Novelty).
Apr. 8—No release this day.
Apr. 13—Some Fish (Comedy).
Apr. 15—The Stolen Melody (Drama).

RED FEATHER PHOTO-PLAYS.

Mar. 20—Drugged Waters (Five parts—Dr.).
Mar. 27—Autumn (Five parts—Drama).
Apr. 3—Two Men of Sandy Bar (Five parts—Drama).
Apr. 10—Brigadier Gerard (Five parts—Dr.).

REX.

Mar. 14—The Bold Bad Burglar (Comedy—Drama).
Mar. 17—The Cry of Erin (Drama).
Mar. 19—Behind the Curtain (Drama).
Mar. 21—The Phantom Thief (Drama).
Mar. 26—A Social Outcast (Three parts—Dr.).
Mar. 28—There's no Place Like Home (Drama).
Apr. 2—Her Sister's Sin (Drama).
Apr. 4—No release this day.
Apr. 7—The Still Voice (Drama).
Apr. 11—No release this day.
Apr. 14—The Toll of the Angelus (Drama—Reissue).
Apr. 16—The Sham Realty (Drama).
—300 Arrivals from South America (Educational).

VICTOR.

Mar. 15—Orders Is Orders (Two parts—Dr.).
Mar. 24—No release this day.
Mar. 29—The Model Husband (Two parts—Comedy).
Mar. 31—No release this day.
Apr. 5—The Little Fraud (Drama).
Apr. 12—The Lathered Truth (Two parts—Comedy).

UNIVERSAL SPECIAL FEATURE.

Mar. 20—Graft No. 15, "The Patent Medicine Dangers" (Two parts—Drama).
Mar. 27—Graft No. 16, "Pirates of Finance" (Two parts—Drama).
Apr. 3—Graft No. 17, "Queen of the Prophets" (Two parts—Drama).
Apr. 10—Graft No. 18, "The Hidden City of Crime" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Vogue.
Monday—American, Falstaff.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Weekly, Gaumont.
Thursday—American, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—Masterpicture de Luxe (5), Falstaff, Mustang.

AMERICAN.

Feb. 29—The Happy Masquerader (Three parts—Drama).
Mar. 7—The Silken Spider (Three parts—Society—Drama).
Mar. 14—The Suppressed Order (Three parts—Drama).
Mar. 21—The Code of Honor (Three parts—Drama).
Mar. 28—In the Shuffle (Three parts—Drama).
Apr. 3—Ways of the World (Two parts—Dr.).
Apr. 6—Bonds of Deception (Three parts—Drama).

BEAUTY.

Mar. 1—Johnny's Jumble (Comedy).
Mar. 8—The Gay Blade's Last Scrape (Com.).
Mar. 12—Persistent Percival (Comedy).
Mar. 15—Plotters and Papers (Comedy).
Mar. 19—Tips (Comedy).
Mar. 22—Cupid at Cohen's (Comedy).
Mar. 26—The Bubbles and the Barber (Comedy).
Mar. 29—A Trunk an' Trouble (Comedy).
Apr. 2—Bumble's Job (Comedy).
Apr. 9—Art and Arthur (Comedy).

CUB.

Mar. 3—The Deseperate Chance (Comedy).
Mar. 10—Jerry's Big Game (Comedy).
Mar. 17—The Twin Trunk Mystery (Comedy).
Mar. 24—On the Rampage (Comedy).
Mar. 31—Jerry Among the Smugglers (Com.).
Apr. 7—The Winning Punch (Comedy).

FALSTAFF.

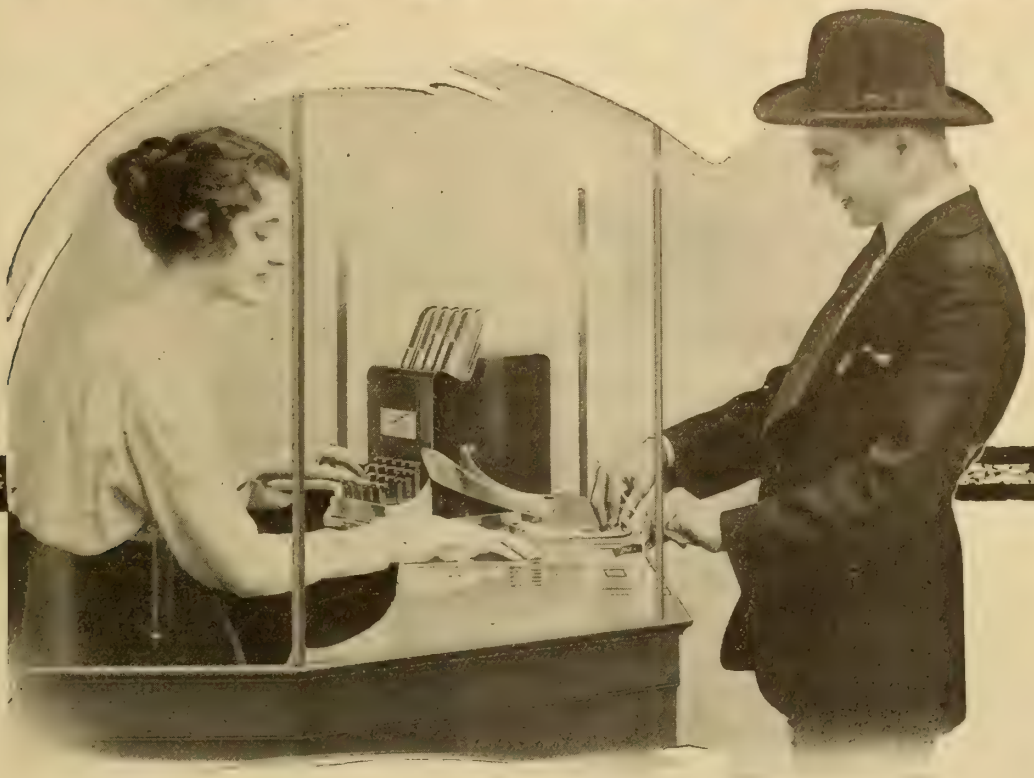
Feb. 24—Perkins' Peace Party (Comedy).
Feb. 29—Rustic Reggie's Record (Comedy).
Mar. 2—Maude Muller Modernized (Comedy).
Mar. 7—Oscar the Oyster Opener (Comedy).
Mar. 9—Ambitious Awkward Andy (Comedy).
Mar. 14—Theodore's Terrible Thirst (Com.).
Mar. 16—Rupert's Rube Relations (Comedy).
Mar. 21—Pansy Post Protean Player (Comedy).
Mar. 23—Pedro the Punk Poet (Comedy).
Mar. 28—Paul's Political Pull (Comedy).
Mar. 30—The Snow Shoveler's Sweetheart (Comedy).
Apr. 3—Ruining Randal's Reputation (Com.).
Apr. 8—The Professor's Peculiar Precautions (Comedy).

GAUMONT.

Feb. 20—See America First, No. 23, "Key West, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Feb. 27—See America First, No. 24, Miami, Fla. (Scenic).
—Keeping Up with the Joneses (Cartoon-Comedy).
Mar. 5—See America First, No. 25, Tampa, Fla. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 12—See America First, No. 26, "Monterey, Cal" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 19—See America First, No. 27, "San Francisco, Cal. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 26—See America First, No. 28, "Tampa, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy.
Apr. 2—See America First, No. 29, "Charleston, S. C." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 348.)

Save Time at the Window



Not only your time or your ticket seller's time, but the time of your patrons. Don't cause them to stand in line—no patron enjoys it—it hurts your theatre and turns business away. Install

CAILLE

TICKET OFFICE DEVICES

Caille Double Ticket Seller

They are designed by men whose close connection with "movie" theatres since their inception, places them in a position to know your needs from a practical standpoint. The savings produced by Caille Ticket Office Devices are not theoretical—they're based on facts.

Caille Ticket Sellers

sell tickets ten times faster than hand methods and eliminate errors. Every ticket sold is automatically registered by a register under lock and key. Tickets are delivered separately. They can't lie across the knives in the chopper.

Caille Ticket Choppers

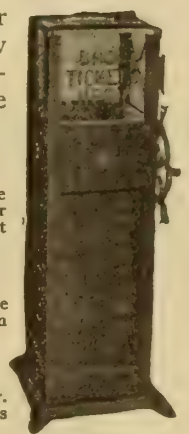
can be furnished for hand, foot or electric operation. They tear the tickets to shreds, making it absolutely impossible to use them again. Every chopper is fully guaranteed.

Our Lightning Change Maker

does the calculating and delivers the change direct to the customer. It shortens the time of transaction, prevents errors and disputes with customers. Easy to operate, fully guaranteed.

Send for Catalog Showing Complete Line

CAILLE BROS. CO., 1001 Amsterdam Ave., Detroit, Mich.



Caille Hand Operated Ticket Chopper. We build Electric Ticket Choppers also.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 310, 312.)

(*Mutual Releases continued from page* 346.)

MUSTANG.

Mar. 17—Quagmire (Three parts—Drama).
Mar. 24—The Ranger of Lonesome Gulch (Three Parts—Western—Drama).
Mar. 31—Snow Stuff (Three parts—Drama).
Apr. 7—Two Bits (Two parts—Drama).
Apr. 8—Under Azure Skies (Three parts—Western—Drama).

MUTUAL WEEKLY.

Mar. 16—Number 63 (Topical).
Mar. 23—Number 64 (Topical).
Mar. 30—Number 65 (Topical).
Apr. 5—Number 66 (Topical).

THANHOUSER.

Mar. 15—The Whispered Word (Two parts—Drama).
Mar. 22—The Fifth Ace (Two parts—Society—Drama).
Mar. 29—Fear (Three parts—Drama).
Apr. 4—Oh! Oh! Oh! Henery!!! (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Mar. 16—A Bird of Prey (Thanhouser—Five parts—Modern—Drama) (No. 81).
Mar. 18—Overalls (American—Five parts—Modern—Drama) (No. 82).
Mar. 20—My Partner (Gaumont—Five parts—Drama) (No. 83).
Mar. 23—The Bruiser (American—Five parts—Drama) (No. 84).
Mar. 25—The Hidden Law (Centaur—Five parts—Social—Drama) (No. 85).
Mar. 27—The Love Liar (Centaur—Five parts—Drama) (No. 86).
Mar. 30—Revelations (American—Five parts—Drama) (No. 87).
Apr. 1—The Net (Thanhouser—Five parts—Drama) (No. 88).
Apr. 3—Haunted Manor (Gaumont—Five parts—Drama—No. 89).
Apr. 8—The Traffic Cop (Thanhouser—Five parts—Drama—No. 90).

SIGNAL FILM CORPORATION.

Mar. 6—The Girl and the Game, No. 11, "The Salting of the Superstitious Mine" (Two parts—Drama).
Mar. 13—The Girl and the Game, No. 12, "Buried Alive" (Two parts—Dr.).
Mar. 20—The Girl and the Game, No. 13, "A Fight for a Fortune" (Two parts—Drama).
Mar. 27—The Girl and the Game, No. 14 (Two parts—Drama).

VOGUE.

Mar. 16—Bungling Bill's Peeping Ways (Comedy).
Mar. 19—Troubled Waters (Comedy).
Mar. 23—Search Me (Comedy).
Mar. 26—Devilish Business (Comedy).
Mar. 30—The Lion Hearted Chief (Comedy).
Apr. 2—On a Still Hunt (Comedy).
Apr. 4—Bungling Bill Detective (Comedy).
Apr. 9—Knocking Out Knockout Kelly (Com.).

Pathe Exchange, Inc.

BALBOA.

Mar. 11—The Red Circle, No. 13, "Branded As a Thief" (Two parts—Drama).
Mar. 18—The Red Circle No. 14 "Judgment Day" (Last No.) (Two parts—Dr.).

GOLD ROOSTER PLAYS.

Feb. 18—The Shrine of Happiness (Three parts—Drama).
Mar. 21—The Woman's Law (Five parts—Dr.).

PATHE.

Mar. 20—The Iron Claw (No. 4, "The Name and the Game"—Two parts—Dr.).
Mar. 25—How Flowers Breathe (Educational) (Colored).
—In the French Soudan (Picturesque Africa) (Scenic).
Mar. 27—The Iron Claw, No. 5, "The Intervention of Tito" (Two parts—Drama).
Apr. 1—Siberia, the Vast Unknown, No. 4 (Scenic).

PATHE NEWS.

Mar. 15—Number 22, 1916 (Topical).
Mar. 18—Number 23, 1916 (Topical).
Mar. 22—Number 24, 1916 (Topical).
Mar. 25—Number 25, 1916 (Topical).

PHOTOCOLOR.

Feb. 21—By the Zuyder Zee (Picturesque Holland) (Scenic).
Mar. 1—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar. 29—Lonesome Luke, Circus King (Com.).

STARLIGHT.

Feb. 21—Starved to Death In a Restaurant (Comedy).
Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BLUEBIRD PHOTOPLAYS.

Mar. 19—The Yaqui (Five parts—Drama).
Mar. 26—The Flirt (Five parts—Drama).
Apr. 3—Tangled Hearts (Five parts—Dr.).
Apr. 10—John Needham's Double (Five parts—Drama).

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 27—The Witch (Drama).
Mar. 6—The Marble Heart (Drama).
Mar. 13—Gold and the Woman (Drama).
Mar. 20—The Bondman (Drama).
Mar. 27—A Wife's Sacrifice (Drama).

IVAN FILM PRODUCTIONS, INC.

Feb.—A Fool's Paradise (Six parts—Drama).

METRO PICTURES CORPOI.ATION.

Mar. 13—Lovely Mary (Columbia—Five parts—Drama).
Mar. 20—The Wall Between (Quality—Five parts—Drama).
Mar. 27—Her Great Price (Rolfe—Five parts—Drama).
Apr. 3—The Kiss of Hate (Columbia—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Mar. 23—The Saleslady (Famous Players—Five parts—Drama).
Mar. 27—Audrey (Famous Players—Five parts—Drama).
Mar. 30—The Sowers (Lasky—Five parts—Drama).
Apr. 3—The Heart of Paula (Pallas—Five parts—Drama).
Apr. 6—The Race (Lasky—Five parts—Comedy—Drama).

PARAMOUNT-BRAY CARTOONS.

Mar. 23—Inbad, the Sailor, Gets Into Deep Water.
Mar. 30—Bobby Bumps Gets a Substitute (Comedy).
Apr. 6—The Police Dog Turns Nurse.
Apr. 13—The Stone Age Roost-Robber.

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Mar. 27—The Fire Fighting Forest Rangers in Arizona.
Apr. 3—Old and New Manila.
Apr. 10—Bilibid, the "Sing Sing" of the Philippines.
Apr. 17—The Pasig River (The Filipino Thames).

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

TRIANGLE FILM CORPORATION.

Releases for week Mar. 12:
The Flying Torpedo (Fine Arts—Five parts—Drama).
The Village Blacksmith (Keystone—Two parts—Comedy).
Bullets and Brown Eyes (Kay-Bee—Five parts—Drama).
The Village Vampire (Keystone—Two parts—Drama).
Releases for week of Mar. 19:
Martha's Vindication (Fine Arts—Five parts—Drama).
Gypsy Joe (Keystone—Two parts—Com.).
The Moral Fabric (Ince—Five parts—Dr.).

WORLD-EQUITABLE.

Mar. 27—The Hand of Peril (Paragon—Five parts—Drama).
Mar. 27—The Struggle (Equitable—Five parts—Drama).
Apr. 3—Velma (Shubert—Five parts—Dr.).
Apr. 3—Her God (Equitable—Five parts—Drama).
Apr. 10—The Feast of Life (Paragon—Five parts—Drama).
Apr. 10—The Chain Invisible (Equitable—Five parts—Drama).

V-L-S-E, INC.

Mar. 6—Mr. Jack Ducks the Alimony (Vitagraph—Comedy).
Mar. 6—The Hunted Woman (Vitagraph—Five parts—Drama).
Mar. 6—Unto Those Who Sin (Selig—Five parts—Drama).
Mar. 10—Hearst-Vitagraph News, No. 20 (Topical).
Mar. 13—Hearst-Vitagraph News No. 21 (Topical).
Mar. 13—The Hero of Submarine D-2 (Vitagraph—Five parts—Drama).
Mar. 13—Mr. Jack the Hash Magnate (Vitagraph—Comedy).
Mar. 17—Hearst-Vitagraph News No. 22 (Topical).
Mar. 20—The Havoc (Essanay—Five parts—Drama).
Mar. 20—Dollars and the Woman (Lubin—Six parts—Drama).
Mar. 20—Hearst-Vitagraph News No. 23 (Topical).
Mar. 20—The Ne'er-Do-Well (Selig—Ten parts—Drama).
Mar. 20—The Supreme Temptation (Vitagraph—Five parts—Drama).
Mar. 24—Hearst-Vitagraph News No. 24 (Topical).
Mar. 27—The Two Edged Sword (Vitagraph—Five parts—Drama).
Mar. 27—Mr. Jack Inspects Paris, No. 6 (Vitagraph—Comedy).
Mar. 27—Hearst-Vitagraph News, No. 25, 1916 (Topical).
Apr. 3—God's Country and the Woman (Vitagraph—Five parts—Drama).

GEORGE KLEINE.

Mar. 15—The Mishaps of Musty Suffer, "Hold Fast" (Comedy).
Mar. 22—The Mishaps of Musty Suffer, "Going Up" (Comedy).
Mar. 29—The Mishaps of Musty Suffer, "Look Out Below" (Comedy).
Apr. 5—The Mishaps of Musty Suffer "The Lightning Bell Hop" (Comedy).
Apr. 12—The Mishaps of Musty Suffer, "Bells and Belles" (Comedy).

Speer Copper Coated Negative Carbons

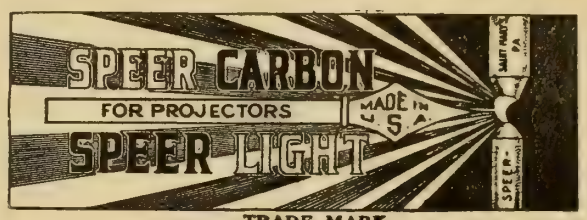
Are now ready for the more particular operators who know the value of a small diameter lower negative carbon for D. C. Our Engineers have made exhaustive tests and find that a ½" lower carbon (Speer Copper Coated) will carry more current without danger of penciling than the ordinary ⅝" lower carbon on D. C. and the light is great and no chance of losing the arc.

Ask About Speer Copper Coated Carbons

Net Cash Prices for Regular Speer Carbons

½ x 12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16 x 12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝ x 12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾ x 12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞ x 12, cored, pointed one end, $115.00 per M. (500 in a case)
1 x 12, cored, pointed one end, $150.00 per M. (500 in a case)

Sample Orders for 100 Carbons filled at 10% Advance on above Case Lot Prices



TRADE MARK

Speer Carbons are absolutely guaranteed to give satisfaction or money back

Speer Carbon Company Dept. "W"

(Makers of Carbons for Electrical purposes during the past 25 years)

St. Marys, Pa.

For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. Hallberg, 36 East 23rd St., New York, N. Y.
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kleine Optical Co., 166 N. State St., Chicago, Ill.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 310, 312.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Mar. 8—The Mystery of Orcival (Three parts—Drama).
Mar. 13—The Lady and the Mouse (Drama) (Biograph Reissue No. 41).
Mar. 14—A Grip of Gold (Two parts—Drama).
Mar. 15—The Rejuvenation of Aunt Mary (Three parts—Comedy-Drama).
Mar. 20—His Mother's Scarf (Biograph—Reissue No. 42—Drama).
Mar. 22—The Battle of Truth (Three parts—Drama).
Mar. 27—The Golden Supper (Drama) (Biograph—Reissue No. 43).
Mar. 28—Alias Jimmie Barton (Two parts—Drama).
Mar. 29—Madelaine Morel (Three parts—Dr.).
Apr. 3—Three Friends (Drama) (Biograph—Reissue No. 44).
Apr. 5—Paths that Crossed (Three parts—Dr.).
Apr. 10—The Tender-Hearted Boy (Drama) (Biograph—Reissue—No. 44).
Apr. 11—The Man Who Called After Dark (Two parts—Drama).
Apr. 12—The Stampede (Three parts—Drama).

ESSANAY.

Mar. 13—The Strange Case of Mary Page, No. 8, "The Perjurer" (Two parts—Drama).
Mar. 14—Joyce's Strategy (Two parts—Dr.).
Mar. 15—Vernon Howe Bailey's Sketch Book of Philadelphia (Cartoon).
A Scenic subject on the same reel.
Mar. 18—Unknown (Three parts—Drama).
Mar. 20—The Strange Case of Mary Page, No. 9 (Two parts—Drama).
Mar. 21—Separating from Sarah (Two parts—Drama).
Mar. 22—Canimated Nooz Pictorial, No. 7 (Cartoon).
—A scenic subject on the same reel.
Mar. 25—I Will Repay (Three parts—Dr.).
Mar. 27—The Strange Case of Mary Page, No. 10, "The Clew" (Two parts—Dr.).
Mar. 28—The Dixie Winner (Two parts—Dr.).
Mar. 29—Vernon Howe Bailey's Sketch Book of Paris (Cartoon)—Scenic of Western America on same reel.
Apr. 1—The Spider's Web (Three parts—Dr.).
Apr. 3—The Strange Case of Mary Page No. 11 (Two parts—Drama).
Apr. 4—Under Royal Patronage (Two parts—Drama) (Reissue).
Apr. 5—Canimated Nooz Pictorial No. 8 (Cartoon).
—A Scenic subject on the same reel.
Apr. 8—The Lightbearer (Three parts—Dr.).
Apr. 10—The Strange Case of Mary Page No. 12 (Two parts—Drama).
Apr. 11—Millstones (Two parts—Drama).
Apr. 12—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—A Scenic subject on the same reel.
Apr. 15—The Last Adventure (Three parts—Drama).

KALEM.

Mar. 15—The Eveless Eden Club (Comedy).
Mar. 17—A Flock of Skeletons (Comedy).
Mar. 18—The Girl who Dared (No. 71 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 21—For Sweet Charity (Comedy).
Mar. 22—At Bachelors' Roost (Comedy).
Mar. 24—When Things Go Wrong (Comedy).
Mar. 25—The Detective's Peril (No. 72 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 27—The Little Monte Carlo (No. 1 of the "Social Pirates"—Two parts—Dr.) (Special Release).
Mar. 28—Ham and the Hermit's Daughter (Comedy).
Mar. 29—The Trailing Tailor (Comedy).
Mar. 31—Almost a Heroine (Comedy).
Apr. 1—The Trapping of Peeler White (No. 73 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 8—The Corsican Sisters, No. 2 of "The Social Pirates" (Two parts—Dr.). (Special release.)
Apr. 4—From Altar to Halter (Comedy).
Apr. 5—Trapping the Bachelor (Comedy).
Apr. 7—The Fickle Fiddler's Finish (Com.).
Apr. 8—The Record Run (No. 74 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 10—The Parasite (No. 3 of "The Social Pirates"—Two parts—Drama).
Apr. 11—Millionaires by Mistake (Comedy).
Apr. 12—Fashion and Fury (Comedy).
Apr. 14—Romance and Riot (Comedy).
Apr. 15—The Race for a Siding (No. 75 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).
Mar. 6—Ophelia (Drama).
Mar. 6—A Change of Heart (Two parts—Dr.).
Mar. 9—Soldiers Sons (Three parts—Drama).
Mar. 11—Some Boxer (Comedy).
Mar. 13—The Butler (Comedy).
Mar. 16—The Gulf Between (Three parts—Dr.).
Mar. 18—Dare Devil Bill (Comedy).
Mar. 21—The New Janitor (Comedy).
Mar. 21—The Crash (Two parts—Drama).
Mar 23—A Sister to Cain (Three parts—Dr.).
Mar. 25—Love One Another (Comedy).
Mar. 27—Otto the Soldier (Comedy).
Mar. 30—The Voice in the Night (Three parts—Drama).
Apr. 1—Billie's Double (Comedy).
Apr. 3—The Fatal Bean (Comedy).
Apr. 4—The Return of James Jerome (Two parts—Drama).
Apr. 6—The Scarlet Chastity (Three parts—Drama).
Apr. 8—A Wise Waiter (Comedy).
Apr. 10—Otto the Bell Boy (Comedy).
Apr. 13—The Greater Wrong (Three parts—Drama).
Apr. 15—Mr. Housekeeper (Comedy).

SELIG.

Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).
Feb. 28—Selig-Tribune No. 17, 1916 (Topical).
Feb. 28—The Grinning Skull (Three parts—Drama).
Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).
Mar. 13—The Regeneration of Jim Halsey (Three parts—Drama).
Mar. 13—Selig-Tribune No. 21, 1916 (Topical).
Mar. 16—Selig-Tribune No. 22, 1916 (Topical).
Mar. 18—Toll of the Jungle (Wild-Animal—Drama).
Mar. 20—Number 13 Westbound (Three parts—Drama).
Mar. 20—Selig-Tribune No. 23, 1916 (Topical).
Mar. 23—Selig Tribune No. 24, 1916 (Topical).
Mar. 25—Trilby's Love Disaster (Western—Comedy).
Apr. 3—The Devil, the Servant and the Man (Three parts—Drama).
Apr. 3—Selig-Tribune No. 27, 1916 (Topical).
Apr. 6—Selig-Tribune No. 28, 1916 (Topical).
Apr. 8—Along the Border (Western—Dr.).
Apr. 10—Wives of the Rich (Three parts—Society—Drama).
Apr. 10—Selig-Tribune No. 29, 1916 (Topical).
Apr. 13—Selig-Tribune No. 30, 1916 (Topical).
Apr. 17—The Beauty Hunters (Comedy).

VIM.

Mar. 10—Their Wedding Day (Comedy).
Mar. 16—Nerve and Gasoline (Comedy).
Mar. 17—A Pair of Skins (Comedy).
Mar. 23—Bungles Lands a Job (Comedy).
Mar. 24—Behind the Footlights (Comedy).
Mar. 30—Their Vacation (Comedy).
Mar. 31—Anvils and Actors (Comedy).
Apr. 6—Mamma's Boys (Comedy).
Apr. 7—In the Ring (Comedy).
Apr. 13—The Battle Royal (Comedy).
Apr. 14—The Sleuths (Comedy).

VITAGRAPH.

Mar. 6—Mrs. Dane's Danger (Unit Program—Four parts—Drama).
Mar. 6—Bittersweet (Unit Program—Comedy).
Mar. 10—Beaned by a Beanshooter (Comedy).
Mar. 11—The Human Cauldron (Broadway Star Feature—Three parts—Drama).
Mar. 13—Putting Pep in Slowtown (Comedy).
Mar. 17—Freddy Aids Matrimony (Comedy).
Mar. 18—Miss Warren's Brother (Broadway Star Feature—Three parts—Dr.).
Mar. 20—A Squared Account (Comedy).
Mar. 24—Freddy Versus Hamlet (Comedy).
Mar. 25—Husks (Three parts—Drama—Broadway Star Feature).
Mar. 27—Three Johns (Comedy).
Mar. 31—Freddy Foils Floaters (Comedy).
Apr. 3—Her Partner (Drama).
Apr. 7—Friday, the Lonely (Comedy-Drama).
Apr. 8—Myrtle, the Manicurist (Broadway Star Feature—Three parts—Com.).
Apr. 10—The Hoydes (Drama).
Apr. 14—Susie, the Sleuth (Comedy).
Apr. 15—The Other Way (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES

Feb. 26—The Road of Many Turnings (Two parts—Drama).
Mar. 4—La Paloma (Three parts—Drama).
Mar. 11—The Human Cauldron (Three parts—Drama).
Mar. 18—Miss Warren's Brother (Drama).
Mar. 25—Husks (Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—The Other Way (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

Mar. 10—The Slave of Corruption (Three parts—Drama).
Mar. 17—Mismates (Three parts—Drama).
Mar. 24—The Witch of the Mountains (Three parts—Drama).
Mar. 31—The Home-Breakers (Three parts—Drama).
Apr. 7—The Millionaire's Son (Three parts—Drama).
Apr. 14—Haunted and Hounded (Three parts—Drama).

UNIT PROGRAM RELEASES.

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

BEAUTIFY YOUR THEATRE WITH FLORAL DECORATIONS

It gives artistic *Atmosphere.* It produces *Charm.* It gives an appearance of *Culture* — enhances *Beauty*—delights your *Patrons*—produces *Tone* and *Class.* It is a *profitable-patronage building Investment. We have every imaginabe floral effect and botanical production of America and Europe.*

Beautiful Colored Catalogue Mailed Free to You

We Specialize on Floral Parades and Summer Specialties

BOTANICAL DECORATING CO.
Mfrs. of Artificial Flowers and Plants
208 W. Adams St. Chicago, Ills.

READ THIS: We quote absolutely the lowest prices ever offered on reliable goods.

For the fullest and latest news of the moving picture industry in Great Britain and Europe.

For authoritative articles by leading British technical men.

For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

American Correspondence by W. Stephen Bush of "Moving Picture World"

85 Shaftesbury Avenue, London, W.

Specimen on Application

PRICE LIST OF MUSIC

suggested in the cue sheet for the Metro release.

"HER GREAT PRICE"

Herbert—Debutante Waltzes	$0.75	Edwards—Here's to You, my Sparkling Wine	$0.60
Romberg—The Rag-time Pipe of Pan	.60	Friml—I Want to Marry a Male Quartet	.60
Friml—Mignonette / Chopin—Preludes Op. 28, Nos. 6 and 7	1.50	Onivas—La Coquette	.75
Vieuxtemps—Reverie	1.45	Popy—Valse Poudree	.95
Allier—Idols of the Heart Valse	.75	Friml—Your Photo	.60
d'Ambrosio—Canzonetta	1.00	Bohm—Cavatina	1.50
Adam—The Bim-Bims	.80	Arensky—Intermezzo	1.00
Herbert—Air de Ballet	1.00	Bizet—Le Retour	1.00
Eysler—Waltz of the Season	.60	Ern—Serenade	1.00
Bartlett—A Love Song	1.00	Burgmein—Carnaval Venetien Suite	2.00

The numbers in the cue sheet preceded by an asterisk (*) refer to the

Schirmer Photoplay Series a loose leaf collection of dramatic numbers specially written for motion picture use. Two volumes now ready.

Price per volume (containing 10 numbers): Small Orchestra, $3.20; full orchestra, $4.40. Each number separately, 60c., small; 80c. full.

These prices are subject to a professional discount of 25% to patrons of the Moving Picture World, transportation costs to be added to net amount. Quotations given are for small orchestra; editions for piano solo, full orchestra or extra parts are in proportion.

To insure prompt service and favorable discounts, a cash balance may be maintained, against which purchases may be charged; or a regular monthly charge account will be opened with responsible theatre managers or orchestra leaders on receipt of the customary business references. **G. SCHIRMER (INC.)** 3 East 43rd Street New York City

FOR SALE

MOVING PICTURE MAILING LISTS

Only complete one to be had, numbering 24,050; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

1173 Film Exchanges	$4.00
205 Manufacturers and Studios	1.50
235 Moving Picture Machine and Supply Dealers.	1.50

Write for particulars

Trade Circular Addressing Co.
168 West Adams Street, Chicago
Franklin 1183 Estab. 1880

Extra NET Profits For Your Theatre $600 to $3000 Yearly

My Bank Book Says—

Holcomb & Hoke Mfg. Co., Indianapolis, Ind.

Gentlemen:—The Butter-Kist Pop Corn Machine is doing fine. I would not be without one. It is clearing on an average of $3 (net) per day. Sold $11 Saturday.

The Columbia Theatre, M. O. Moulden, Prop. Coffeyville, Kan.

You are actually losing $2 to $10 cold cash profit every day you open your theatre without this celebrated Butter-Kist Pop Corn Machine that runs itself and requires no extra help. Make **two** profits from hundreds of people who pass or enter your theatre or stand outside waiting to get in.

This machine has a capacity of 80c. to $4.50 per hour and every bag sold brings you 3½c. clear profit. Makes the only popcorn with the advertised **toasty flavor.**

Butter-Kist Pop Corn Machine

Stands anywhere. Occupies only 26 by 32 inches—move a chair and you have room. Superbly built with gleaming plate glass sides, oak, mahogany or white enameled cabinet.

Pay From Your Profits

like scores of theatre managers and owners are **doing even in the smallest towns!** A small amount down brings this sensational money-maker. Balance soon paid from its earnings.

"Little Gold Mine" FREE!

Send today for this inspiring photo-book—"The Little Gold Mine"—that gives full details, proofs of profits, **documentary evidence** from theatre owners who are making riches from this machine.

This book is worth a small fortune to any good live man. **Sent FREE.** Mail the coupon today **without fail.**

Holcomb & Hoke Mfg. Co.
519 Van Buren St., Indianapolis, Ind.
Largest Makers of Pop Corn Machines in the World

1

Human-like motion of machine makes people stop and look. Coaxing fragrance of Butter-Kist teases the money from their pockets.

2

Our national advertising brings people to your theatre for Butter-Kist. Means larger paid attendance.

3

Butter-Kist — untouched by hands — attracts better class who want Pop Corn but won't buy it from peddlers or street wagons.

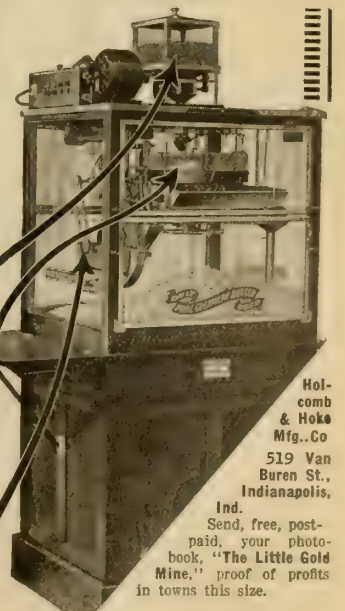
4

You get $5 for every 100 bags of Butter-Kist Pop Corn, of which your net profit is $3.50.

Every time you pop the raw corn in this glass hopper you make a **net** profit of... **$2.80**

Every time this hot plate revolves it pops four 5-cent bags of Butter-Kist, making you a **net** profit of 14c. in 3 minutes.

This automatically butters each kernel. Every time it uses a pound you make a **net** profit of **$1.40**



Holcomb & Hoke Mfg. Co 519 Van Buren St., Indianapolis, Ind.

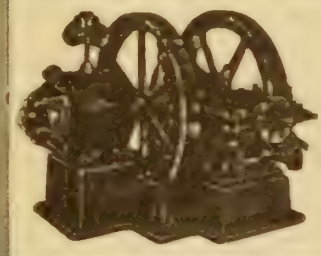
Send, free, postpaid, your photo-book, "The Little Gold Mine," proof of profits in towns this size.

Name .....

Address .....

THE FOOS

ELECTRIC LIGHT PLANTS



3 to 400 H.P.

Make current for 2 cents per K.W.

Special Electric Engines 3 to 75 H. P., make current as cheap as a 5000 H.P. steam plant. Your central station bills will pay for an outfit in your theatre in 3 or 4 years.

Send for Catalog 98

FEATURE FILM BARGAINS

An American Gentleman—5 reels—20-1, 20-3, 20-6—Photos film new	$250
Hearts United—4 reels—Indian—20-1, 20-3, 18-6—Photos film new	190
Pierre of the Plains—5 reels—Western—20-1, 20-3, 20-6—Good condition	100
Her Life for Liberty—4 reels—War—15-1, 15-3, 10-6—Good condition	60
The Movie Queen (Asta Nielsen)—5 reels—Drama—15-1, 12-3, 10-6—Good condition	100
Battle of Gettysburg—5 reels—War—15-1, 15-3, 10-6—Good condition	150
Heart of Midlothian—5 reels—Drama—20-1, 20-3, 20-6—Good condition	100
The Dream Woman—4 reels—Drama—15-1, 15-3, 15-6—Good condition	75
The Serpent—3 reels—Drama—15-1-, 15-3, 15-6—Good condition	75
Possessed of a Demon—5 reels—Drama—20-1, 20-3, 20-6—Good condition	75
Treasure of Louzats—4 reels—Drama—20-1, 20-3, 20-6—Good condition	75

All films sent C. O. D. privilege of examination. Heralds and additional posters at cost. Over five thousand reels of one, two and three-reel subjects, with posters, at $5.00 per reel up. Send for Special Spring Lists.

G. W. BRADENBURGH

802 Vine Street Philadelphia, Pa.

A Dependable Mailing List Service

Saves you from 30 to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features, Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W52

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone 3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

HANDY EQUIPMENT

Make'em Yourself Slides

These slides are written with pen and ink or on the typewriter, and they are neat and look well. Used for advertising slides, to announce future and feature programs, vaudeville and musical acts, etc. In fact, they may be used for anything you wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips of gelatin of four different colors—enough for from 300 to 400 slides. Address all orders and remittances

UTILITY TRANSPARENCY CO.

1733 West 9th Street, Brooklyn, N. Y.

GRINDEN

PERFECT PORTABLE SHEET STEEL PROJECTOR BOOTHS

Warranted Fire Proof

Developed from suggestions made by an expert operator and perfected through the introduction of a number of novel mechanical devices. Can be assembled in half an hour by one man.

Projection openings so arranged that by raising or lowering the shutter any pitch of the projection machine can be obtained and at the same time conform to the ruling of the authorities as to its size. Every opening may be tightly closed and automatically locked.

Can be packed in a crate 30 inches wide by 24 inches high by 6 feet 6 inches long, crate weighing approximately 100 pounds. Net weight of booth complete is 490 pounds.

For Prices and Complete Descriptive Circular Address

GRINDEN ART METAL CO.

419-427 Marcy Avenue Brooklyn, N. Y.

EVERYTHING YOU OUGHT TO KNOW

to Get Best Results in the Conduct of Your MOTION PICTURE BUSINESS Where Electricity Is Concerned

Whether You Are OPERATOR MANAGER OR MANUFACTURER

IS AT YOUR EASY COMMAND IN

Motion Picture Electricity

By J. H. HALLBERG

Electrical Expert with an International Reputation

This Splendid Work Will Pay for Itself the First Day You Have It in Your Possession

Sent to Any Address, Charges Prepaid, on Receipt of TWO DOLLARS AND FIFTY CENTS

Chalmers Publishing Co.

17 Madison Avenue, New York City

Marlux

The new Marvel Lens

Fix the name in mind. It marks the lens standard equipment for the projector that won Grand Prize at the Panama-Pacific.

Clearness, sharpness of definition, brilliance—these are the qualities that put more money in your till—if you get them, or take money from your till if you lack them.

The Marlux Lens gives the highest degree of clearness, definition and brilliance, with an unrivalled steadiness due to the perfection of its mounting and of its focussing mechanism.

Made only by the

Crown Optical Company
Rochester, N. Y.

Ornamental Theatres

Plaster Relief Decorations
Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
Archer Avenue and Leo Street
CHICAGO, ILL.

DEVELOPING AND PRINTING

American Film Laboratories, Inc.

"The Tiffany of the Film Trade"

THE FINEST FILM LABORATORIES AND STUDIO IN THE WORLD

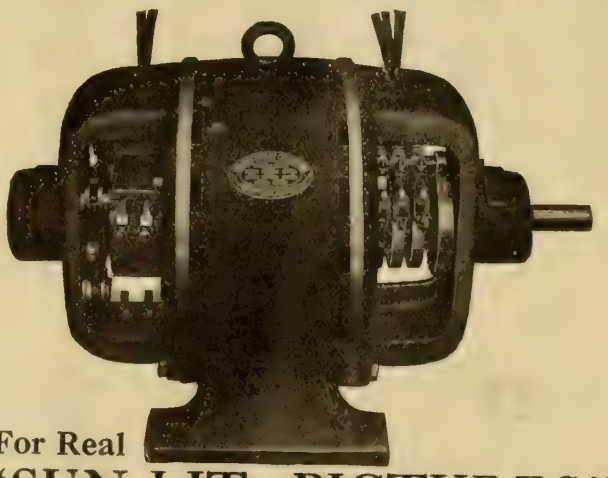
America First
American Film Laboratories Second

LOUIS B. JENNINGS
Pres. and Gen. Mgr.

EDWIN S. PORTER
Vice-President

69-71 West 90th Street
New York City
Telephone Riverside 1410

"MARTIN"
ROTARY CONVERTER



For Real
"SUN-LIT PICTURES"

PERFECT REEL DISSOLVING

The voltage of the "MARTIN" poly-phase converter is maintained constant, so that the starting of the second arc does not disturb the light given by the first, making the dissolving of the reels as simple as if the arcs were operated in a Direct Current district.

Our emergency panel does away with expensive compens-arcs and cuts the wiring and installation cost in half.

Write for further information.

NORTHWESTERN ELECTRIC CO.
609 W. Adams St., Chicago
1010 Brokaw Bldg., New York

WE ARE ACTIVE

in every branch of the film business, Animated Cartoons, Trade Marks and Developing, Printing and Stock Titles. Write us today.

ACTIVE MOTION PICTURE CO.

1101 W. Randolph Street CHICAGO

PORTABLE MOTION PICTURE PROJECTORS

Are You Working at a Disadvantage

Do you realize how many people go away from your theatre dissatisfied with your projection. A satisfied patron is the best advertisement you can have.

Let us show you how we can help you satisfy your patrons by installing new equipment and letting it pay for itself by increased business.

Write today for our plan.

Amusement Supply Company

NOTE CHANGE IN ADDRESS

Third Floor, Mallers Building

S. E. Corner Wabash Ave. and Madison St., Chicago, Ill.

Dealers in Motographs, Powers, Simplex, Standard and Edison Machines, Genuine Repair Parts and all goods pertaining to the Motion Picture Theatre.

BOUND VOLUMES

of THE MOVING PICTURE WORLD

are the

Accepted Reference Books

of the Moving Picture Trade

Your Office Equipment Is Not Complete Without Them

ADDRESS CHALMERS PUBLISHING CO.

17 Madison Ave., New York City

Full Houses Follow Good Pictures

To maintain the high standard which brings results you need the clear, brilliant pictures projected by the

Bausch and Lomb Projection Lenses

They mean the best effect for every film you run.

They mean that the excellence of your pictures will bring patrons back again and again—and that a most valuable reputation will attach to your house.

Bausch & Lomb objectives and condensers are the standard among experienced operators—and for very good reasons.

Any film exchange can supply you with Bausch & Lomb lenses, which are the regular equipment for Edison and Nicholas Power Machines.

Bausch & Lomb Optical Co.

566 ST. PAUL ST., ROCHESTER, N.Y.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO

Leading American makers of Photographic Lenses, Projection Lanterns (Balopticons), Microscopes, Stereo Prism Binoculars, Ophthalmic Lenses and other high grade optical products.

WHY NOT LET THE EXPERT DESIGN IT?

TWO TYPES OF MODEL DAYLIGHT STUDIOS with PORTABLE OVERHEAD ARTIFICIAL LIGHTING

World Film Corp.'s Peerless Studio, Fort Lee, N. J.

New Gaumont Studio, Flushing, N. Y.

EDWARD BARNARD KINSILA, ARCHITECT AND SPECIALIST 228 West 42nd Street, New York

THE CREATOR AND DESIGNER OF THE MODERN TYPE OF GLASS STUDIO NOW BUILT IN THE EAST

Now Building: Ideal Laboratory and Studios on brink of Palisades, N. J., Prudential Studio, Worcester, Mass., New Gaumont Studio, Flushing, N. Y.

Also designing the Famous Two Million Dollar Film City, College Point, Long Island

Complete Plans and Specifications for any size Structure. 3% on cost. Personal Supervision 1% Extra. Information and Estimates Free.

"PERFECTION IN PROJECTION"

GOLD KING SCREEN

GOLD KING SCREENS ARE BEST

TEN DAYS FREE TRIAL

GOLD KING SCREEN CO., ALTUS, OKLA.

"EASTMAN"

in the film margin answers the question,

"How clear should a motion picture be?"

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

For Artistic Lobby Display

AND STAGE DECORATIONS

Install our Line of Artificial

FLOWERS, TREES, VINES, LEAVES, GARLANDS, WREATHS, PALMS

Estimates made and theatres decorated under contract by our expert.

Our Thirty-two Page Catalogue No. 10, illustrating in colors the latest Artificial Flowers for Theatre Decoration, FREE.

FRANK NETSCHERT CO., Inc.
61 Barclay Street New York City

In the Close Quarters of the Projection Booth

A film fire in the projection booth is a menace dreaded by every motion picture theater owner. The

J-M FIRE EXTINGUISHER

meets the emergency. It can be quickly brought into action by opening the nozzle and pumping, and it can also be made to discharge automatically. Ten seconds' easy pumping before opening discharge valve will compress sufficient air to exhaust the entire contents.

For the assured safety of your public, your employees and your property, you need J-M Extinguishers not only in your booth but at various points about your theater. Write nearest branch today.

Approved by the National Board of Fire Underwriters.

Read this distinctive feature list:

1. It may be operated by compressed air or used as a pump during operation.
2. An average steady stream of 30 ft.
3. A dielectric liquid that will extinguish all incipient fires, electrical, gasoline, oil and others. Harmless to skin or fabric.
4. Sealing device discourages tampering. At sight you can tell if extinguisher is always ready to use.

$8 Nickel or Brass Finish
Bracket Included

H. W. Johns-Manville Co.

Boston Chicago Cleveland Detroit Milwaukee
New York Philadelphia Pittsburgh St. Louis
San Francisco

H. W. JOHNS-MANVILLE SERVICE COVERS THE CONTINENT

THE CANADIAN H. W. JOHNS-MANVILLE CO., LIMITED
Toronto Montreal Winnipeg Vancouver

AT LAST! AT LAST! AT LAST!

Seamless Mirroroid, 36 1-9 Cents a Square Foot

After years of work and study, and expenditures amounting to thousands of dollars, we are pleased to announce the birth of the seamless Mirroroid screen.

We could not improve the surface, but by succeeding in making Mirroroid seamless up to a width of 12 feet, we have further clinched Mirroroid's claim as the finest and greatest projection screen known.

GET BUSY! WRITE OR WIRE FOR SAMPLES

Test, compare with any screen. Use your common sense and intelligence in proving that **Mirroroid is the greatest result-getter known.**

THINK OF IT! 36⅛c A Square Foot

9500 SATISFIED MIRROROID USERS!
ALL SHIPMENTS MADE ONE HOUR AFTER ORDER IS RECEIVED
5 YEAR GUARANTEE
2 TINTS: SILVER WHITE, SILVER FLESH, PALE GOLD
2 FINISHES: ROUGH MATTE (SEAMED), SMOOTH (SEAMLESS)
PROTECTED BY PATENTS THAT PROTECT YOU

YOURS FOR PROJECTION CONTENTMENT

J. H. GENTER CO., Inc., Newburgh, N. Y.

MUSIC SALE

I have a limited number of copies of music, written for about 20 productions. Each copy is from 12 to 28 pages in length. Original price 25 to 50 cents. I will close out entire lot FOR 10 CENTS per copy. Each one is different. Music is composed of old songs, original "Hurrys," Marches, Waltzes and Pathos. Two of the pictures are arranged for 4-piece orchestra. 5 cents additional required for these two for mailing. An assortment of copy of each one sent on request. Here's your chance for Original Music CHEAP.

W. C. SIMON, 761 E. 163rd St, New York City

IL TIRSO AL CINEMATOGRAFO

The most important Film Journal in Italy.

Published every Monday at Rome. Excellent staff, special bureau of information. Correspondents in all parts of the world. Yearly subscription for foreign countries: $3.00.

Business Office: Via del Tritone 183, Rome, Italy.

***A Genuine* PIPE ORGAN**

can be operated from the simple keyboard of the piano. ORGAN ALONE — PIANO ALONE — OR BOTH TOGETHER. Write for particulars

HARMO PIPE ORGAN COMPANY

128 West 46th Street, NEW YORK — 1423 McCormick Bldg., CHICAGO

SCENIC and EDUCATIONAL FILMS

Write for descriptive catalogue containing subjects from all parts of the world.

NO RENTALS

GREAT NORTHERN FILM CO. 110 W. 40th St. New York, N. Y.

"Follow the Bargains"

Get Erker's New Theatre Supply Catalogue and Supplement "S." It is just bristling with bargains for theatre owners.

Write Dept. "P" for prices on Developing and Printing of Motion Picture Films.

608 OLIVE ERKER'S ST. LOUIS

Estd. 1879

CALEHUFF SUPPLY CO. Inc.

1301 Race Street, Philadelphia

JOBBERS OF POWER'S, SIMPLEX, MOTIOGRAPH, STANDARD AND THE NEW EDISON DREADNAUGHT MACHINES AND GENUINE PARTS

No difference what screen you are using, we will improve your picture seventy-five per cent. Better light, greater depth of Focus with Rembusch Famous Crystal Fibre Screen. Seeing is believing. Let us prove to you by demonstrating. Special Eastern Agents.

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD

THE MASTER MODEL MOTION PICTURE MACHINE

The only projector to buy for durability, least cost of operation, splendid service—the American Standard Motion Picture Machine, the MASTER MODEL.

Built of comparatively fewer, but bigger and better parts. This insures you against breakdowns, and big repair bills, and is a warranty against short life. Many American Standards have been and still are running that were installed six to eight years ago. They give good service, too.

The many practical features which are exclusively found on the MASTER MODEL make for greatest ease in operation. When your operator can completely control the machine without having to fuss about with a dozen annoying details, he can devote more of his time to the artistic projection of the film on the screen. This is a point your patrons will appreciate; and they will show their appreciation by becoming regular visitors.

Write for complete particulars about the MASTER MODEL.

AMERICAN STANDARD MOTION PICTURE MACHINE CO. 110 WEST 40TH STREET, NEW YORK

Non-Breakable and Sanitary STEEL and CAST IRON

HIGH Quality

LOW Price

Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

The First Moving Picture Journal in Europe

The Kinematograph Weekly

The reliable Trade organ of Gt. Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—

The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W. Eng.

When you want Opera Chairs remember we have

50,000 CHAIRS ALWAYS IN STOCK

in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and

IMMEDIATE SERVICE

Other designs of unupholstered and Upholstered Chairs in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Veneer (plain) Chairs, or Upholstered; kindly state in which you are interested.

Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

AMERICAN SEATING COMPANY
General Offices: 1010 Lytton Bldg., Chicago
Sales offices in all principal cities

Trade of the United States with South America

Compiled by the National City Bank

	Imports into United States from			Exports from United States to		
	1915	1914	1913	1915	1914	1913.
Argentina	$94,677,644	$56,274 246	$25 675 667	$52 883.035	$27,127,958	$54 980 415
Bolivia*	35.000	172	398	980,000	805,876	962,459
Brazil	120,099,305	95 000,622	100 947,735	84,883,540	23,275,894	89,901,203
Chili	37,284,043	24,238,713	29,553,823	17,800,611	13,627 618	16,616,912
Colombia*	19,615,000	17,547,987	15,714,447	17,213,000	5,784,275	7,647,165
Ecuador*	5,290,000	3,355,916	3,462,567	3 277,000	2,504,014	2,821,646
Guiana, British*	260,000	222,969	98 045	1,971,000	1,812,684	1,630,244
Guiana, Dutch*	620,000	1,034,508	813,325	594,000	655,244	731,806
Guiana, French*	49,000	.....	31 821	553,000	282,430	318,793
Paraguay*	63,000	61,198	67,220	61,000	83,595	215,058
Peru*	15,455,000	11 269,941	10,824,587	7,520,000	5,876,487	7,608,916
Uruguay*	13,644,000	9,597,168	1,860,609	8,099,000	4,153,438	7,617,110
Venezuela*	14,475,000	10 916,934	9,308,761	7,398,000	5,023,532	5,462,441
Total	$322,282,189	$229,520,375	$198,259,005	$145,338,862	$91,013 339	$146,514 633

*December, 1915, estimated.

TO SECURE YOUR SHARE OF EXPORT BUSINESS
to these various countries, advertise in OUR SPANISH MONTHLY

CINE MUNDIAL
RATES ON APPLICATION
CHALMERS PUBLISHING COMPANY, 17 Madison Ave., New York City

Anti-Censorship Slides

Four Slides..... 50c.
Six Slides..... 75c.
Twelve Slides (All Different) $1.50

Address
MOVING PICTURE WORLD
17 Madison Avenue, N. Y. City

Moving Picture Exhibitors and Theatre Managers. The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

"Keeping Everlastingly at it Brings Success"

Send your slide orders and remittance at once to

Moving Picture World, 17 Madison Ave., N. Y.

Motion Pictures Projected Without Your Machines

This may seem strange to you, but it is an indisputable fact. Every Exhibitor who booked THE BIRTH OF A NATION will tell you that this remarkable photo-play was not projected on his machines. It was projected by UP TO THE MINUTE MACHINES specified by B. F. PORTER. They always insure themselves against poor projection. Why not take a Tip and consult

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK
THE ONLY SUPREME QUALITY SUPPLY HOUSE IN AMERICA

AT LAST!

Editor, Engraver, Compositor, Proof Reader, Pressman and Binder have completed their tasks and the new

THIRD EDITION
--- OF ---

Richardson's

Motion Picture Handbook for Managers and Operators

IS READY!

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances, MOVING PICTURE WORLD, 17 Madison Avenue, New York.

Projection

is better when you use

The Wagner WHITE LIGHT Converter

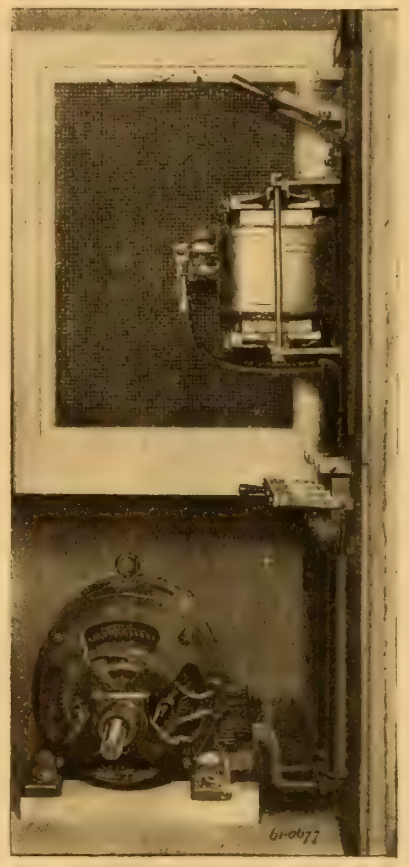
It produces a WHITE LIGHT of intense brilliancy, which will bring out all the details of your films. The light is steady and does not tire the eyes of your patrons. These are the important elements of good projection.

The White Light Converter combines the alternating current motor and the direct current generator in a single machine. It is, therefore, compact and comparatively light in weight. It may be installed in most projection booths. The cost of maintenance is lower than other devices for similar service.

Wagner Quality

The Wagner converter is quickly and easily installed, and is simple to operate. It requires very little attention. Reliability is an important characteristic of this device.

The name Wagnes on electrical apparatus is the "Sterling" mark in the world of electricity. It is our guarantee of a thoroughly satisfactory converting device. Literature on request. Bulletin 10923.



Wagner Converter in a Philadelphia Theatre

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

"SIXTEEN YEARS OF KNOWING HOW"

RECOGNIZED AS THE BEST EVERYWHERE

WESTERN UNION 2232

Form 2875

ANGLO-AMERICAN DIRECT UNITED STATES

CABLEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

40

Received at 16 BROAD STREET, NEW YORK 1916 MAR 24 AM

DFD CO 702/23 LONDON 13

CLT NICPOWER NYK •

WHEN CAN WE EXPECT SHIPMENT OF ONE HUNDRED

MACHINES ORDERED : WALTERDAW •

65 Gold Street Telephone Beekman 1

NICHOLAS POWER CO

MAR 24 1916 9 23 AM

OFFICE OF ASST. GENERAL MANAGER

RECEIVED

AWARDS

PANAMA-PACIFIC INTERNATIONAL EXPOSITION
Grand Prize, 1915

AMERICAN MUSEUM OF SAFETY, Grand Prize, 1914

AMERICAN MUSEUM OF SAFETY, Grand Prize, 1913

HELD BY

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK CITY

Vol. 28, No. 3 April 15, 1916 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Ne'er-Do-Well" (Selig).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MUTUAL PICTURES

EDWIN THANHOUSER Presents

KATHRYN ADAMS and WAYNE AREY

in

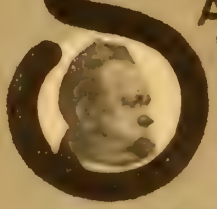
THE ROMANCE OF THE HOLLOW TREE

A 2-REEL THANHOUSER PRODUCTION OF DISTINCTIVE MERIT.

RELEASED APRIL 11TH

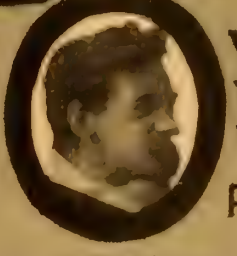
FALSTAFF COMEDY

SINGLE REELS



SAPVILLE'S STALWART SON

Released April 10



OVERWORKED VERSEA VERSEER

Released April 15

CLAUDE COOPER AND FRANK E. McNISH—SUPERFUNNY!

THANHOUSER FILM CORP. NEW ROCHELLE, N.Y.

SALLIE FISHER

famous Dillingham Star

RICHARD C. TRAVERS
and JOHN JUNIOR

are presented in

THE LITTLE SHEPHERD OF BARGAIN ROW

in 5 acts

By Howard McKent Barnes

Directed By Fred E. Wright

GREAT ESSANAY FEATURES

The Havoc
The Discard
Vultures of Society
The Misleading Lady
Captain Jinks of the Horse Marines
A Daughter of the City
The Alster Case
The Raven
The Crimson Wing
The Man Trail
A Bunch of Keys
The Blindness of Virtue
In the Palace of the King
The White Sister
The Slim Princess
Graustark

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY

OVER

$720,0

Was paid in Cash admissi

PAVL

JUST stop a moment and try to grasp, if you can, the magnitude of those figures. $720,000.00—nearly three-quarters of a million dollars in **cash paid admissions,** in eleven weeks' time to see PAVLOWA the Incomparable. The World's records smashed into smithereens—former facts and figures completely shattered as regards the colossal amount of money paid to see PAVLOWA. And mind you, this stupendous sum was taken in in **two cities** in the almost unbelievable short space of 11 weeks. In still another city in **four** performances **over $25,000 in cash** was taken in. In another city over **$11,000** was taken in, in **ONE SINGLE PERFORMANCE.** And remember also that PAVLOWA had none of the countless wonders, none of the lavish splendor, to back her up as presented in that magnificent

00 00

ons in 11 Weeks in 2 Cities to see

OWA

spectacle that defies all description—"The Dumb Girl Of Portici" — Produced by Lois Weber and Phillips Smalley, by arrangement with Max Rabinoff.

Imagine if you can—conceive if you have a brilliant imagination what PAVLOWA'S extraordinary drawing power must be—what immense personal magnetism and personal popularity she **must** possess to draw any such almost unbelievable **CASH** returns. The Press and Public of Chicago pronounced PAVLOWA in "The Dumb Girl of Portici" the superimposing achievement and unquestionably greatest accomplishment of the silent drama. To State Rights Buyers, the one extraordinary opportunity of a lifetime is now offered for—

State Rights Now Selling On The Stupendous Pavlowa "Dumb Girl Of Portici" Production

Immediate communication advised. Direct all letters and telegrams direct to the **UNIVERSAL FILM MANUFACTURING COMPANY, 1600 Broadway, New York City.**

RED FEATHER PHOTOPLAYS
PRESENT
HOBART BOSWORTH
SUPPORTED BY DOROTHY DAVENPORT
AND A BRILLIANT CAST IN AN
INTENSELY DRAMATIC OFFERING
"DR. NEIGHBOR"

RED FEATHER PHOTOPLAYS

Based upon the much discussed question of the right of a physician mercifully to end the life of a hopelessly incurable patient this big picture abounds in tense and thrilling situations. The allegorical prologue—a picturization of the scriptural story of the Good Samaritan—is a masterly presentation. This feature will appeal to any audience and add to the reputation of your theatre.

Book through any UNIVERSAL Exchange

UNIVERSAL

Mightiest Program on Earth

TO build your business on a rock you must be assured of such regular weekly service as the Universal Program alone can give. Producers come and go; producers spend millions of "stage money" in producing the "one, two and three reelers that will revolutionize the industry"; producers go up like a rocket and come down like a stick; producers holler their heads off about their wonderful stars—people who cannot measure up to 500 capable actors and actresses in Universal studios who never see their names in print—When you book from such producers you are on the road to ruin. Protect yourself, your good name and your fortune by playing the one safe program—the MIGHTY UNIVERSAL—which week after week releases more great plays, more novelties, more genuine stars, more capable actors and actresses, under the finest directors, more crowd-getting, money-making, punch photo plays than all other programs combined. If it isn't too late tie up to the Universal Program NOW—if you can't get it NOW—watch your chance and get in on it at the first opportunity. Write your nearest Universal Exchange or the Home Office at the address below.

Mary Fuller in "Thrown to the Lions." Cabaret life drama from the story by Wallace Irwin. Thirteenth Red Feather Production. Directed by Lucius Henderson. Released April 24. Granting that people don't like to be "preached at," it must be admitted that they do like "to be shown." This big and thrilling emotional drama shows the cabaret life along the "Gay White Way" and the dangers that confront an ambitious girl in a great city. Metropolitan characters abound and the scenes—the cabaret—the stage—behind the scenes—are not only the essence of realism, but as such they will prove a revelation to those unfamiliar with the most famous street in the world. This picture is truly tremendous. Its prologue alone will make it famous. Scenes in ancient Rome with Christian maidens literally thrown to the lions to make sport for the degenerate emperor Nero are depicted with a fidelity that will bring gasps of admiration and thrills of suspense from your patrons. This typifies the young girls who are thrown to the modern lions of lust. Produced by any other concern, this would be considered big enough to be labeled "special feature." Take a little tip from thousands of successful Exhibitors and book this quick.

"The Other Half" with G. Raymond Nye and Roberta Wilson. Two Reel Gold Seal Emotional Drama. Directed by Jacques Jaccard. Released April 25. The boy's artistocratic papa didn't think the girl was of good enough family for his son. And when you consider that her father was "Blackie" Connors, a notorious dive keeper, you'll admit you might have hesitated yourself. But when "Blackie" stole the old man's rental records and disclosed more vile sources of "tainted money" than "Blackie" himself could show—well, there's the most surprising climax you ever saw.

"Bill's Narrow Escape." Billie Ritchie in Two Reel L-KO Komedy scream. Released April 26. How're ya goin' ta describe a laff? Huh? How're ya goin' ta even remember a coupla thousand places to laff in a coupla thousand feet of funny fillum? Huh? You can't. But you can book this smashing, screaming comedy and give your patrons the treat of their young lives. Do it.

"Miss Blossom" with Myrtle Gonzalez, Val Paul and Fred Church. A Romance of Springtime. Two Reel Laemmle. Directed by Lynn Reynolds. Released April 27. Shad was only "po' white trash," but he was ambitious for an education. Fred's blue blood did not curb his brutal and contemptible nature and the clash of these two strong characters, rivals for Blossom's hand, makes one of the most beautiful as well as one of the strongest romantic dramas ever released on the Universal Program, which means the best in the entire world. Book this for profits and for the pleasure you will give your patrons.

"Why Mrs. Kentworth Lied." Three Reel Victor Detective Drama with Matt Moore and Jane Gail. Directed by Matt Moore. Released April 28. Her husband was shot by a burglar. Her gems are missing. She was found standing over the wounded man with a revolver in her hand. She wouldn't admit the shooting, but she was evidently shielding the burglar. The house was full of detectives. Who was the guilty man? Though you are told early in the picture, you can't get the reason why Mrs. Kentworth lied, till the big climax comes, which will surprise and delight every one who sees it.

"The Torrent of Vengeance" with Lee Hill and Ora Carew. Two Reel 101-Bison. Directed by Henry Macrae. Released April 29. Bigger, more sensational, more daring and more truly realistic than any moving picture ever shown—is the very least that can be said about this startling, thrilling, gripping picture of a flood that destroyed a town. Every scene is actual and real. You see a town swept away before your very eyes. Men, women and children; horses and cattle, houses and buildings, automobiles, bridges, all are doomed before the mighty torrent. The dramatic situation and story is as intense as the tragic flood scenes, and the whole is the most stupendous spectacular picture of its kind ever released. Don't fail to get this—it is a picture in a thousand.

"Through Flames to Love" with Harry Ben- ham and Edna Hunter. Two Reel Imp Romantic Drama. Released April 30. A married man ain't got no business foolin' around a young girl, but Gosh, Edna's so sweet and lovely ye have to admit the feller's got provocation. However, she was wise to his tricks and when she "spurned him" he tried a dirty trick for revenge. It was a darned good thing Harry came along and saved her, otherwise he wouldn't have won the prettiest screen bride, and you would have missed a climax that's as effective as it is unusual.

The above subjects that others would label "FEATURE" are all on the REGULAR UNIVERSAL PROGRAM

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

W. S. Hart in the Aryan

For the week of April 9th the TRIANGLE-Ince Play is of particular interest to exhibitors and public alike. W. S. Hart, who has established a reputation for his excellent portrayals of western characters, plays the leading role in "The Aryan" with that intensity and reality that only Hart can give to a picture.

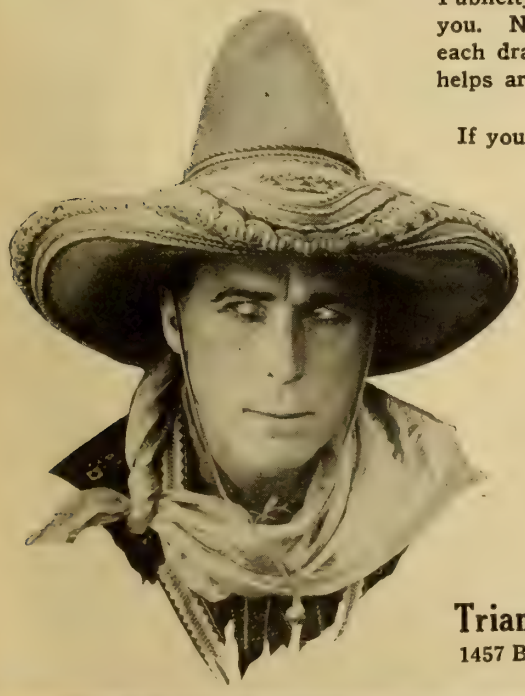
Produced almost in its entirety on the sands of the Mojave desert in California this picture gives ample opportunity for effective presentation.

Hart plays the part of a rugged man of the desert who, having been fleeced of his fortune by a degraded woman who deceived him, kidnaps her, and escapes to the desert to establish a lawless mining camp, there to become the personification of hate, utterly despising all women, until he is awakened to the code of his race by a gentle fearless girl who trusts him.

Bessie Love, who may be remembered for her appearance in "Acquitted" and in "The Flying Torpedo," plays the part of the demure, trusting little girl, while Louise Glaum, the popular vampire woman plays the part of the deceiver.

For this same week the TRIANGLE Fine-Arts Play will be Dorothy Gish, with Owen Moore, in "Little Meena's Romance"—a particularly interesting tale of the Pennsylvania Dutch. A love affair between a poor little Pennsylvania Dutch girl and a Baron salesman of patent clothes-wringers is the theme of this latest Triangle Play. Then as usual there will be two Keystone Comedies that are guaranteed to drive dull care away.

If you are a TRIANGLE exhibitor and need assistance with your publicity or advertising work let our Publicity Department be of service to you. Newspaper advertisements for each drama release and other special helps are at your service.



If you are not a TRIANGLE exhibitor why not use the attached coupon and secure information in regard to the presentation of these pictures in your town. Increased box office returns will surely result. Without question the matter is one worth investigation.

Triangle Film Corporation
1457 Broadway New York City

W

Triangle
Film Corp.,
1457 Broadway,, N. Y. City.

Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information.

Name .....
Theatre .....
Address .....
Capacity .....

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS
THE ADORABLE

MARGUERITE CLARK

IN A PICTURIZATION OF
ELEANOR HALLOWELL
ABBOTT'S CELEBRATED
AND DELIGHTFUL
ROMANCE

"MOLLY MAKE-BELIEVE"

IN FIVE PARTS

RELEASED APRIL 10TH ON THE

Paramount Program

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

Released on the Metro Program, April 17th

METRO PRESENTS

MME.

PETROVA

IN

PLAYING WITH FIRE

A 5 Act Metro wonder-play of extraordinary power. Directed by Francis J. Grandon

Produced by Popular Plays and Players Inc.

TO EXHIBITORS

METRO wishes to deny the false rumors that it is about to enter a combine.

METRO has no need to combine with anybody and no intention of so doing.

Metro Pictures Corporation

Speaking as one exhibitor to another—

"WE NEVER HIDE THE LASKY NAME, BECAUSE IT SPELLS

M - O - N - E - Y."

Kinema Theatre, Fresno, Calif.

American Distributors
Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE *(Ltd)*

JESSE L. LASKY FEATURE PLAY CO (Inc)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky, Pres. — Samuel Goldfish, Vice-Pres and Treas. — Cecil B. DeMille, Director Gen.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures.

Every manager displaying the Paramount Trade-mark announces his belief in better pictures for the public and a better public for the pictures. He is "building up."

Write our exchange to-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST
NEW YORK, N.Y.

5418

Paramount Pictures

SATISFIED
patrons are
your best asset

Released this week

Jesse L. Lasky presents
Victor Moore and Anita King in
The Race
Produced by the
Jesse L. Lasky Feature Play Co.

Pallas Pictures presents
Lenore Ulrich in
The Heart of Paula
Produced by Pallas Pictures

Paramount-Burton Holmes
Travel Pictures, No. 9
"Old and New Manila"

Paramount Pictographs, No. 9
Preparedness—Machine Guns
Hair Dressing
Carving the Ham
Cartoon—"Why," by J. R. Bray

Paramount-Bray Cartoons, No. 14
"The Police Dog Turns Nurse"

Write our exchange to-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Short Subjects

Single reels that lend variety and give your entire performance an unmistakable air of quality.

Paramount-Burton Holmes Travel-Pictures

Easy chair journeys showing marvels and beauties of our own and foreign lands. One of the best drawing one-reel pictures ever produced.

Paramount Pictographs

Topics of the times—motion picture interviews. Amusing and intensely interesting features for all.

Paramount-Bray Cartoons and Bray Silhouettes

Delightful comedies for children and grown-ups. Colonel Heeza Liar and other famous characters.

Parmount-South American Travel-Pictures

Drawing bigger than ever. Capitalize on the current interest. Booked as a series but shown one reel each week, or more, as desired.

Paramount-Australian Travel-Series

Four unusual pictures—can be shown as a unit or one each week. Booked same as above.

These pictures attract people who have not been attending photoplays. They build for future business.

Write our exchange to-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

5418

Paramount Pictures

Do you tell your public that you are showing the best? They know that means Paramount Pictures.

April

Lenore Ulrich	*The Heart of Paula*	Pallas
Victor Moore and Anita King	*The Race*	Lasky
Marguerite Clark	*Mollie Make Believe*	Famous Players
Wallace Reid and Cleo Ridgely	*The Love Mask*	Lasky
Mary Pickford	*The Eternal Grind*	Famous Players
Valentine Grant	*The Innocent Lie*	Famous Players
Marie Doro	*The Heart of Nora Flynn*	Lasky
Pauline Frederick	*The Moment Before*	Famous Players

May

Dustin Farnum	*David Garrick*	Pallas
John Barrymore	*The Red Widow*	Famous Players
Geraldine Farrar	*Maria Rosa*	Lasky
Sessue Hayakawa	*Alien Souls*	Lasky
Hazel Dawn	*The Trust*	Famous Players
George Beban	*Pasquale*	Morosco
Blanche Sweet	*Unconquered*	Lasky
Peggy Hyland	*Saints and Sinners*	Famous Players

Write our exchange to-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

PALLAS PICTURES

PRESENTS

LENORE ULRICH

COURTESY
THE OLIVER MOROSCO
PHOTOPLAY CO.

IN

"THE HEART OF PAULA"

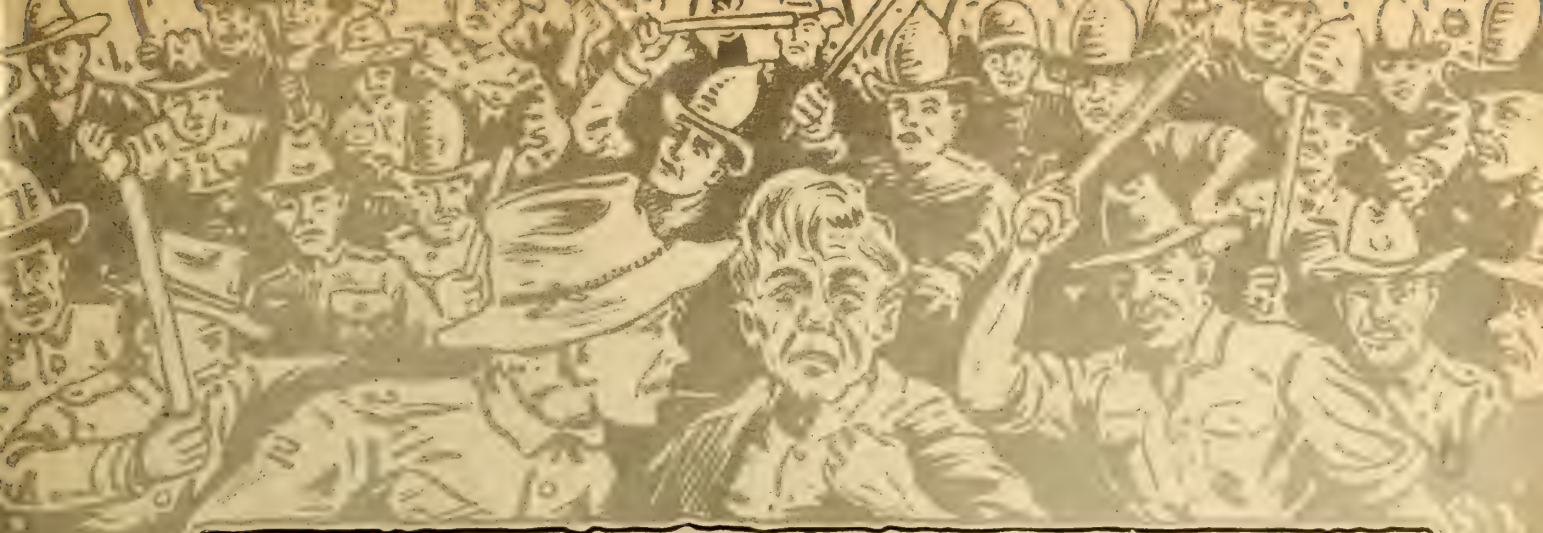
RELEASED APRIL 3

PALLAS PICTURES

NEW YORK LOS ANGELES

CANADIAN DISTRIBUTORS THE FAMOUS PLAYERS FILM SERVICE LTD. *MONTREAL, TORONTO, CALGARY*

PARAMOUNT PROGRAM



A FACT -

THE PUBLIC OF PITTSBURG
PAID 25¢ TO $1.00 TO SEE
SELIG'S

THE NE'ER-DO-WELL

BY

REX BEACH

AT THE

PITT THEATRE

(WILLIAM MOORE PATCH *MANAGER*)

PACKED TO THE DOORS WITH AN ENTHUSIASTIC AUDIENCE & AN OVERFLOW INDICATING

A 4 WEEKS RUN

PROVING CONCLUSIVELY THAT

THE NE'ER-DO-WELL

IS EVEN A FAR GREATER SENSATIONAL SUCCESS THAN

"THE SPOILERS"

RELEASED THROUGH **V·L·S·E·**
BY ARRANGEMENT WITH **SOL. L. LESSER**

ALL
CLARA KIMBALL YOUNG
FILM CORPORATION FEATURES
WILL BE DISTRIBUTED EXCLUSIVELY THROUGH EXCHANGES TO BE ESTABLISHED BY AND KNOWN AS
LEWIS J. SELZNICK PRODUCTIONS
INCORPORATED

EXHIBITORS:
HOW OFTEN HAVE YOU WISHED THAT YOU COULD SELECT BIG SURE-FIRE FEATURES WITHOUT CONTRACTING FOR OTHER PICTURES THAT DON'T BRING RESULTS. YOUR WISH COMES TRUE IN OCTOBER. FROM THEN ON YOU WILL BE ABLE TO PLAY ONE CLARA KIMBALL YOUNG FEATURE EACH MONTH WITHOUT REGARD TO ANY OTHER PICTURES WHATSOEVER.

Lewis J. Selznick

IF YOU HAVE NOT APPLIED FOR SERVICE DO SO AT ONCE

CLARA KIMBALL YOUNG FILM CORPORATION

CK Y

LEWIS J. SELZNICK
PRESIDENT
126-W-46TH ST., NEW YORK CITY

Announcing

GEORGE KLEINE'S
GREATEST
CINEMATOGRAPHIC
ACHIEVEMENT

Miss Billie Burke in

A MOTION PICTURE NOVEL
BY MR. & MRS. RUPERT HUGHES

For Complete Details
See Next Pages—

GEORGE KLEINE *Presents*

THE INTERNATIONAL FAVORITE

Miss

Billie Burke

in

APPLICATIONS FOR THIS STUPENDOUS ATTRACTION ARE NOW BEING RECEIVED

The method of offering this remarkable feature production to exhibitors will be through application. If you are seeking a box-office attraction of exceptional magnitude—one that means large attendance regularly—*steadily*—make your application for this subject immediately.

The Star, Billie Burke—the supporting cast headed by Henry Kolker—the authors, Mr. and Mrs. Rupert Hughes—the producer, George Kleine—stamp this a work of extraordinary merit—a motion picture novel of incomparable value.

Mail This At Once!

The application card is set here for the convenience of exhibitors. If you wish to be considered for this feature, mail your application at once.

This application does not mean that we will allot this feature to you—it does not obligate you or us. It will merely enable us to get full booking information to you quickly. Fill out and mail this application card immediately to the home office.

APPLICATION CARD

GEORGE KLEINE, 805 East 175th St.
New York City

Without obligation to you or to me, I hereby apply for the Billie Burke motion picture novel, "Gloria's Romance." Please send me booking data at once.

Name of Theatre .....

Manager .....

Street Address .....

City ..... State .....

Seating Capacity ..... Admission Price .....

George Kleine

805 East 175th Street, New York City

Exchanges Everywhere

GENERAL FILM SERVICE

QUALITY—CONSISTENCY

Exhibitors take no chance with this service.

—o—

¶ Its product was the first to win public favor —it still holds it.

—o—

¶ It assures entertainment and pleased patrons—the strongest advertisement possible for exhibitors.

—o—

¶ Variety and plenty of it, but not at the expense of strength—no weak link.

—o—

¶ Edison productions will again be available, beginning April 25th—punch and action stronger than ever.

General Film Company
200 Fifth Avenue
New York

GENERAL FILM SERVICE

Sis Hopkins Comedies

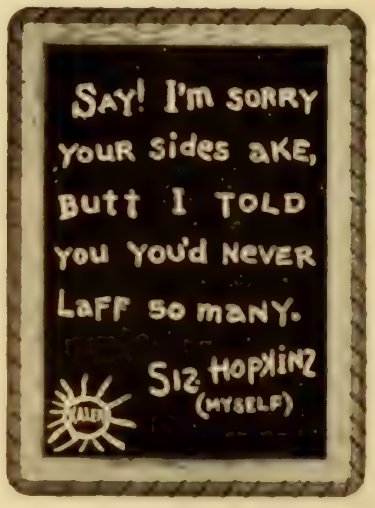
Offer you in regular service an irresistible combination—tremendous advertising value, backed by really meritorious comedies—and at the price of an ordinary release.

"A Double-barreled Courtship"

The next release presents Sis in an amusing tangle that follows on her changing places—but not sweethearts—with a pretty society girl. The finish will leave you gasping for breath—you'll laugh so hard.

Released Friday, April 21st

AMERICA'S MOST FAMOUS FUN-MAKER IN ONE-REEL SUBJECTS



EVERY WEEK IN YOUR REGULAR GENERAL FILM SERVICE

"Their Taking Ways"

Ethel Teare in a novel comedy that presents a Mr. and Mrs. Raffles who practice "their taking ways" on each other with hilarious results.

Released Wednesday, April 19th

"Ham and Preparedness"

Ham and Bud on land and afloat—in a joyous mix up of preparedness, secret intrigue and pretty girls. Ham is a "Hero of Cow's Run."

Released Tuesday, April 18th

"The Governor's Special"

Daring Helen Gibson in A Gripping "Hazard of Helen"

Released Saturday, April 22nd

Helen finds herself enmeshed in a web of politics and graft, with desperate playing for high stakes. On motorcycle, horseback and railroad trains Helen is given full opportunity to show her cool nerve and audacious courage

One and three sheet posters on all Kalem releases.

KALEM COMPANY

235-239 W. 23d St., New York City

GENERAL FILM SERVICE

The Larrimore Case

A Biograph Feature

that has everything—story, cast, direction, acting, atmosphere and photography.

The Three Reel Biograph **Released Wednesday, April 19**

A Cry for Help

What happened in the doctor's office —a masterpiece of suspense directed by D. W. Griffith.

Lionel Barrymore — Lillian Gish
Dorothy Gish — Robert Harron
Claire McDowell — Harry Carey

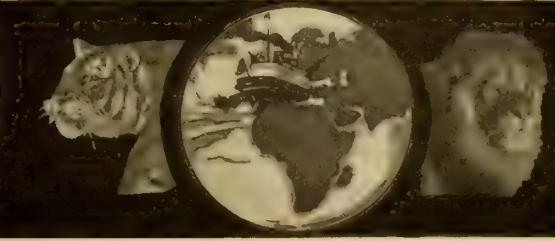
The Biograph Re-issue **Released Monday, April 17**

BIOGRAPH COMEDIES

NEW PRINTS

of the famous Biograph Comedies, featuring Mabel Normand, Mack Sennett, Charles Murray, etc., are ready for booking, according to your needs. Special paper.

BIOGRAPH
QUALITY FILMS



GENERAL FILM SERVICE

April 27th

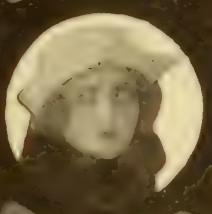
"What's Sauce For the Goose"...

featuring

"Elsie MacLeod"

The beautiful and popular comedienne

* * *



April 28th

"THE RIVALS"

with

"Pokes and Jabbs"

A rapid romance with a beau of many "strings"

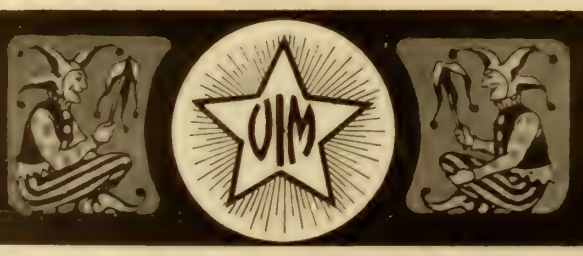
* * *

Slapsticks with stories. Superior casts

Posters that are attractions in themselves

326 Lexington Avenue, New York City

U|M COMEDIES U|M



GENERAL FILM SERVICE

April 21st

"WHEN MIGHT IS RIGHT"

Featuring

Henry King

A popular star in a powerful drama

★ ★ ★

Coming April 28th

"THE BROKEN PROMISE"

Featuring

Ann Drew

A pleasing conventional society drama

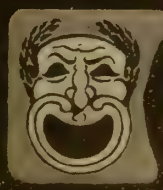
★ ★ ★

Direction of H. M. & E. D. Horkheimer

Posters by special artists in one, three and six sheets

326 Lexington Avenue, New York City

Knickerbocker
~Star Features~



KNICKERBOCKER FEATURES

GENERAL FILM SERVICE

LUBIN
Releases

April 10

DAVY DON COMEDY

"OTTO THE BELLBOY"

ONE ACT

April 13

"THE GREATER WRONG"

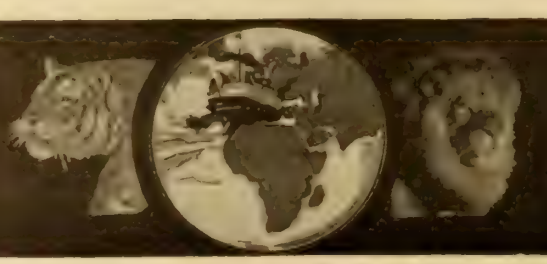
THREE ACT DRAMA

April 15

BILLIE REEVES COMEDY

ONE ACT "MR. HOUSEKEEPER"

LUBIN



GENERAL FILM SERVICE

COMMENDATION

"William N. Selig is to be commended for his constant loyalty to the General Film Company's programs. When the feature craze started and some producers showed indications of slighting the one, two and three reel subjects, Mr. Selig never faltered in his policy of devoting important attention to this output. Nor did he content himself with this; he frequently advocated in print that the preservation of short photoplays meant the assured success of the business, because it not only kept the smaller theatres from passing out of existence, but it met the needs of a vast number of moving picture patrons who become tired of seeing long-drawn-out photoplays week in and week out. 'The Devil, The Servant and The Man,' has a story that might well be done in five instead of three reels."—James S. McQuade, in Moving Picture World, April 1, 1916.

ULTIMATELY YOU'LL CASH IN WITH SELIG'S SELECT SERVICE

WHY NOT NOW?

Selig Polyscope Co.

Chicago and Everywhere

"The Dependable Service"

TRADE S MARK

GENERAL FILM SERVICE

A heart throbbing drama

Of the charm of sex
And the spirit of the West

"SIN'S PENALTY"

Featuring Mary Anderson
And other eminent Vitagraph players

Another reason why successful exhibitors proclaim

Broadway Star Features
The best three reelers in the world

Released Saturday, April 15th
Through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

THE REGULAR VITAGRAPH PROGRAM
For the Week Commencing April 10th
Consists of
A One-Part Comedy
On Monday

———o———

Edith Storey and Antonio Moreno
Will be seen in a Screaming Comedy Release
On Friday

———o———

And a Three-part Broadway Star Feature
Enacted by an all star Cast of players from the Western Studio
On Saturday

REGULAR RELEASES

"The Hoyden"

One-part Comedy—Monday, April 10th
Presenting:
Mary Anderson, Webster Campbell
Otto Benninger and
Edith Reeves

———o———

"Susie, the Sleuth"

One-part Comedy—Friday, April 14th
Presenting:
Edith Storey, Antonio Moreno
and Rose Tapley

———o———

"Sin's Penalty"

Three-part Drama—Saturday, April 15th
BROADWAY STAR FEATURE
Presenting:
Mary Anderson, Webster Campbell
Corinne Griffith, Otto Lederer
Anne Schaefer and Fred W. Hiller.

Released through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

Essanay Making Classics

The Greek idea of a classic was something clear, concise, condensed—not a word too much.

Essanay is producing classics in its one, two and three reel photoplays by making them clear, concise, condensed.

This eliminates unessentials and quickens the action.

Essanay gives just as much care and attention to the production of its short subjects as it does to its features.

Short subjects have always been in demand and always will be.

Book Essanay classics.

Trade Mark
Reg.U.S.Pat.1907

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

GENERAL FILM SERVICE

Essanay Short Subjects

MILLSTONES

presenting

DARWIN KARR AND NELL CRAIG

Even a thief may have a tender heart. Bill Dolan did. He rescues a little girl from cruel parents. Finally the love of the little girl, grown up, wins his redemption from crime.

2 act drama.....April 11

VERNON HOWE BAILEY'S SKETCH BOOK OF BOSTON

Showing all the scenes of historic interest in the Hub City.

1 reel with scenic.....April 12

THE LAST ADVENTURE

presenting

LILLIAN DREW

EDWARD ARNOLD AND JOHN LORENZ

The story of a love pirate who preys on innocent girls, but who comes to his destruction through the avenger, who saves the last victim from a terrible fate.

3 act drama .....April 15

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

GENERAL FILM SERVICE

For Exhibitors:—

THE GENERAL FILM COMPANY

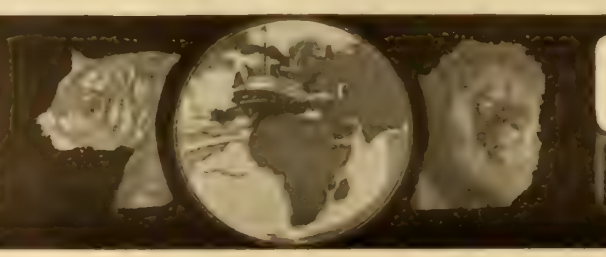
maintains 51 Branches, advantageously located—each and all at your service.

Albany	Memphis
Atlanta	Milwaukee
Baltimore	Minneapolis
Bangor	New Haven
Boston	Newark
Buffalo	New Orleans
Butte	New York City (4th Ave.)
Charlotte	New York City (23rd St.)
Chicago (City Hall)	Oklahoma City
Chicago (Wabash)	Omaha
Cincinnati	Philadelphia
Cleveland	Pittsburgh
Columbus	Portland
Dallas	St. Louis
Denver	Salt Lake City
Des Moines	San Francisco
Detroit	Scranton
Harrisburg	Seattle
Houston	Spokane
Indianapolis	Syracuse
Jacksonville	Washington
Kansas City	Wheeling
Los Angeles	Wilkesbarre

CANADA

Montreal	Toronto
St. John	Vancouver
Winnipeg	

General Film Company
200 Fifth Avenue
New York



THE
RED
CIRCLE
HAS MADE
GOOD!
"IF YOU SEE IT IN
THE SUN IT'S SO"
PATHÉ'S fine serial,
made by Balboa, is showing
everywhere to crowded houses.
$500,000 IN 15 WEEKS
MOTION PICTURE
ACTORS FUND
MAY 15TH
NATIONAL TRIBUTE DAY
The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ'S Biggest of Big Serials

The IRON

is admitted by every exhibitor who runs it to be an *EXTRAORDINARY CROWD-COMPELLING ATTRACTION*

In the face of the evidence furnished by hundreds upon hundreds of successful exhibitors all over the country who are showing **THE IRON CLAW** to their great profit, he must be hard to convince who fails to show it in his own house!

Produced by **FEATURE FILM CORPORATION** under the personal supervision of **EDWARD JOSÉ.**

The PATHÉ

EXECUTIVE OFFICES

and most Dramatic of Dramas

CLAW

PEARL WHITE
Pathé's Peerless
Fearless Girl

$500,000 IN 15 WEEKS
MOTION PICTURE
ACTORS FUND
MAY 15TH
NATIONAL TRIBUTE DAY

EXCHANGE inc.

25 WEST 45th ST. NEW YORK

Not best because it was first but first because it is best!

The PATHÉ NEWS

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

BLUEBIRD
PHOTOPLAYS (INC)
PRESENT
THE POPULAR SCREEN STAR
VIOLET MERSEREAU
IN A MOST UNUSUAL DRAMA
"THE GREAT PROBLEM"
STRONG IN HEART INTEREST, UNIQUE IN PLOT & STAGED WITH ARTISTIC REALISM
DIRECTED BY REX INGRAHAM
BOOK THROUGH THE EXECUTIVE OFFICES OF
BLUEBIRD PHOTOPLAYS (INC)
1600 BROADWAY, NEW YORK OR YOUR
LOCAL BLUEBIRD EXCHANGE

BLUEBIRD
PHOTOPLAYS (INC)

SUPREME in lavishness of production, masterly direction, artistic presentation, character of stars, acting and cast, BLUEBIRD Photoplays have set the highest standard also in presenting the greatest of human stories in fascinating dramas, strongly appealing and especially TIMELY.

Of the features already announced each makes a special appeal as fitting in with daily news stories, or as holding the interest and attention of the public by the timeliness of the subjects. Proof follows:

The Divine Sarah Bernhardt in

"JEANNE DORE"

Released at the time Madame Bernhardt's permanent retirement from the stage was announced and talked about the world over.

The Distinguished Emotional Actress
Helen Ware in

"SECRET LOVE"

As a great legitimate star, Miss Ware's appearance in BLUEBIRD Photoplays broke down the last barrier between stage and screen.

The Perfect Woman, Ida Schnall in

"UNDINE"

A Sea Fairy Tale greater than "Neptune's Daughter." The most beautiful picture ever released.

Lois Weber and Phillips Smalley in

"HOP—THE DEVIL'S BREW"

Produced by the Smalleys. An expose of the opium traffic. Authorized by the U. S. Secret Service. Released at the time of San Francisco's nationally heralded clean-up of Chinatown.

Carter De Haven and Flora Parker De Haven in

"THE WRONG DOOR"

Gave to moving pictures a new type of play—serious drama, brightened by the genius of two of America's most popular musical comedy stars.

The Most Beautiful Woman on the Screen
Louise Lovely, in

"THE GRIP OF JEALOUSY"

A celebrated Australian star whose appearance here in a lavish production of a beautiful play of the Old South met with an ovation.

The Popular Screen Star, Jane Gail in

"RUPERT OF HENTZAU"

This great play by Anthony Hope, has appealed to millions in play and story form, and registered an even greater success on the screen.

The Idol of Millions, Mary Fuller in

"*The* STRENGTH *of The* WEAK"

In these days of frank sex discussion, this great play strikes a new and wholesome note in the leading role as played by Miss Fuller.

"THE YAQUI"

Released at the very climax of the tense and strained Mexican situation, showing the exact condtiions of guerrilla warfare along the much raided Mexican Border.

"THE FLIRT"

With Marie Walcamp and Antrim Short

Booth Tarkington's celebrated Saturday Evening Post story. The boy character was the forerunner of the famous Tarkington "Penrod" stories, and Antrim Short is the exact "Penrod" type

Beautiful Louise Lovely in

"TANGLED HEARTS"

Here comedy and tragedy are separated by the faintest of boundaries. This sparkling production is a splendid example of the BLUEBIRD'S high standard.

One of America's Leading Actors,
Tyrone Power in

"JOHN NEEDHAM'S DOUBLE"

The American stage is proud of the genius of Tyrone Power. Of this remarkable Smalleys picture, an eminent critic said: "As near perfect as the most critical could require."

Rice

MUTUAL PICTURES

The PENDULUM of CHANCE

A powerful two-part "Flying A" drama of society and business life. Edward Coxen, Lizette Thorne and George Field are featured under the direction of Thomas Ricketts. Released April 10th.

Silent Selby

Anna Little, Thomas Chatterton, Jack Richardson and Dick LaReno in a compelling story of the west and a man's honor. A three-part "Mustang" drama directed by Thomas Chatterton. Released April 13th.

Peanuts and Powder

A snappy "Beauty" Comedy of fast action, and fun. Carol Halloway, John Sheehan and John Steppling under the direction of Archer McMackin. Released April 12th.

The Improbable Yarn of McQuirk

Orral Humphrey in a picturized yarn of an old "salt." A "Beauty" Comedy full of cannibals and mirth. Directed by Phil Walsh. Released April 16th.

Book these films today! They mean packed houses and pleased patrons.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

AMERICAN FILM COMPANY, INC., SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

MUTUAL SPECIAL FEATURE

All Records Smashed!

Book This Profit Building Series Today!

Helen Holmes and an all star cast in guaranteed thrills. Every one of the fifteen chapters will pack your house to the doors.

Mr. Jacob Freed, of the Bijou Theatre, Schenectady, N. Y., says: "THE GIRL AND THE GAME is making more money for me than any other serial I have ever played in my house. *It has broken all records.*"

Mr. Letson, of the Richmond Theatre, Herkimer, N. Y., says: "THE GIRL AND THE GAME has broken all records since pictures have been running in the Richmond Theatre. On the first chapter I played to 1100 people; and against strong competition I played to 1500 on the second chapter, and stood them out to the sidewalk.

Mr. Elmer Crowningshield, of the Scenic Temple Theatre, Hudson Falls, N. Y., says: "THE GIRL AND THE GAME is jamming my house to suffocation every night I run it. Do not be afraid to mention my name to any exhibitor who is in doubt about the drawing power of this wonderful series. It is exceeding all expectations."

Directed by J. P. McGowan

THE GIRL AND THE GAME

For booking information apply to the "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City

Signal Film Corporation

SAMUEL S. HUTCHINSON, President

4560 Pasadena Avenue, Los Angeles, Cal.

MUTUAL PICTURES

Rube's Hotel Tangle

A Vogue Comedy in which Rube Miller plays the part of a "rube" who goes to a city hotel and gets into all kinds of trouble through his flirting propensities. Madge Kirby, Arthur Tavares and Alice Neice pyramid the laughs in this fun film.

Directed by Rube Miller—Released April 11th.

A Mix-Up in Photos

This fast action Vogue Comedy, sparkling with mirth, introduces Vogue's new ingenue lead, Miss Rena Rogers. Supporting her in wit and comics are Arthur Moon, Jack Gaines and Louise Owen.

Directed by Jack Dillon—Released April 16th.

Book These Vogue Comedies Today!

They are ***sure-fire*** hits that will get the crowds!

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS, Inc., Gower and Santa Monica Los Angeles, California

Slapstick With a Reason

VOGUE COMEDIES

MUTUAL MASTERPICTURES

DE LUXE EDITION

"THE HAUNTED MANOR"

Released April 3

IVA SHEPARD

An East Indian Photoplay of Romance and Intrigue

"FEATHERTOP"

Released April 17

MARGUERITE COURTOT

Which will she choose? The South Sea Islands and Love, or Fifth Avenue and Selfish, Smart Society?

GAUMONT'S GREAT SINGLE REELS

MUTUAL WEEKLY

News of the World

FIRST

In Motion Pictures

GAUMONT'S POPULAR SPLIT-REEL

ANIMATED CARTOONS Harry Palmer's Cartoon Comics

"SEE AMERICA FIRST" Scenic Series

EACH ONE A WEEKLY RELEASE

Book through the MUTUAL FILM CORPORATION

GAUMONT CO.

FLUSHING, N.Y. MADE IN AMERICA JACKSONVILLE, FLA.

MUTUAL MASTERPICTURES

DELUXE EDITION

Edwin Thanhouser Presents

The TRAFFIC COP

5 REELS
Released April 6th
Staged by H.M.MITCHELL
FROM
LLOYD LONERGAN'S Story

A DRAMA OF CIVIC IMPORT
MADE WITH THE CO-OPERATION
OF THE N.Y. POLICE DEPARTMENT

WITH

GLADYS HULETTE

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

Ready NOW

At All

V-L-S-E

Offices

The World's Greatest

BOX-OFFICE ATTRACTION

CHARLEY CHAPLIN'S

Burlesque On

"CARMEN"

An

Essanay-Chaplin Comedy

In Four Screaming Parts

You've Been Waiting—
Here It Is

BOOK IT NOW!

Released through V-L-S-E.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

TRADEMARK
Reg. U. S. Pat. 1907

The Strange Case of
MARY PAGE
With
Henry Walthall ... Edna Mayo
Every Week
Two Thousand Feet of Fierce Emotion
and Dramatic Suspense
Essanay
1333 Argyle St., Chicago
Geo. K. Spoor, President

NOLA FILMS

THE NOLA FILM COMPANY announces the first production of its series of releases featuring WARREN E. LYLE IN The FOLLY of REVENGE

IN FIVE ACTS

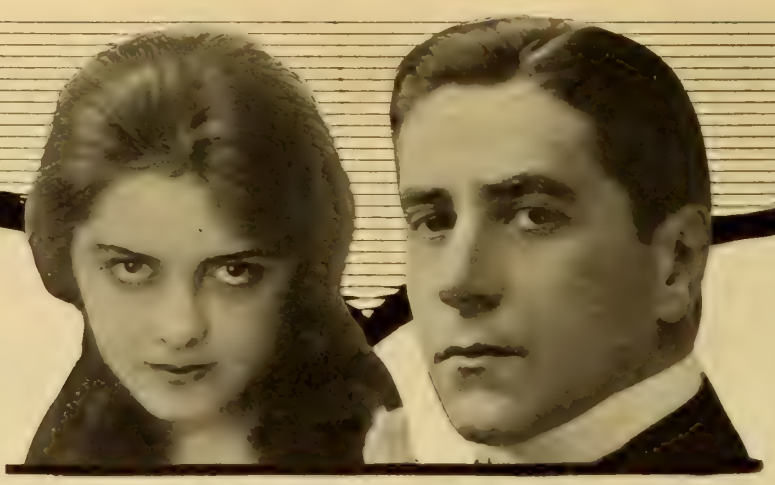
Featuring Scenes Laid in the famous Latin Quarter of New Orleans

Write or wire about territory wanted to

NEW YORK FILM COMPANY

145 WEST 45TH STREET

NEW YORK CITY



SHUBERT FILM CORPORATION
PRESENTS

ROBERT WARWICK and FRANCES NELSON
IN

"Human Driftwood"
by Emmett Campbell Hall

¶ Two of the most eminent artists appearing on the screen in a photoplay by an author of national reputation. The story tells in strikingly dramatic form, the power of destiny to bridge the years and bring to fruition the aspirations of youth 500 big scenes, and a punch in every one of them

CLARA KIMBALL YOUNG

MOLLIE KING

GAIL KANE

EDWIN AUGUST

CARLYLE BLACKWELL

ALICE BRADY

JUST SO SURELY
TRAVELS TO

¶ WILL YOUR PATRONS TRAVEL TO YOUR THEATRE

YOU'D BETTER

RELEASED
WORLD FILM

130 W. 46th ST

EQUITABLE MOTION PICTURES CORP.
PRESENTS

CARLYLE BLACKWELL
IN

"The Shadow of Doubt"
by Shannon Fife

¶ A drama which reveals one of the most popular of all screen stars in a role of marked originality and tremendous dramatic force. The photoplay itself is bound to prove a tremendous money-maker—packed with thrills, romance and mystery, all leading up to a climax of terrific and soul-stirring force

ETHEL CLAYTON

FRANCES NELSON

MURIEL OSTRICHE

GERDA HOLMES

HOLBROOK BLINN

RUPERT WARWICK

AS YOUR EYE
THIS SPACE

¶ IF YOU ARE PLAYING WORLD-EQUITABLE FEATURES!

THINK IT OVER

THROUGH
CORPORATION

NEW YORK

The Social Pirates

The Premier Photoplay Series by GEORGE BRONSON HOWARD

Smashing Booking Records Everywhere and Packing Theatres Wherever Booked, Gaining in Strength and Drawing-Power With Each Episode —It Is "The Series Without Regrets."

Next Release: "THE PARASITE"

The fascinating heroines in an absorbing adventure when they deal justice to a society blackmailer.

RELEASED MONDAY, APRIL 10th

Newspapers!

Here is a partial list of the papers publishing the stories and advertising:

Elmira Advertiser
Halifax, N. S., Herald
Florida Metropolis
Louisville Herald
Milwaukee Sentinel
Portland, Me., Press
Montgomery Journal
Mobile Item
Terre Haute Tribune
Wilkes-Barre Independent
Fort Wayne Journal-Gazette
New York World
Philadelphia Press
Indianapolis Star
New Orleans Item
Washington Herald
Albany Times-Union
Atlanta Constitution
Denver Times
Birmingham Age-Herald
Charleston News-Courier
Evansville Journal-News
Charlotte News
Joliet Herald-News
Minneapolis Tribune
Peoria Journal
Macon Telegraph
Springfield, Ill., State-Register
Meridian Star
Waterloo Times-Tribune
Norfolk Virginian-Pilot
Chicago Record-Herald
Baltimore News

St. Louis Times
Kansas City Journal
Houston Post
Altoona Times
Buffalo Times
Burlington Gazette
Cedar Rapids Times
Dubuque Tribune
Harrisburg Telegraph
Hartford Post
Johnstown, Pa., Leader
New Haven Register
Memphis Press
Quincy Journal
Detroit News
St. Joseph, Mo., Gazette
Toronto World
Erie Herald
Boston Herald
Pittsburgh Press
Omaha Bee
Richmond Virginian
Tacoma Ledger
Augusta, Ga., Herald
Des Moines Tribune
Bangor Commercial
Cincinnati Post
Dallas Times-Herald
Fort Worth Daily Record
Providence Tribune
Columbus Dispatch
Cleveland News

MARIN SAIS

KALEM

KALEM COMPANY 235-239 W. 23d ST. NEW YORK CITY

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 524)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 15, 1916

Facts and Comments

WITHIN the last six months some of the most prominent European producers have been in this country looking over the American market. The war is responsible for this. The vast commerce between the various European countries has come to a standstill. Italy and France find Germany, Austria and Southeastern Europe closed to them. Russia is difficult to reach in peace times, at present it is almost impossible to carry on a lucrative film trade with that country. Producing, too, has diminished in every belligerent country. Hence the eyes of the European manufacturer are turned toward us. There may be an invasion, which will from present indications very much antedate our own contemplated invasion of the Latin-American market.

* * *

ALL over the country newspapers are declaring themselves on the question of screen censorship. They are all against it. You Mr. Exhibitor can do your share to increase this kind of valuable publicity. The MOVING PICTURE WORLD has a complete anti-censorship literature. It's yours for the asking. Send it to your local paper. It's bound to help you individually and of course it will redound to the benefit of the industry as a whole. Write for it today.

* * *

PUBLICITY is no substitute for quality. We would like to see this simple sentence plastered over the walls of every publicity mill in the country. The cleverest kind of publicity will be like a blow in the air unless the intrinsic quality supports every statement sent out by the Perpetual Publicity Promoters. "Give Me Publicity or Give Me Death," sounds all right as the agonized cry of the press agent, but there is in it no echo of common sense.

* * *

THE National Board of Censorship is no more. Instead of a group of censors we now have the National Board of Review. It was a consummation which THE MOVING PICTURE WORLD had wished devoutly and advocated strongly. The reasons given by the board for dropping the odious word are as brief as they are excellent. Congratulations on behalf of the entire industry.

* * *

SPORADIC complaints about bad business in the exhibiting end of our industry are caused by sporadic conditions. But recently the writer listened to the manager of a prominent house in the city, who was deploring the backwardness of his public. While thus listening I watched the picture and presently the hero was brought into the presence of the agonized heroine. The hero was supposed to be badly wounded and as he was carried in on a stretcher the leader of the orchestra started a strain of lively Oriental music distinctly reminiscent of the Hoochee-Coochee. If this sort of thing was typical, the small attendance of the public was but natural. From all accounts that reach this office and from our own observations, it may be stated with a good degree of certainty that bad business is often the fault of bad management, and that business is normally good.

* * *

IT IS our view that the drastic and unfair Children's Law in this state is not supported by public opinion. Arouse public opinion on this subject and some such bill as the Ellenbogen measure allowing children under age to attend motion picture theatres during certain hours without adult escorts will be enacted into a law. The mothers are not in favor of the present law. There is not a box-office in any theatre of a residential neighborhood where mothers do not file requests to admit their children after they come out of school. The mothers go to the show and leave written notices with the cashier or doorman asking that their children be admitted when they present themselves later. As the law stands today it may lead to unpleasant consequences if these mothers' requests are heeded. In some theatres the mothers are called out when their children come. This angers the mothers, who may lose their seats and whose enjoyment of a good picture is often spoiled by the sudden summons. The State League deserves great credit for seeking a remedy for this condition and we earnestly hope their effort will be successful.

Picture Inspiration*

By Louis Reeves Harrison.

IT IS possible to intensify the main line of action in a big screen story through effects rarely suggested by authors because not demanded by that action, yet it is their duty, not that of directors, to provide and appropriately place such effects in the story structure. We are just now enjoying some very beautiful sunsets to the detriment of other matter and some equally beautiful dawns where there is no particular reason for them to appear. Vivid lightning and torrents of rain are shown where there are no "dark deeds or strange," and lovely formal gardens, of themselves a delight to the eye, are thrust upon attention to the complete distraction of interest in the play and its characers.

If an author feels that his inventive resources would not stand the strain of devising a new effect, the older arts may lend a small fraction of what has accumulated during the past twenty centuries. An empty stage may be shown when the curtain rises with a view to causing a hush of expectation in the audience, then the scope may be enlarged and a scene revealed which suggests the story's mood. Or a symbol may be exhibited, or some mechanical accessory on which events depend. A little glamour, a suggestion of mystery, a stretch of fair country, some keynote to the composition, may start the imagination of an audience before the play begins.

There is a sad note at the beginning. A fond girl is parting from the man she loves. She will linger after he has gone, her heart aching as she contemplates the scene, for a shadow has fallen on her most cherished hopes and plans. The slanting sunlight is painting dark shadows on the hills, shadows that deepen until the whole world seems dark. A day comes when she receives notice that the absent one is to return. She rises and opens a window. She looks out on a scene so bathed in early sunshine that every flowering plant is tipped with gold—the whole world is radiant.

The story opens with a view of flowers. While attention is confined to a study of their beauty there is no other movement than theirs. When attention has given place to curiosity a butterfly is seen, drifting this way and that, impelled by every vagrant breeze. It vanishes and a light-hearted girl appears. She stops here and there, impelled by every shifting caprice in her nature. She dances off scene, and no other characterization is needed. We know what to expect of her in the events that follow.

Ah! Here is a closeup of a splendid spider on his intricate and well-constructed web! Carnivorous and highly predatory, he can afford to wait in his Wall-Street office until the foolish come along and speculate on a margin. He does not have to hunt his victims—they hunt him. The spider fades out as one of the characters seated at his desk fades in, and we need no other introduction.

It is through symbols that this new art often gathers its strength. It may appeal to intelligence through its representations of thought and reach that intelligence the more directly through an excited imagination, through arousing the sympathies, through the magic of suggestion. To stir soul appreciation, one must have soul appreciation and ingenuity enough to contrive means of communicating such appreciation to others.

*Copyright 1916, Louis Reeves Harrison.

The story is of a man who conceives the idea of curing all the ills of the world through laughter. The ordinary method is to explain his plans by means of screen imprint, but there is a method quite as effective without words, and therefore more in accord with story visualization. By double exposure the Spirit of Joy visits him, perhaps a pretty little girl who laughs because she cannot help it. He feels brightened by her spiritual presence, but his nature is sunny, and he ascribes his sense of pleasure to what is within him.

Not the little Spirit of Joy leads him away by invisible influences to where a group of discharged workmen are growing bitter over a strike that has failed. The Superintendent makes overtures, but they glower at him with suspicion and hatred. The Spirit of Joy leaves the main figure of the story and draws near the Superintendent. He is worried over the situation, but the near presence of Little Joy, though she cannot be seen, has an effect on him. He bows his head in amused reminiscence, then he raises it and tells a funny story. One by one the angry faces around him soften; there is a snicker here, a giggle there, and then a burst of laughter. The day is won.

Through other, similar adventures, the Spirit of Joy is seen leading the one who is to be an exponent of cheer and encouragement. He sees that people take their small woes too seriously, only forgetting them when some greater sorrow puts in an appearance. While the Spirit of Joy is gradually taking possession of his mind, there is inspiration in the scenes which form no part of the main action. It is seen that poverty is the arch enemy of man, depriving him of opportunity, souring his disposition, impelling him to be guided by those primitive impulses which lead to demoralization.

Not only is there a distinct purpose enforced by effects not demanded by the main line of action, but that purpose is in harmony with the main one and well-calculated to strengthen it, and by such methods effects can be produced which might be resented if less subtle—no audience wants a preachment, but any audience will stand for what it is permitted to interpret on its own sweet account.

The story is that of a husband whose heart is bound up in a wife who has enriched and beautified his otherwise dull existence. Suddenly this better half of him, this very essence of his being, is swept away into the unknown. He is completely prostrated by the blow. All his hopes of the future are blighted. He wanders about his home, only to burst into tears at the sight of what he and his loved one had built together. He yields to despair and starts on some form of self-indulgence which would have formerly been repugnant to him. In the midst of his debasement he takes out his watch and sees her picture pasted there—her eyes seem to be filled with tender reproach.

By a form of suggestion, one leading from the face in the watch, he can feel her near presence—it can be shown as a spiritual one. He is led to a window and given a view of some pitiful creature whose misery he could relieve, or he is brought into new relation with the life all about him, which he could not see in the midst of his selfish happiness. Through suffering his whole soul is refined until he glimpses some great divine purpose in which he must play his little part courageously to the end. It is from these neglected spiritual influences that the audience draws its finest inspiration.

There is No Demand for Censorship

By W. Stephen Bush.

I HEAR it often said by doubting Thomases that "some kind of censorship" is bound to come. Why not make concessions on our part? Now, I have been fairly close to the actual agitation for and against censorship and I state it as my firm belief that there is not now, and there never was any general and genuine popular demand for screen censorship. Down in Washington the house committee on education was profoundly impressed by the weak support of the Smith-Hughes bill. Sum it up: Who urged the passage of the Federal Censorship Bill? Of course there were the two trumpeters—Crafts and Canon Chase. They are professional reformers with which English speaking countries have been infested from the days of Titus Oates. Who were there besides these two agitators? I counted three colored ministers and about a dozen nice old ladies, whose zeal obviously outran their judgment. These facts were not lost upon the committee. To be sure the committee were impressed by the many public-spirited citizens who appeared against the bill and who had not the remotest connection with the film industry but they were impressed even more with the pitiable weakness of the support of the bill. The members were plainly beginning to wonder whether after all they had not made a mistake when at the last moment the film industry presented the tragic spectacle of a house divided against itself. Then, and only then, did the members of the committee or a majority of them waver in their new found convictions. Trenton, Albany, Annapolis—all tell the same story. Not in one of these state capitals did it appear that there was any great and honest demand behind censorship for motion pictures. The Holy Name Societies, excellent organizations productive of much good declared for censorship because the men at the head of the parent society had never given the slightest consideration to the subject. Outside of these societies there was no evidence of any sound public sentiment.

There are eight and forty states in this Union and only three have resorted to censorship. Motion pictures have been the most popular amusement for the last ten years at least. Is there any one with even a slight knowledge of American history who does not know that we would have censorship throughout the country at this very moment if the American people really wanted it?

Here is the situation in a nutshell: The politicians are after the industry. It is not statesmanship seeking constructive legislation, but it is the job-hunting and tax-digging politician that is after us. Not until there has been a reckoning at the polls with the spoils hunters, not until we have again and again demonstrated our power with the electors will the politicians leave us alone. Public sentiment is with us, the politicians are against us.

"First and Foremost"

By W. Stephen Bush.

WE TAKE these words as applied to the Moving Picture World from the letter of a prominent and successful exhibitor in Oklahoma. Speaking of the recent convention of the organized exhibitors in Oklahoma our correspondent says: "All those exhibitors to whom I had an opportunity to personally speak at the convention were unanimous in their praise of the Moving Picture World . . . . and I can assure you that the Moving Picture World is first and foremost in the hearts of the exhibitors. We have always regarded it as our friend and a strong powerful paper that is right on every big question."

The sentiments expressed by our friend are the same throughout the vast army of men who conduct the exhibiting branch of our great industry. While we realize our imperfections and while we are ever striving to turn out a better paper we are profoundly conscious of having tried to serve the exhibitor to the best of our ability. There is a small but constantly diminishing group of men in this industry who suffer from "arrested development." They have stood stockstill since 1907 or thereabouts. Like the Burbons of France they have "forgotten nothing and learned nothing." From such fossilized notions the Moving Picture World has always been free and the whole industry realizes that its success has been due to its progressive qualities. In years it is the oldest motion picture journal, but in its ability to travel in the vanguard it is the youngest thing alive. The Moving Picture World represents week after week the best concerted efforts of a large corps of trained and conscientious men and its progress is due to this splendid cooperation and not to any single individual.

This is a good opportunity to repeat what we have often said before: The Moving Picture World aiming to be the most useful organ in the industry welcomes suggestions for improvement. To attain our ambition of serving the reader faithfully and intelligently we have to hear from the men on the firing line. Their daily problems and troubles are our concern. Reading the paper as regularly and thoroughly as most of them do they no doubt discover room for some improvements. The Moving Picture World will sincerely thank its readers for any suggestions that will tend to increase its usefulness and its power of service.

Just Rumors

By W. Stephen Bush.

THE daily press of the country, always in possession of weird knowledge of motion picture things has lately been filled with rumors of a billion dollar merger, which was to stand the film industry on its head. The daily press where motion pictures are concerned leans slightly so the sensational. I doubt whether the invention of a new chromatic process in kinematography would get much space, but a tale of billions in moving pictures is sure of prominence at any time.

After these rumors were spread broadcast throughout the country the head of the concerns which were to be amalgamated came forward with plain simple statements substantially denying that they were contemplating any thing in the way of a merger. Will the daily press hasten to give these denials the same prominence which was lavished on the fabled combination? We fear not. The headline builders find no nourishment in denials of this kind. A careful and unprejudiced analysis of the evidence in the case leads us to the conclusion that there may have been lots of talk mostly of an informal, tentative and gossipy kind, but there was no action of any kind.

With full allowance for the emptiness of these rumors it must be admitted that there are signs of unrest all through the producing branch of the industry. The huge and ridiculous salaries paid to stars of even lesser magnitude constitute a grave evil, which affects not only the producer, but the exhibitor as well. There is a feeling that economies in production are imperative. Increasing cost of production and uncertainty of fair returns make a bad combination. The cost of distribution is absurdly high even under the best system now in vogue. It is a well-known fact that to the newcomer in the producing branch the cost of distribution is simply prohibitive. Talk of an unification of interests in the distribution of features has been heard on all sides. It is inspired by the hope of reducing "the overhead" entailed in distribution. Right here I think is to be found the psychology of these latest rumors.

Brady Assumes Active Control

Prominent Theatrical Man Will Pass on Productions of All Companies Associated With World Film and Equitable.

WITH a firm conviction that the great opportunity of American amusements lies in an alliance between men directing the destinies of the speaking stage and men who control the great motion picture companies, William A. Brady has completed arrangements to assume active control of all productions of the World Film Corporation, the Equitable Motion Picture Corporation, and Paragon Films, Inc. Mr. Brady announced that in assuming this new office he would not lessen his activities in the speaking stage.

One of the immediate results of his taking an active interest in both fields, he explained, was that he would be able to make motion pictures of his New York successes and release these in the smaller cities where the original companies of the plays could never go. "The arrangement," said Mr. Brady, "provides a substitute for the No. 2, 3 and 4 companies whose day has passed. The smaller cities refuse to take imitations of the players whom they know were in the Broadway productions.

Wm. A. Brady.

"What I propose to do now is to make motion pictures of my New York productions with the original cast in each case, and then release these at the close of the Broadway run, when the play is being given on the stages of the large cities. In this way I can give the one night stands and places other than first-class cities, the best version available of a New York hit; I can reach every hamlet and cross-road with the original production."

Mr. Brady announced also that his activities in the field of motion pictures proper would be on the broadest scale. He made the agreement with Arthur H. Spiegel, president and general manager of the World and Equitable corporations, to assume entire charge of all productions of those companies, while Mr. Spiegel should conduct the business affairs. This means that Mr. Brady will oversee the work in all five of the studios controlled by these companies, and all the productions turned out by their directors. Pictures made by the Premo Film Company, the Frohman Amusement Corporation, and the Triumph Film Company, all of which are affiliated with and release pictures on the World-Equitable programme, will have to meet with Mr. Brady's approval. Many well known stars appear in these productions, and the equipment of the companies is most elaborate, with studios on both coasts. Mr. Brady spoke of the Paragon studio at Fort Lee, New Jersey, in particular as being the last word in equipment.

Plans for the immediate future of the companies, Mr. Brady announced further, include the erection of a motion picture theater on Broadway which will be the largest and most elaborate theater of its kind in the world. Detailed arrangements for this have been completed, and work will be started in the near future. As an example of the scale, the seating capacity is to be 5,000.

As for the kind of pictures that he would strive to provide for these corporations, Mr. Brady said: "I shall use the great facilities and the unlimited capital at my disposal to turn out what may truly be called great productions. Some of these will be on an enormous scale, reaching to eight, ten and twelve reels. I shall put into picture form the works of great authors. I shall make productions such as "Romeo and Juliet," "Ingomar," "Faust,' the novels of Sir Walter Scott, of Dumas, the plays of Ibsen, Maeterlinck, Sudermann, as well as subjects of the hour, and more especially of America. In the immediate future I shall have screened "Friday the 13th," by Thomas W. Lawson. I hope to see all of this work done intelligently and in good taste.

"Among the directors with whom I shall be associated is Maurice Tourneur, who produced 'Trilby' and other important feature pictures. I can say truly that I am proud to be associated with him and with other important directors including Albert Capellani, Emile Chautard, Frank Thornby, Edwin August, Barry O'Neill, George Lederer, Frank Crane, John Ince, Travers Vale, James Durkin, S. E. V. Taylor, Harley Knoles and Ray Psysioc."

JONES TO DO FREE LANCE WORK.

Marc Edmund Jones has resigned from the World and Equitable Film Corporations and will return to script writing as a free lance. His work will be handled entirely through the Authors' Associated Agency in the Longacre Building, New York City.

Mr. Jones returns to his typewriter after a nearly a year's absence, his work with the Equitable and World being entirely technical and executive in character. Originally associated with the Equitable at its inception as scenario editor, he resigned and was succeeded by Russell E. Smith, but later was persuaded to return as manager of the film department.

Previously Mr. Jones locked up his typewriter to become a director, and, on another occasion studio manager, making good in both instances. The solidity of his reputation as a writer is demonstrated by his ability to return to the free lance field after the long absence in spite of the present kaledioscopic condition of picture productions.

ADOLPH ZUKOR LEAVES FOR TOUR OF COUNTRY.

Accepting the invitation of many of the largest exhibitors in the country to visit their theaters, Adolph Zukor, president of the Famous Players Film Company, left Saturday on the 20th Century on a tour which will embrace every principal city in the United States.

This is the first time that Mr. Zukor has left the Famous Players studios in New York since his visit to the Coast studios of his company before they were closed last spring.

Mr. Zukor's first stop will be Chicago, where he will probably remain for some time after his arrival, making a study of film conditions in that central city which, through its geographical position, most truly reflects screen influences upon the country at large.

Millarde with Kalem

HARRY MILLARDE, one of the best known of screen leading men, but in recent years gaining greater prominence as a director, was added to the Kalem producing staff last week and started on Thursday for the Pacific Coast, where he will join the producing ranks at the rapidly expanding Kalem Glendale and Hollywood studios. Because of his known ability in that line it is probable that Director Millarde will stage comedy subjects.

Prior to entering the silent drama Harry Millarde had a long and successful stage career, including many seasons with Robert Mantell in Shakespearian productions, with Walker Whiteside, Mabel Barrison and Elsie Ryan. He entered the screen world with the Kalem Company three years ago and speedily gained recognition as a leading man. But within the last year and a half he proved his ability as a producer and was soon devoting all his attention to directing, including in his list of productions many of the most successful Kalem subjects.

Harry Millarde.

When Kalem recently decided to devote its entire energies to the production of one and two-reel subjects and temporarily curtailed activities at the Jacksonville studios where Director Millarde was working, the producer decided that his three years of constant work before the camera had earned him a vacation so the past few months have been spent in gaining a long-delayed rest. Back in the harness once more Mr. Millarde is filled with ambitious plans for his work on the Pacific Coast.

Hampton Explains

Promoter of Big Motion Picture Merger Tells What He Has Been Trying to Do—Rowland Talks Sense.

FOR the past several weeks motion picture circles have been stirred deeply by rumors of an impending merger of the principal companies engaged in making and marketing pictures. These rumors led to Ben B. Hampton, one of the officers of the American Tobacco Company, and that company, together with the United Cigar Stores Company, were suspected of being anxious to invest in the picture business. None of these rumors could be substantiated upon diligent inquiry among those said to be interested, but it was learned that Mr. Hampton had been at work on such a project for some months and that he had been given a respectful hearing in various quarters.

Then the daily papers of New York and Chicago took the matter up and connected a number of companies with the rumors. This has impelled Mr. Hampton to come to the surface with the following explanatory letter:

For several months I have been conducting informal discussions with various moving picture manufacturers, looking towards a consolidation of various motion picture interests.

In these discussions, I have represented no corporation or no individual but myself.

So far the matter has reached only the stage of preliminary plans. So many items must be taken into consideration that the project is one that may never materialize.

The Lubin interests are not controlled by P. S. Hill.

Relative to Mary Pickford, I have no statement to make.

The stories of a large merger originated in Chicago. Newspaper men advise me that these stories started with some one connected with a moving picture concern with whom I have had informal discussions.

The newspaper reports brought into the situation the names of a great many concerns with whom I had had no discussions. This is unfair to these concerns.

At no time have my plans contemplated anything like a large consolidation. Six or eight companies—producers and distributors included—were all that had been considered at any time.

My relations with the producers and distributors with whom I have conducted informal discussions have been most pleasant, and from the little I have learned of moving picture conditions, I should say that the industry is in a very flourishing, profitable and satisfactory condition except for the fact that some form of consolidation is undoubtedly needed to prevent over-production with the consequent unfortunate results on players, producers, distributors, exhibitors and authors.

March 31st, 1916. BENJ. B. HAMPTON.

Rowland Laughs at Mergers.

While on the subject of mergers it is well to quote a statement emanating from the president of the Metro Pictures Corporation, Richard A. Rowland, who takes a common sense view of the matter. He says:

"I am not a prophet nor the son of a prophet, but I rise to remark that the motion picture industry will not be sewed up into a combine now or any time in the future, because there are elements in the business that defy combination.

"In the first place, motion pictures are not a business in the same way that the making and selling of automobiles and tobacco or farm machinery are businesses. It is an amusement enterprise, rather than a business and its artistic elements are dependent upon newly-created brain products, which must be fresh and different with each succeeding week.

"No amount of capital can control such an enterprise or keep it tied fast. Under present conditions the only possible combine that could hope to succeed would be a theater merger, which would include the majority of picture theaters in the United States. And with this effected, and sewed up, there is nothing to prevent private capital in any city in the land from putting up opposition houses.

"Supposing an enterprising organizer should succeed in getting the majority of the big fellows of motion pictures into a combination and they would all put their studios, laboratories, stars, directors and the entire works into one concern. What could prevent new blood from stepping into the field and, with energy, enthusiasm and capital, putting out pictures that would upset the whole plan and disrupt the combine? We must remember that out of the 100,000,000 of persons in the United States a very small percentage of talent has been drawn upon for picture making. There's plenty of material left and if the need came a formidable rival for any combine could be developed in less time than might be imagined.

"Another reason why there should be no apprehension over a prospective combine is that several very important and very successful elements of the picture field would not enter into it. It is quite possible that millions of dollars in cash might bring a member of the traders to sell and quit, but those now successful and operating on a sound as well as a progressive basis would not have to sell, and if they like the game as well as we do they wouldn't.

"Exhibitors need have no feeling of uncertainty. They will not be frozen out nor will they be at the mercy of any combination.

"In plain United States English, why does any motion picture producer or marketer want to combine, unless he feels that he can't stand the gaff of competition?"

Alice Rinaldo Retained by Horsley

ONE of the leading roles in "The Conscience of John David," a David Horsley production starring Crane Wilbur and scheduled for release April 24 as a Mutual Masterpicture, de luxe edition, will be played by Miss Alice Rinaldo, a recent acquisition to the David Horsley forces.

When Mr. Horsley engaged Miss Rinaldo he did so with the intention of using her in only one picture—"The Love Liar." Her portrayal of the character allotted to her was so striking and forceful, however, that he did not terminate the engagement when "The Love Liar" was finished, but made provisions for her in the cast of the next Crane Wilbur picture.

Alice Rinaldo.

In "The Conscience of John David" she will play a character described as "The Worldly Woman." It is a part of the vampire type, one which Miss Rinaldo is particularly well fitted to play.

Miss Rinaldo is known best in this country and abroad as a ball room dancer. She was born in San Francisco and took up dancing at an early age. Three years ago, however, she entered motion pictures. Spurred on by a determination to succeed, she decided to perfect herself in the art of acting and went to Paris to study.

Since her return to America, Miss Rinaldo has been engaged with various producing companies on the Coast, among them the New York Motion Picture Company, under whose banner she appeared in the support of George Beban and other stars.

JAMES CRUZE ENGAGED BY METRO.

James Cruze, the widely known and popular screen artist and director, has joined the Metro forces and will make his first appearance on the Metro program in "The Snowbird," a five-part wonderplay starring Mabel Taliaferro, which is being produced by the Rolfe Photoplays, Inc. Mr. Cruze was happy to join the Metro family for many reasons, not the least of them being the fact that his charming wife, Marguerite Snow, is one of Metro's most prominent stars.

Mr. Cruze has been in motion pictures for more than nine years, and is perhaps best known for his finished performance as the reporter in "The Million Dollar Mystery," a serial produced by the Thanhouser company. Miss Snow was also in this serial, and it was while both were engaged by the Thanhouser company that a romance in real life began which resulted in their marriage.

V-L-S-E HOUSE ORGAN FOR KANSAS CONVENTION

E. R. Pearson, manager of the V-L-S-E branch office at Kansas City, is a strong believer in journalistic enterprise, and the two-day convention held under date of March 20 and 21 at Wichita, by the Kansas members of the Motion Picture Exhibitors' League of America, gave him just the opportunity he wanted to make a practical demonstration of his theory.

In conjunction with his chief publicity expert—L. J. Scott—Mr. Pearson opened up temporarily publishing headquarters at Wichita, from which point of vantage they issued "extras" of the house organ "The Clansman," dealing with convention news, the transaction of business by the committees, and items of general interest to the visitors.

Managers Respond to Appeals for Fund

Motion Picture Theaters Throughout Country Agree to Give Part of Receipts on May 15 to Actors' Fund.

NORTH, east, south and west are represented in the hearty responses received by Samuel Goldfish, chairman of the National executive committee of the Motion Picture Campaign for the Actors' Fund, in the appeal that has been made that a part of the receipts of motion picture theaters on May 15 be donated to the cause for which the campaign is being conducted.

This is to raise from manufacturers, actors and exhibitors exclusively in the motion picture field $500,000 of the million-dollar permanent endowment for the Actors' Fund of America and the Actors' Home on Staten Island.

The following list of theaters shows the wide range of support this movement has received:

C. W. Landers, Star, Fredonia, N. Y.; Charles Tofft, Empire, New Brunswick, N. J.; Irving Engel, City, Irvington, N. J.; Edward F. Wunder, American, Freeport, L. I.; Jack Stein, Globe, Trenton, N. J.; C. H. Thomas, Park, Bath, N. Y.; A. Wuzzemann, Empire, Hoboken, N. J.; William O. Maschke, Strand, Ridgefield Park, N. J.; Palace, North Judson, Ind.; J. A. Gelvin, Grand Opera House, Johnstown, N. Y.; Ralph Bast, Crescent Arcade, Ridgefield Park, N. J.; David J. Hennessy, Liberty, Newark, N. J.; D. L. Fisher, Pleasant, Newton, N. J.; Ralph Marlowe, Refowich, Freeland, Pa.; Charles T. Hamer, Star, Ithaca, N. Y.; Louis Brown, Brown's Orpheum, Danvers, Mass.; R. M. Darlington, Orpheum, Lewisburg, Pa.; Nathan E. Goldstein, Broadway, Springfield, Mass.; W. A. & M. Gill, Colonial, Milford, Conn.; C. B. M. Clain, Ridgway Opera House, Ridgway, Pa.; H. Haughnessy, Wilsoman, Youngstown, Ohio; J. J. Mulhall, Alco, Great Barrington, Mass.; Royal, Waterville, Me.; Henry C. Browne, Lyric, Summit, N. J.; F. W. Humphreys, Humphreys', Woodstown, N. J.; H. N. Sullivan, World-In-Motion, Whitehall, N. Y.; Hazleton & Dome, Whitehall, N. Y.; J. D. Kennedy, Nixon, Youngstown, Ohio; Benjamin H. Dittrich, Lyric, Honesdale, Pa.

S. T. Stevenson, Princess, Henderson, N. C.; T. E. Mortimer, Nordica, Freeport, Me.; Charles Copin, Antoinette, Brooklyn; A. Damocha Company, McKinley Square, Bronx; Radia Matthias, Strand, Hempstead L. I.; W. J. Sirk, Gem, North Manchester, Ind.; H. Young's Jewel Theater and Opera House, Tremont, Ohio; E. J. Giorgopie, Dreamland, Elyria, Ohio; Leo Martin, Leo's, Stapleton, L. I.; J. D. Doly, Majestic, Wellsburg, West Virginia; Frank A. Owen, Orono, Orono, Me.; L. B. Steele, Princess, Georgetown, S. C.; Max Stearn, Majestic, Columbus, Ohio; Wallace H. Sawyer, Grand Opera House, Bluffton, Ind.; H. H. Parminter, Princess, North Troy, Vt.; W. M. Wells, Scenic theater, Scottsburg, Ind.; Allan F. Sparrow, Idea, Springfield, Vt.; H. B. Wells, Opera House, Newsberg, S. C.; J. A. Little, Arcade, Branu Ell, W. Va.; A. J. Inks, Crystal, Liconier, Ind.; Day Street, Linconier, Ind.; Somerville Amuse, Olympia, Somerville, Mass.; A. A. Green, Neenah, Neenah, Wis.; T. L. Little, Majestic, Camden, S. C.; James M. Davis, Iris, Salisbury, N. C.; Thomas D. Goldburg, The Goldburg, Baltimore, Md.; B. B. Butstadt, Smith Opera House, Geneva, N. Y.; Berman's, Geneva, N. Y.; James Rabinovich, P. P. theater, Baltimore, Md.; C. Sesonake, Nelida, Catskill, N. Y.; Charles P. Gilmore, Hippodrome, Oswego, N. Y.; H. E. Hinrichs, Royal, Minonk, Ill.

W. R. Barthett, Lyric, Lawrenceburg, Ky.; Carr & Schod, Princess, Reading, Pa.; A. L. Bergen, Colonial, Jamestown, N. Y.; Fred Lovett, Royal, Providence, R. I.; A. S. Schwartz, Rose, Chicago; E. A. Crawford, Cumberland, Brunswick, Me.; Union Square, Brunswick, Me.; Leonard Elswick, Kiski, Vandergrift, Pa.; J. E. Bailey, Bailey, Vivian Square, La.; William H. Young, Taylor-Easton, St. Louis, Mo.; J. F. Smith, Grand, Barnesboro, Pa.; Theodore Beiersdorfer, Idle Hour, Ft. Wayne, Ind.; Thomas Lancaster, Grande, Detroit, Mich.; E. C. Bennett, Temple, Ocala, Fla.; J. F. Soffantranger, Pardee, Pardee, Va.; Saxe Amusement Company, Milwaukee, Wis.; Opera House, Bloomsburg, Pa.; A. P. Sawyer, Vaudette, Brewton, Ala.; George Schenker, Dreamland, Lorain, Ohio; Progress Theater Company, Jefferson, Chicago; Majestic Amusement Company, Majestic, Joliet, Ill.; Huntington, Motion Picture Company, Huntington, Ind.; Henry E. Newell, Plaisir, Chicago; A. Block, Victoria, Beaufort, N. C.; William H. Cador, La Petite, Kankakee, Ill.; R. R. Moore, Ideal, Akron, Ohio; James J. Donovan, Casino, Taunton, Mass.; J. E. Burk, Princess, Morristown, Tenn.; M. D. LaFerry, Rossville, Rossville, Ga.; C. G. Hunter, Jewell, Valentine, Neb.; Frain & Marceron, Dumbarton, Washington, D. C.; Louis Kalbfield, Kalbfield Grand, Palatka, Fla.; Joe Dell Company, Herrin Opera House, Herrin, Ill.

C. A. Hatcher, Photoplay, Tea Harpe, Ill.; James P. Dunberg, Bank, Akron, Ohio; J. W. Williams, Dreamland, Tuka, Okla.; George H. Hines and Harry C. Somers, Auditorium, South Bend, Ind.; I. E. Berkson, Roseland, Chicago; Angelton & Adams, Novelty, Forgan, Oklahoma; Rae Peacock, Mystic, Stafford, Kan.; H. L. Stale, Rex, Farrell, Pa.; H. S. Stansel, Star, Rulewille, Miss.; J. M. Peterson, Royal, Helena, Ark.; Julian Woods, Citizens' Opera House, Maxia, Texas; C. G. Hoff, Buffalo, Buffalo, N. Y.; W. H. Brown, Home, Davenport, Iowa; C. C. Melvin, Lyceum, Bradford, Pa.; Thompson & Co., Plattsburg Opera House, Plattsburg, Miss.; Electric, Willow City, N. D.; Turnbull & Rogers, Reading, Reading, Mass.; Pete C. Carter, Green Room, Plains, Mont.; M. L. Sparr, Central and Village theaters, Wilmette, Ill.; William H. Snyder, Grand, Lancaster, Pa.; N. J. Silverberg, Olympic, Greenville, Pa.; John Patterson, Sangamon, Peoria, Ill.; George B. Falligardt, Pastime, San Benito, Texas; T. F. Larson, Orpheum, Santa Rica, N. M.; Spencer H. Anderson, Wigwam, Geneseo, Ill.; Clayton H. Hitchins, Majestic, Hitchins, Ky.; V. Gates, Chicago; Graham M. Pooly, Garden, Arthur, Ill.; A. M. Keller, Princess, Hoopeston, Ill.; L. F. Wheeler, People's, Lawrenceville, Ill.; L. A. Castle, Lyceum, Wyoming, Ill.; Aledo Opera House, Aledo, Ill.; A. M. Gruber, Empire, Gary, W. Va.; M. M. Monk, Metropolitan, Plymouth, Ill.; W. B. Martin, Geneva Junction, Wis.; Walter Q. Seise, Central Park, Schenectady, N. Y.

A. Haynes, Central Square, Lynn, Mass.; Tom Moore, Moore's Strand, Washington, D. C.; Fred E. Johnson, New Y, Cleveland, Ohio; Ben Knox, Queen, Waxahachie, Texas; Harry B. Harris, Gem, Hanover, Kan.; J. W. Wunnell, Waynesburg Opera House, Waynesburg, Pa.; Dolly Sparr, Royal Grand, Marion, Ind.; W. E. Rolison, Palace, Minneapolis, Minn.; Patee, Lawrence, Kan.; L. A. Haglund, Lyric, Swea City, Iowa; Halseel Grand, Los Angeles, Cal.; C. C. Harrison, Pastime, Iowa City, Iowa; C. H. Fisher, Belvidere, Cumberland, Md.; C. H. Fifher, Liberty, Cumberland, Md.; A. W. Parker, Princess, Sanborn, Iowa; William Smith, Pastime and Temple, Lewiston, Pa.; L. F. Guimond Lyceum, Monticello, N. Y.; J. H. King, Crown, Mobile, Ala.; Mr. Faller, Bijou-Dream, Chicago; Schlink Bros., Bloomer, Wis.; Paramount, Denton, Mont.; R. Clayron Diggins, Davison, Beaver Dam, Wis.; L. A. Powell & Co., Lyric, Glasco, Kan.; A. Hammerly, Lyric, Hamilton, Ohio; A. L. Loudias, Gem, Batesville, Ohio; Net & Wertin, Electric, Albany, Minn.; Cantin, Casino, Antwerp; Tonie Zoellers, Perry, Hazard, N. Y.

R. G. Glendeium, Pastime, Colfax, Wash.; J. F. Saup, Kearney Opera House, Kearney, Neb.; Ed Falligan, Nelson, Logansport, Ind.; A. J. Kavanagh, Grand, Grand Forks, N. D.; G. D. Vandervoort, Temple, Milford, N. Y.; William Young, Grand and Gary theaters, Gary, Ind.; J. J. Hale, Favorite, Lindsay, Oklahoma; Twentieth Century, Gary, Ind.; John H. Herziger, Doty, Neenah, Wis.; Elmer Tompkins, Opal, Hollister, Cal.; L. W. Lewis, Band, Puxico, Mo.; C. C. Howell, Gaiety, Porterville, Cal.; F. E. Howard, Family, Elma, Iowa; James J. Chrissie, Queen, Chicago; W. H. Ginberg, Magnet, Lincoln, Neb.; H. A. Soulthorp, Auditorium, Highlands, N. J.; W. F. Eakas, Bijou, Greenland, Miss.; Joseph H. Woodland, Globe, Clinton, Mass.; J. F. Brady, Park, Washington, D. C.; Elkader Opera House, Elkader, Iowa; J. B. Beard, Broadway, Castoina, N. C.; E. W. Haferkawp, Hedwig, Chicago; Charles St. Clair, Majestic, Corsicania, Texas;; Edward Nignette, Opera House, Two Rivers, Wis.; Best Show, Spokane, Wash.; V. G. Ballon, Olympian, Seattle, Wash.; R. J. Goodman, Rex, Starkville, Miss.; O. Konie, Pastime, Bay City, Texas; Leon Rosenblau, Star, New Brighton, N. Y.; D. F. Trusdell, Opera House, Springfield, S. D.; Dwight McKenney, Crystal, La Salle, Col.; R. C. Gibbs, Strand, Huron, S. D.; A. E. I. Allemand, Crystal, Arapahoe, Neb.; A. W. Lordeman, Isis, Alamosa, Col.; Clifford Smith, National, Lucas, Iowa.

Kirk Perry, Majestic, Clarendon, Ark.; Edward B. Katnla, Amusu, Perasall, Texas; J. E. Daly, Daly's, Grand Rapids, Wis.; Sherman, Los Angeles, Cal.; C. L. Bach, Mansfield, Mansfield, Mass.; John R. Baxter, Lyceum, Spring City, Utah; T. D. McMinn, Lyric, Cullman, Ala.; E. L. Wheat, Orpheum, Sheridan, Wyo.; C. D. Cooley, Strand, Tampa, Fla.; J. C. Miller, Princess, Woodstock, Ill.; F. A. Sutton, New Wallace, Brandentown, Fla.; Home Theater Company, Home, Portage, Wis.; S. V. Wallace, Idle Hour, Cambridge Springs, Pa.; F. L. Standard, Gem, Wenatchee, Wash.; L. Arnold, Star, Bellingham, Wash.; Ira F. Hay, Dreamland, Elk Lick, Pa.; E. J. Bason, Star, Eagle Pass, Texas; J. E. Smith, Butler, Tonopah, Nev.; Coats Dot Theater, Watsonville, Cal.; M. Barnes, Empire, Fillmore, Cal.; Mark E. Eichter, Rex, San Francisco; E. J. Pacius, Princess, Prosser, Washington; R. I. Irvine, Pastime, Asotin, Wash.; M. L. Kiplinger, Opera, San Bernardino, Cal.; J. E. Ferguson, Wenatchee, Wenatchee, Wash.; E. Drachman, Broadway, Tucson, Ariz.; Peter Kranth, Germania, Denison, Iowa; John H. Taylor, Bell, Oakland, Cal.; Wallace Baker, Our, Detroit, Mich.; Anderson & Wood, Majestic, Chico, Cal.

Jacksonville Screen Ball for Charity

The Thanhouser Club Gave a Charity Ball at the Hotel Windsor, Saturday, April 1, for Actors' Fund and Children's Home.

ON Saturday, April 1, the Thanhouser Club of Jacksonville, Fla., gave a charity ball at the Hotel Windsor at which Mayor J. E. T. Boden of Jacksonville and Marguerite Courtot led the grand march. The dance was a joint benefit and the proceeds of it are to go to the "Actors Fund of America" and to a local charity, "The Children's Home Society," and patrons of both are in evidence. It was indeed a very brilliant affair.

All the motion picture stars of the companies working in Jacksonville were in attendance, including those from the well known Vim, Gaumont, Thanhouser, Kalem, Famous Players, and other organizations, which happen to be in the city. Some prominent dramatic stars who are spending the winter in the southern part of the state came to Jacksonville for the event.

SELZNICK SEEKS BIG STARS.

Since the organization of the Clara Kimball Young Film Corporation and the announcement that Lewis J. Selznick, it's president, intends to create a group of similar companies, each named after and headed by a big film star, both Miss Young and Mr. Selznick have been besieged by dozens of the most brilliant stellar lights of the screen, all eager to grasp this opportunity to realize their greatest ambition.

"If I were at liberty to mention names," says Mr. Selznick. "I could give a list of stars who have sought to sign contracts with us that would surprise the whole industry. Mere money is evidently not the only aim of the biggest film stars of the day, for we have been approached by several players willing to sacrifice half their huge salaries in order to be given the chance to head their own producing companies and have an authoritative voice in the production of their pictures. We are negotiating with a number of the established favorites of the profession and will be able to make a definite announcement shortly."

SCENARIO WRITER ELECTED PRESIDENT.

Bob Horner, scenario writer, has been elected president of the United Pen Club, an organization composed of many authors in and about the middle west. At a banquet held March 26 at 4040 Broadway, Chicago, the big surprise of the evening was that Mr. Horner was unanimously elected president. The United Pen Club is a secret organization devoted to helping and protecting its fellow-members, both in and out of the photoplay field. Bob Horner is devoting his time to original manuscripts.

Smalley's Picture Endorsed

Opinion of National Board Concerning Universal's Birth Control Drama Is Not Shared by Dr. Parkhurst and Other Eminent Men.

FOLLOWING the run of the Pavlowa picture at the Globe theater, New York, the Universal Company plans to show another of the ambitious productions made by Lois Weber and Phillips Smalley. It is called "Where Are My Children?" and bids fair to become one of the most discussed films of the year, because of the subject treated—birth control and its abuse—and because of the firm stand being taken by the Universal Company in insisting that the picture shall be shown, whatever the attitude of the National Board of Review of Motion Pictures, formerly the National Board of Censorship.

Lois Weber.

Believing that the Smalleys have produced a really important photoplay from a story by Lucy Payton and Franklin Hall, and that the public should be allowed to judge of its merits, the Universal officials were unwilling to accept the opinion of the National Board as final, when endorsement was refused on the ground that the subject might exert a harmful influence on miscellaneous audiences. President Carl Laemmle, General Manager Joe Brandt and others high in the councils of the Universal, determined to present their case to a committee comprising men of nation-wide fame, as leaders in religious and social affairs. If these men agreed with the verdict of the National Board it was understood that the picture would not be publicly displayed, or, at least, not without radical changes.

Under the direction of Hal Reid a special showing was arranged for March 28, those in attendance being Rabbi Jacob Kohn, Father W. E. Cashin, Dr. Charles H. Parkhurst, Superior Paulist Father John Hughes and three representatives of the National Board, Dr. Cranston Benton, Dr. William Snow and L. D. McGuire. No alterations had been made in the picture since its rejection by the general committee, yet the opinion of the Universal's guests, not connected with the Board, was unanimously favorable. In the discussion a few changes were suggested, but none that would seriously alter the tone and meaning of the photoplay.

Dr. Parkhurst was especially enthusiastic over the fine dramatic quality of the story, the delicacy displayed in handling a difficult subject and the possible benefits to be derived from calling attention to a dangerous social evil. General Manager Brandt recently received a letter from Dr. Parkhurst reiterating his high opinion of "Where Are My Children?" and expressing a willingness to be of any possible assistance in bringing the picture to the attention of the public. Father Cashin, Rabbi Kohn and Father Hughes, also have advised Mr. Brandt that he may call upon them any time if their endorsement of the production is wanted. It is probable that before the film is released the Universal Company will have the backing of other men whose opinion carries equal weight.

Tyrone Power plays the character of a district attorney, whose wife remains childless. Helen Riaume portrays the wife and Marie Walcamp, is her vain, pleasure-loving friend. Beyond dealing with a subject of vital moment, "Where Are My Children?" is said to be a notable production from an artistic and dramatic standpoint.

MOROSCO ENGAGES JACK NELLSON.

Jack Nellson, the handsome delineator of juvenile characters, has been engaged by the Oliver Morosco Photoplay Company and is now at work on his initial portrayal under this management at its Los Angeles studios.

Screen Club to Hold Actors' Fund Night

Entertainment Will Take Form of Beefsteak Dinner, With Daniel Frohman Guest of Honor.

THE Screen Club announces for the evening of Saturday, April 8, which it denominates Actors' Fund Night, a beefsteak dinner. The fun will begin at 8:30 o'clock, promptly, Billy Quirk says. The guest of honor will be Screener Daniel Frohman, president of the Actors' Fund. The entire proceeds from the sale of tickets, which are $2.50 each, will be given to the fund.

A wide variety of talent is promised for the evening's entertainment. The committee says that details will be given later. Just to start something it says—and it says a lot when it says it—that the appearance of Nat C. Goodwin is assured as the chief speaker of the evening. Members of the club are invited to make their reservations without delay.

Arthur Lang—Expert on Latin-America

ARTHUR LANG, the well-known "foreign attache" of Nicholas Power, is an enthusiast on the subject of the Latin-American market. Mr. Lang, though he speaks English like an Anglo-Saxon, is by descent if not by birth a Latin-American and he knows Latin-America as few other North Americans know it. He has recently contributed several articles to Cine-Mundial, the Spanish edition of the Moving Picture World and to El Mundo Cinematografico, the well-known Spanish motion picture journal published in Barcelona. The theme of all his articles is the opportunity which awaits the enterprising Yankee manufacturer in the Latin republics to the South of us.

Arthur Lang.

It may be doubted whether there is another man who is as thoroughly familiar with the film situation north and south of the Panama canal as Mr. Lang is. He has studied the situation from every conceivable angle, he has absorbed to the last dot on the "i" every bit of literature on the subject and he has a wonderful fund of knowledge based on personal information and first hand observation. It is needless to point out that he speaks the purest Castilian and that he knows the habits, the political institutions, the tastes, the philosophy and withal the psychology of our Latin-American neighbors. His one consuming ambition is to utilize his extraordinary grasp of his subject for the benefit of every American producer who thinks of going into the Latin-American market. He is one of the most highly valued contributors to "Cine-Mundial" which he regards as the ideal connecting link between the North American seller and the South-American buyer.

LOOK OUT FOR ALLEN.

A clever party, answering to the name of Jos. L. Allen, and claiming to be a salesman with the World-Equitable Corporations, is touring the state of New Jersey at the expense of confiding film folks. Allen, if he retains that name two consecutive nights, spent one day last week at Bridgeton. Mrs. J. G. Rosay is short fifteen dollars as a result. Allen arrives in the city, talks films, shows a few World Film letterheads, trills about the big productions past, present and future, and then discovers a check for fifteen dollars—which, if one is gullible enough, will be returned marked "no account."

In the future, World and Equitable traveling salesmen will carry some definite means of identification. Allen is about twenty-two years of age, about five feet seven and one-half inches in height and weighs about 150 pounds.

Hearst Exchange Organization

J. K. Burger Has Been Appointed Manager—Branches in Charge of Well Known Men.

UNUSUAL interest is aroused in the big cities of the country regarding the new type of exchanges, which is to be inaugurated by the Hearst organization. Mr. MacManus gave out the interesting statement that J. K. Burger had been appointed in charge of the exchanges. Inasmuch as the "hue and cry" of the new Hearst motion picture enterprise seems to be service to the exhibitor, Mr. Burger's appointment is particularly significant. It is one thing to want to give service to the exhibitor, but Mr. Burger has prepared his plans to do it.

Exchanges will be opened in New York, Chicago, Los Angeles, San Francisco, Atlanta and Boston. These, for the reason that a Hearst newspaper is in the city and for the reason that the entire newspaper staff will be part and parcel of the motion picture company. Also Washington, D. C., Philadelphia, St. Louis and Pittsburgh, where important newspaper connections have been established. Each exchange will be complete in itself, absolutely independent and the duplicate of headquarters in the number of men employed and the facilities at their disposal. Later Mr. Burger gave out the names of his exchange managers.

New York will be under the jurisdiction of the well known Joseph S. Engel. Boston is under Frank H. Vine, who has been helpful for many years to exhibitors in his past work with Eclectic, World and the General Film Company.

Chicago is in good hands in the person of John F. Bowman, who has the newspaper idea, which is "Get it done, get it done right and get it done on time." He is known to his local exhibitors for his work on the Chicago Examiner and lately on "The Exploits of Elaine," "The Goddess," etc.

Los Angeles is in the hands of George H. Atwood, one of the pioneers of the film industry, one of its best versed men. He is an old show man and one of the first theatrical men to appreciate the possibilities of motion pictures. He has managed the office of Boston, Albany and Dallas for the General Film Co., and has been in charge of Philadelphia for Pathe. His policy is "Treat the exhibitor on the level."

Atlanta will look to George R. Allison, the original pathfinder of the South, for big feature productions. He is affectionately known to exhibitors south of the Mason-Dixon line. Allison fits into the Hearst organization because he has the newspaper idea, as well as motion picture production, and he will always be on the alert to give his exhibitors an opportunity at publicity.

Philadelphia exchange is under the management of E. W. Sweigert, one of the real hustlers of the industry, known to the field for his work with the Eclectic and General Film.

E. W. Dustin, who heads the St. Louis exchange, has been in the amusement business for eighteen years. He has been the producer, exhibitor, the exchange man and therefore, he can look at all sides of the fence and particularly appreciate the view point of the exhibitor.

The capital city, Washington, D. C., is under the jurisdiction of Fritz B. Wathne, known for his studio knowledge, his acquaintance with newspaper editors in his territory, and his intimate knowledge of home conditions.

B. F. Lyon, in charge of Pittsburgh, is a comparative newcomer in the film industry. But his work for Pathe in reorganizing and building up their Newark, N. J., office, was nothing short of phenomenal. He has been in Pittsburgh but five months and since his arrival he has become the confidant of every Pittsburgh theater man.

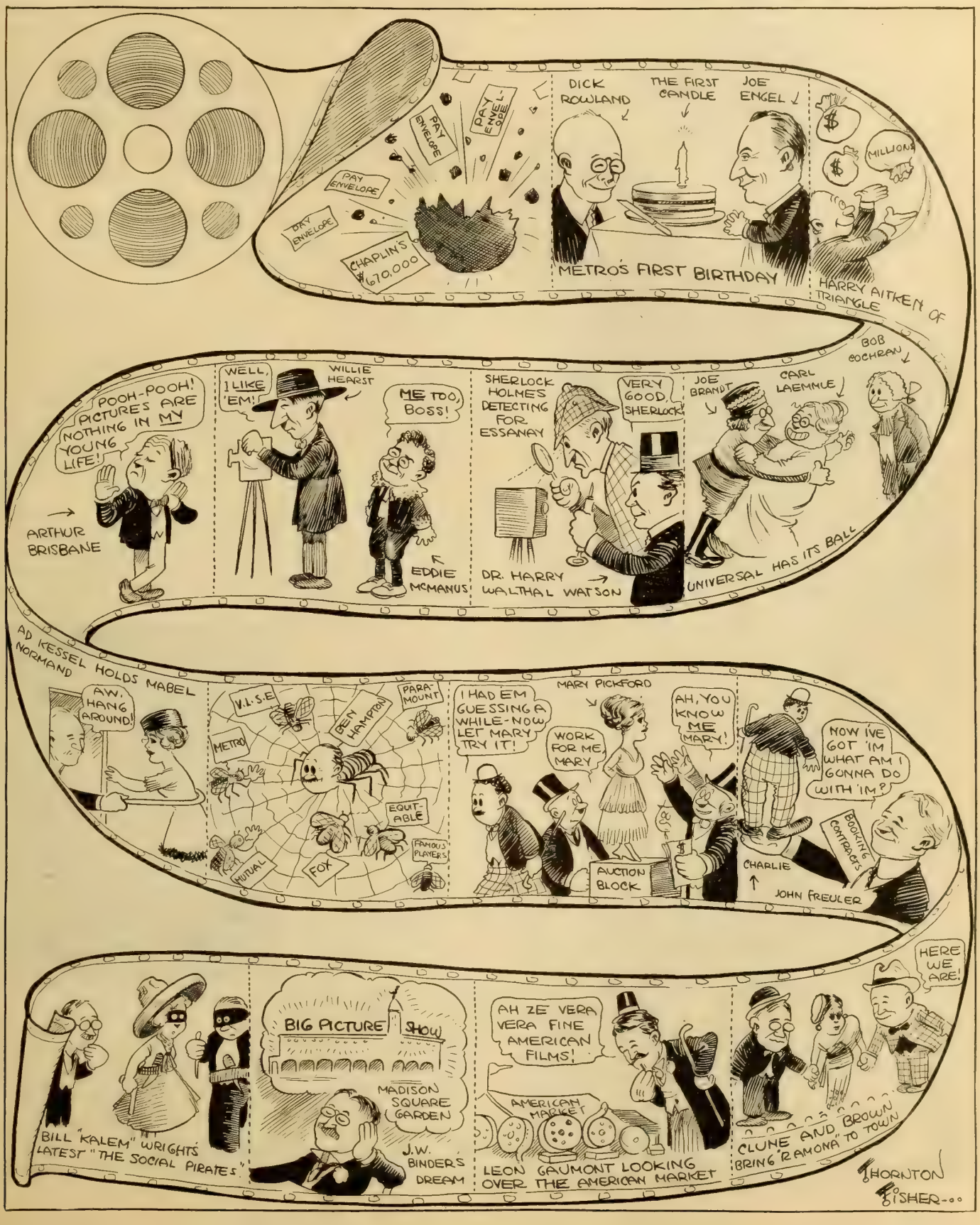
The San Francisco office is in charge of H. L. Knappen, one of the real brainy men of the film industry. He was formerly a newspaper man of wide experience. His most recent newspaper work was as editor and advertising manager of the American Photoplay Weekly of Salt Lake City. He was serving in this capacity when he decided to enter the motion picture business. In 1915 he became identified with the Pathe Exchange, Inc., representing that company in Northern California and Nevada, with headquarters in San Francisco. Mr. Knappen made such a showing in the field that he was soon made manager of the Denver Branch for Pathe, later transferred to Atlanta, Ga. He entered the service of the International Film Service, March 13th, and has marshaled his forces in the campaign for business now enthusiastically underway at 280 Golden Gate avenue, in the Coast metropolis. The Hearst policy of securing the best men available will be followed in every department of the picture enterprise.

JOHN F BOWMAN CHICAGO, ILL
F H VINE BOSTON, MASS.
J. K. BURGER IN CHARGE OF EXCHANGES
E W DUSTIN ST. LOUIS, MO
B F LYON PITTSBURG, PA
F B WATHNE WASH. D C
G. H. ATWOOD LOS ANGELES CAL
E.W. SWEIGERT PHILA. PA.

Joe S. Engel, New York City.

Geo. R. Allison, Atlanta, Ga.

MOVING PICTURE WORLD NEWS REEL for MARCH...



Facts About Jamaica

Interesting Information Concerning That Famous Island of the Sea Which Motion Picture Men Should Know.

J. ALAN TURNER, an experienced motion picture technical man, has just returned from Jamaica, British West Indies, where he has been working with the Herbert Brenon-Fox Company, and favors the Moving Picture World with a careful description of the advantages which are offered in that locality for the production of pictures. Mr. Turner goes into the subject in detail and has gathered his facts carefully in the following article:

J. Alan Turner.

Jamaica is a British colony situated ninety miles south of Cuba and measuring 150 miles in length by forty-four miles in width, and the English language is spoken throughout the island.

Arrangements can be made for passenger transport at $80 per head, including meals for round trip, by the United Fruit Company Line, leaving from New York weekly. Accommodation may be had at the best hotels run on modern lines in Kingston at $10 per week. Several smaller hotels and boarding houses cater to visitors at a lesser charge, giving comfortable accommodation therefor.

The island is traversed from end to end by railroad with central terminus at Kingston (the capital). The roads are splendidly adapted for motor and vehicular traffic. There are several garages in Kingston, and there is always an ample supply of motors for hire at very reasonable prices. Almost any part of the island can be reached by motor in a few hours.

Scenery.

Tropical scenery is here seen in its most varied and luxuriant form, and may be divided into two classes—the Inland Scenery and the Coastal.

The island is of mountainous formation, and from end to end ridges of towering mountains divide up the whole land, forming beautiful valleys and glades in which tropical wild palms and other vegetation flourish. Down the gorges, along which some of the largest rivers flow on their way to the sea, almost any description of desert appearance can be found within a few hours' run from Kingston. Rivers abound all over the island (the name of the island signifies "land of water"). Some of these are navigable for smaller craft, and all of them possess many points of natural beauty along their banks. Tropical trees and vines overhang their course, and make bowers of gorgeous natural formation.

There are natural caves and bridges along and across the courses of the various rivers as well as otherwise, and there are many waterfalls of very picturesque effect.

The entire coastline is fringed with stately cocoanut palms, and there are many beautiful plains stretching from their base line of hills in the interior down to the water front.

Kingston itself is set at the water edge of a horseshoe-shaped and almost completely landlocked bay. The bay is of an extreme length east to west of twelve miles, with a width of three miles, and the outer side of the bay is divided from the ocean by a natural breakwater formed by a narrow strip of land. The waters of the bay are beautifully clear and the bay lends itself admirably to any sea or water scenes. The waters are usually calm in the mornings, but get rougher in the course of the day.

There are in many of the coast towns beautiful stretches of white sands which make very attractive and comfortable bathing spots.

Motor boats are available in Kingston and other towns, and so are sailing yachts.

Kingston is built on a plain that slopes gradually to the sea, and which in area is about 45 square miles, and to the northeast and west of which towering mountains overlook the bay.

A serviceable electric tramway system operates in Kingston, going out into the suburbs for many miles, and in the city itself horse-drawn coaches ply for hire.

Labor Conditions.

Labor rates are as follows:

Carpenters and masons, etc.	per diem,	$1 to $1.25
Seamstresses	" "	50c.
Common laborers	" "	25c. to 50c.
Extra hands for mob scenes:		
adults	" "	25c.
children	" "	12c.
Intelligent clerical assistants	" "	$2

The people available for these mob scenes are whites, native blacks, East Indians and others of mixed breeds. There are whole communities of East Indians (natives of India), who live in thatched huts and under conditions exactly similar in regard to their manner of dress, etc., as prevail in India.

Horses and mules to any reasonable number can easily be supplied in the island at moderate charges.

The competency of the laborers mentioned above may be guaged from the fact that the Fox Film Company, who are now engaged in the island producing a great Feature Film with Miss Annette Kellerman as star, employ all native seamstresses in making the thousands of costumes for this feature.

The native workmen skilled and ordinary displayed adaptability for new ideas and intelligence in the execution of their work. The whole of the work incidental to the building of the various scenes was executed by native workmen under my supervision.

In swimming scenes the natives are unexcelled and are at home in the water.

Materials.

Lumber, hardware and other building materials, plaster, etc., are imported and sold at a cost very slightly in excess of their price in the United States and cheaper than any individual company could place similar goods here.

Dry goods, linens, flannels, clothing, etc., can be bought very much cheaper in the various stores in Kingston than they can be purchased in the States.

Every condition exists there for the erection and successful operation of a laboratory for the proper developing of films made in Jamaica, and the proper printing of positive and negative films, and such a laboratory is now in successful operation in Kingston and owned by the Fox Film Company.

There are several moving picture theaters where arrangements can be made for the showing of test films. A picture may be cut and the proper tested negative may be sent to the States to the home laboratories for printing and distribution.

Facilities are afforded by the authorities of the island for the development of the moving picture business in Jamaica, and to this end customs duties are remitted on all goods and supplies incidental to the film business, including materials for construction of scenes and costumes and electrical goods.

The health conditions of the island leave nothing to be desired. Pernicious fevers are unknown, and Europeans and Americans, of whom there are a large number here, find the climate agreeable and healthy.

Al. Ray at Vim Studios

THE latest acquisition to the Vim Comedy Company, releasing every Thursday and Friday on the General Film program, is Al Ray, the young director. He is now hard at work in the Jacksonville plant of this company, and his first release is expected shortly. Although one of the youngest members of the Vim Company, as far as his age is concerned, he is also one of the oldest in experience, for he played in his first picture fifteen years ago as a kid at Biograph, and has been in the theatrical game ever since. Vaudeville and musical comedy have been his chief occupations before he entered the film again for good and at one time he published a magazine on boxing, and managed professional boxers, and yet today he is but little over twenty-two. He started directing about two years ago, and has been at it hot and heavy ever since, and is at present the youngest director in the business. He will appear in juvenile roles as well as characters in the Vim pictures also. It will be the first time in quite a while that he has been seen on the screen as he really is, and ought to be quite a treat for his friends. Since his return from Baltimore, he has received many offers from the leading film concerns, but the Vim proved to be the best, and he accepted it, leaving shortly afterward for their Jacksonville studios. He will be seen in the "Pokes & Jabbs" comedies of this concern, playing opposite pretty Ethel Burton.

Al Ray.

Chaplin in "Carmen"

V-L-S-E to Release Essanay's Burlesque Production of the Famous Opera.

THE V-L-S-E announces the immediate release of Essanay's new four-reel production, a burlesque of "Carmen," with the great and only Charley Chaplin as star. At any time the appearance of Chaplin in a new role is something of an event in filmland, but his presentation in a four-reel comedy is such an unusual occurrence that it bids fair to rank as a genuine sensation. This is only the second time that the famous comedian has starred in a four-reel picture, the other occasion being his appearance in "Tilly's Punctured Romance," last year.

Thanks to the open booking policy of the V-L-S-E the distribution of the Chaplin "Carmen" picture will mean that every exhibitor throughout the country will be given an opportunity to obtain this much-desired attraction for his house. There is no doubt as to the eagerness of the motion picture public to view the world's greatest mirth maker in a new bid for popularity, and the fact that the fun will be of an extended type, keeping the favorite disporting himself before the camera for four reels, is a sure guarantee of the feature's success.

Those who have had the good fortune to view the film in private are a unit in declaring it to be the most wildly amusing production yet screened for the purpose of enhancing the gambols of the inimitable Charley. The weirdly burlesque tale of the well known opera furnishes the comedian with a wealth of opportunity to exhibit his peculiar abilities, and the name of "Carmen" is probably destined hereafter to be linked forever with the unforgettable cognomen of C. Chaplin.

BIOGRAPH CLOSES WESTERN STUDIO.

Action Has No Significance, Company Official States, Other Than That It Is Preparing Plans for a New Program.

WORD comes from Los Angeles that the Biograph Company has dismissed its local employes and players. It is said that some of the latter have secured other employment in Los Angeles, while others are on the way east.

When the dispatch was called to the attention of the Biograph Company in New York one of its officials stated that while it was true the studio employes had been dismissed at the same time all executive heads had been retained and that not a bit of scenery had been removed from the Pacific coast plant. In Los Angeles as well as in New York, the company maintains a complete outfit. The lease on the western studio has many months yet to run, and the company holds an option on extension of the present leads.

The action in California, it was said, had no significance other than the company desires time in which carefully to consider and put into operation plans for its new program. Beginning with May 1 and continuing through the summer the company each week will release a one-reel and a two-reel subject alternating with a one-reel and a three-reel.

The official added that the Biograph had taken a new lease on 11 East Fourteenth street, the home of the Biograph prior to its removal to the big establishment in the Bronx. The Fourteenth street property will be devoted to special work.

METRO CONTRIBUTES TO TERCENTENARY.

Bushman and Bayne to Be Starred in Elaborate Production of Shakespeare's "Romeo and Juliet."

ONE of the most notable contributions to the Shakespearian Tercentenary celebration will be the elaborate screen version of "Romeo and Juliet," which is now being completed by the Metro Pictures Corporation with Francis X. Bushman and Beverly Bayne in the stellar and name parts. The production was begun last August, immediately after Mr. Bushman and Miss Bayne arrived in New York from California, and the many scenes have been made from time to time, when these two stars were not engaged in working on other and current Metro subjects.

John W. Noble, who is directing the Bushman-Bayne features, is producing "Romeo and Juliet." He is an enthusiastic student of the Bard of Avon, and the making of this classic for the silent drama is the realization of his highest ambition and the dream of many years. He has devoted every leisure hour he had away from his regular task to working on this production. Days were spent in long automobile trips scouring three states for proper locations. The best costumers and technical experts were employed to fashion the picturesque costumes worn in the production. Several of the costumes are reproductions of those worn by E. H. Sothern and Julia Marlowe on the speaking stage. Mr. Noble spent many tedious hours to obtain novel lighting effects for the many romantic scenes.

To Mr. Bushman and Miss Bayne the making of the pretentious feature has been love's labor, and they believe it will mark the greatest achievement of their career in the silent drama. They have given over their holidays—and many times worked long into the night—that the picture would prove an artistic success. It was produced on a plan wholly devoid of the usual hurry and rush so common in the making of many features. Metro did not spare any effort or expense to insure it being a crowning event, as it was realized that the newer art would be in competition with the older art, and subjected to a critical analysis. Then, too, it was known that the production will attract many persons who are not regular patrons of motion pictures.

OUIDA BERGERE JOINS AMERICAN PLAY COMPANY.

THE AMERICAN PLAY COMPANY announces the establishment of a department for the securing of engagements for actors and actresses, not only in the dramatic field, but also in the moving picture world. As manager of this department the company announces the acquisition of Miss Ouida Bergere, already most favorably known as the successful representative of many stars and prominent players who have figured frequently in films. Under Miss Bergere's management, the Players' Engagement Department will be conducted in such a manner as to avoid criticism. Personal attention to the needs of the player and also of the engaging dramatic or picture producer will be the keynote. That same type of straightforward efficiency as has distinguished the activities of the American Play Co. in the building up of its business as the agent of the world's most famous authors and dramatists, will also be applied to the Engagement Department. Prominent actors and managers have been consulted as to the most equitable and straightforward methods and their suggestions embodied in the new working schedule, and both John W. Rumsey, president of the American Play Co., and Louis Francis Brown, manager of the moving picture department, are to personally aid Miss Bergere in building this department into what such an agency should be, namely, a business-like and dependable representative for members of a profession.

Ouida Bergere.

UNIVERSAL MAKING PREPAREDNESS FILM.

The Universal, working hand in hand with the American Defense Society, will shortly issue a special preparedness release constituting a pictorial debate on the danger which the country incurs by neglecting the upbuilding of its army and navy. The American Defense Society demands forty-eight dreadnoughts, a host of submarines and an army of 250,000 with 2,000,000 reserves. This fact is brought out in the film debate as well as the argument of those opposed to preparedness, who contend, using Germany as an example, that an army makes for war.

GOLDSTEIN OF EXCLUSIVE BACK ON JOB.

After being away from his duties for the past four weeks, owing to a serious illness for which he was operated on by Professor Wiener, the first thing Mr. Goldstein did on his return to the office, was to advise Moe Streimer to buy "The Unwritten Law," regardless of the cost. After competing with others for the said picture, the Exclusive Features, Inc., were finally successful in obtaining this wonderful photoplay. Goldstein's policy is to get the best pictures that can be procured in the open market, irrespective of the cost.

Some Coming Kalems

Sis Hopkins Continues to Shine in One Release Every Week —Daring "Hazards" Promised.

FOUR releases a week, each with a featured headliner, is the Kalem announcement for the coming month's releases on the General Film program. These releases, which include three one-reel comedies and a single-reel "Hazard of Helen," are in addition to "The Social Pirates," released as a special through General Film.

"Romance and Riot," "A Double-Barreled Courtship," and

Scene from "Romance and Riot" (Kalem).

"A Lucky Mistake" are three of the Sis Hopkins Comedies announced for early release. In the first-mentioned subject, released April 14, Sis is the center of attraction for the police chief and the police force, both men being bitter rivals in their attempts to pay her attentions. The love affairs of the young lady of the house and an escaped burglar for whom a large reward is offered are responsible for the plot.

Sis finds herself in a peck of trouble in "A Double-Barreled Courtship" through changing places with a pretty visitor to the house where she has just accepted a position. At the completion of "A Lucky Mistake," released April 28, Miss Melville wrote an official of the Kalem Company, "I think you would call this a 'Hazard of Sis' had you seen me running for two Jacksonville blocks after a speeding automobile for one scene in this picture. The director said I looked funny, but I didn't feel that way."

"The Race for a Siding," released April 15, and "The Governor's Special," on April 22, are two coming one-reel "Hazards of Helen" that are said to furnish strong opportunities to that daring star. In the former she races downgrade on a runaway box-car and later leaps to a speeding engine on an adjoining track. Helen Gibson combines the railroad feats with some of the daring horseback riding that has proven so popular in "The Governor's Special."

One of the best of recent Ethel Teare comedies is promised for April 19, with the release of "Their Taking Ways," which finds a Mr. and Mrs. Raffles deftly trimming each other. "Millionaires by Mistake," promised among the coming "Ham and Bud" comedies, finds those comedians the sudden possessors of a million. An elaborate hotel setting in this latter production, with real fountains and hundreds of guests, makes this an unusually lavish one-reel production.

KLEINE MEETS WESTERN REPRESENTATIVES.

George Kleine on Saturday, Sunday and Monday, March 25, 26 and 27, presided over a convention of his western representatives at the Kleine offices in Chicago, 166 North State street, called for the special purpose of considering the forthcoming motion picture novel "Gloria's Romance," from the pen of Mr. and Mrs. Rupert Hughes, in which Billie Burke is being starred.

Mr. Kleine explained to his audience the tremendous preparations that have been made for the filming of the new novel and cited some of the lavish expenditures that have already been made, for Mr. Kleine frankly declared that it is his ambition to present in "Gloria's Romance" the greatest film production that has ever been given the screen —bar none. Every exchange manager in attendance at the convention reported that he had already been swamped with requests for bookings on the Billie Burke picture though, at the time the various managers left their home offices, the release date (May 22) and title of the picture were still unknown. Now, that both have been announced, all the largest and best theaters in the country will vie with one another in bidding for "first run" showings of the story by Mr. and Mrs. Rupert Hughes.

Several of the early chapters of the film were screened for the exchangemen and all were unanimous in the belief that a new high record in motion picture novels has surely been attained.

Falstaff Comedies Force Market

Thanhouser Says Novelty Replaces Violence Profitably— Subjects Have Good Demand.

IT IS now about a year since Edwin Thanhouser launched one of his new ideas in the form of the Falstaff brand of comedy. It was at that time announced that these single reelers would represent the direct line of legitimate comedy, in contrast to the more strenuous action of the comedies in vogue. It was pointed out by Mr. Thanhouser that attention would be given first to story, as that was the most conspicuous missing element of rapid-fire funny films. To this end the genius of Lloyd Lonergan, author of the "Million Dollar Mystery" was put into play, also Phil Lonergan, his able younger brother.

From the very first the big feature of the Falstaff brand was the oddity of the alliterative titles; and they quickly caught on. The character of the subject is quickly proclaimed by such titles as "Perplexing Pickle Puzzle," "Busted But Benevolent," "Oscar, the Oyster Opener," "Pedro, the Punk Poet," "Pansy's Prison Pies," "Film Favorite's Finish," "Clarissa's Charming Calf" and others, all of them funny to the tongue and ear. They caught on quickly and after a few releases the trade realized that Falstaffs were a different kind of comedy.

Then, when the Mutual Exchanges were booking them out at a top rate, the "Wizard of New Rochelle" let fly his heavy artillery. He signed up Riley Chamberlin to appear in Falstaffs exclusively, and soon after that Louise Emerald Bates, the blonde Ziegfeld beauty who is now known as "The Falstaff Girl." Claude Cooper, funmaster, was made an acting director, and Walter Heirs, the fat comedian, was engaged to foil Chamberlin, Claude Cooper then reached out for a fun partner and finally landed Frank E. McNish, the famous old eccentric comedian. While all of this was being done, the Falstaff output was doubled to two a week, and William A. Howell was added to the directing staff.

The original Falstaff director is Arthur Ellery, and his company remained in New Rochelle when it came time to go to Florida. Ellery's grasp of legitimate comedy values makes him easily the most consistent performer in his line, and he gets his results through his very seriousness when he stages the funniest scenes. Frances Keyes is his chief comedy character and her versatility will be amply exhibited in a forthcoming release entitled "Pansy Post, Protean Player." Ellery's methods seem to assure positive results, possibly due to his success as a writer of comic short stories.

Under the present release schedule the two Falstaffs per week have established their following, but it is expected that new additions will be made to the staff which will put them over with still more vim and smash.

"Number 13 West Bound" is the title of an unusual railroad drama soon to be released by the Selig Polyscope Company. Kathlyn Williams is the heroine and is supported by Guy Oliver. It is not generally known but Miss Williams almost lost her life during the production of this picture. She slipped and fell on the track in front of a speeding locomotive. Her presence of mind saved her life for when she saw that the train could not be stopped she rolled down a steep embankment.

GASNIER RETURNS.

L. J. Gasnier, president and general manager of the Astra Film Corporation releasing through Pathe, has returned from Havana, Cuba, where he spent several weeks in connection with the production of a new serial for Pathe.

Universal for Week of April 18

A Well-Blended Program of Drama and Comedy for the Followers of the Big U.

THE Universal program for the week of April 17, 1916, presents a varied assortment of photoplays, all of distinctive type. On Monday, April 17, Cleo Madison is presented in "Her Bitter Cup," a five-reel Red Feather drama for which the poster department is issuing two six-sheets with four-sheet streamers to be used for combination sixteen-sheet or separately; two three sheets and two one-sheets as well as special window cards. On the same day Billie Rhodes and Ray Gallagher appear in a one-reel Nestor comedy.

On Tuesday, April 18, Herbert Rawlinson will be seen with Francelia Billington in "The Best Man's Bride," a two-reel Gold Seal drama. Victor Potel and Jane Bernoudy are a scream in the Imp comedy, "Love Laughs at Dyspepsia," which is released on the same date.

"Royal Love," a three-reel Victor drama, is the subject for April 19. On the same day the L-KO comedy, "A Meeting for a Cheating," with Billie Ritchie and Dan Russell, and No. 16 of the Universal Animated Weekly are released.

The baseball season soon commences and the Big U comedians have put on "Oh! What a Whopper!" a two-reel comedy of the diamond, which will be released on April 20. "The Gambler," a Laemmle drama, with Fred Church and Myrtle Gonzalez, and the Powers split-reel novelty, "The Toyland Villain," and an educational are released on the same date. King Baggot is featured with Edna Hunter in "The Haunted Bell," a two-reel Imp mystery drama which will be released on April 21. Joe Martin, the famous Universal Ape, appears in a Victor drama, "A Strange Confession," and on the same date Eddie Lyons, Lee Moran and Betty Compson spill a bagfull of laughs in the Nestor comedy, "Eddie's Night Out."

Harry Carey is starred with Olive Fuller Golden in "The Passing of Hell's Crown," a two-reel Western Bison western drama, which will be released on April 22 together with the Joker comedy, "Just Yet, But Not Quite," with Ernest Shields and Marcia Moore.

On Sunday, April 23, Ben Wilson with Clara Beyers are featured in "His World of Darkness," a three-reel Rex drama. On the same day little Billie Jacobs and Olive Johnson appear in the L-KO comedy, "Little Billy's School Days."

During the week of April 17 the nineteenth episode of the Universal Special feature, "Graft," will be released. Richard Stanton, Jane Novak and Glen White play the leading roles in "The Photo Badger Game," constituting the latest two-reel episode written by Hugh C. Weir and Joe Brandt.

Curacao, Dutch West Indies

An Island Whose People Speak a Language Not Found in the Books.

By John H. Clapham.

Willemstad, Curacao, Dutch West Indies, March 21, 1916.

IF the owners of the Cine Habana had to select a language for the titles used in the films shown here, they would have some troubles of their own. The island is Dutch, there are some Dutch people there, some of the people speak Dutch, some speak Spanish, some English, some Portuguese; but the language best known is called "Papamiento," a mixture of several languages. It will be understood from this that there are some difficulties when ordering the titles for films.

The manager of the Cine Habana, Jacobo Prins, invited me to see the show running when I called at the theater. The films come from an exchange in Caracas, some twenty hours by boat, and the program is generally made up of a variety of brands, including American. A Powers comic had the titles in English, but the most pronounced linguist would have trouble in getting the meaning out of "Bill Jones' Stag Party," or "Me for the Water Wagon." These terms have their equivalents in Spanish, of course, but very few people understand English well enough to know the meaning of such titles.

Mr. Prins would be glad to run such films as "The Million Dollar Mystery," but the cost for a short run would be prohibitive. It is his desire to show the best films, but his location is against any extensive program. The theater is well patronized by all classes.

Vera Pearce a Metro Actress

VERA PEARCE, one of the most striking young models in New York, who has posed for Charles Dana Gibson, Harrison Fisher, Howard Chandler Christy, J. Campbell Phillips, Harry Watrous, Herbert A. Morgan, and hosts of other famous artists, and whose pretty face has graced the leading magazines of the country, has answered the call of motion pictures and is now appearing exclusively in Metro productions. So far, Miss Pearce has played but small parts, but she has proved exceedingly gifted in dramatic work for a beginner and with her great beauty as an asset, she should rapidly forge to the front.

Vera Pearce.

Miss Pearce was last seen with Francis X. Bushman and Beverly Bayne in "Man and His Soul," and before that with Julius Steger in "The Blindness of Love." Miss Pearce was first engaged to play the part of a model in a studio scene, and she became so enamored of the new life that she has practically given up posing for artists, and is devoting all her energies to the study of motion picture work.

Miss Pearce was born and reared in Middletown, New York, and while on a visit to her brother in New York City at a New Years' Eve party she attracted the attention of a famous artist, who sought an introduction to her. At first her family was opposed to her posing, but finally gave into her wishes. Within a year she became one of the best known models in New York, with a national reputation. Not only has she been in demand with pen and ink and water color artists, but she has posed for many portrait painters and was the original of many well known pictures in oil. Among them are "The Fairy Tale," by J. Campbell Phillips, which was hung in the National Academy, and "The Age of Wonder," by the same artist, which was shown in the Lotus Club.

BALBOA MAKING NEW SERIES.

"The Grip of Evil" is the name of Balboa's forthcoming photoplay series, in which Jackie Saunders will be seen as the starred attraction. The piece, consisting of fourteen two-reel episodes, will be released by Pathe, which has handled all of the Long Beach "house of serials" big productions such as "Who Pays," "Neal of the Navy" and "The Red Circle."

Harry Harvey is the director in charge of the production. His company includes two new featured film players brought out from New York to support Miss Saunders. They are Roland Bottomley, a leading man of wide experience, and Marie Empress, a "heavy" of renown.

MISSOURI VALLEY FILM COMPANY.

The Missouri Valley Film Company has been incorporated under the laws of Nebraska with a capital stock of $10,000. It has taken over the business of the Missouri Valley Film Company, owned by Charles Strader and R. R. Smith. The principle business of this concern is the handling of educational, social service, public welfare, industrial and religious film service in schools, churches, colleges and Y. M. C. A.

The concern's business extends as far as Great Falls, Mont., west, as far south as the Oklahoma line, as far east as Cedar Rapids, Iowa.

Charles Strader is president, M. H. Wright, vice-president, H. B. Werner, secretary, R. R. Smith, treasurer and manager. The office is at Lincoln, Neb.

BACHELLER QUITS MIRROR FILMS.

Irving Bacheller has resigned from the board of directors of the Mirror Films, Inc., as he finds that the literary engagements do not give him the time required for a faithful performance of his duty in that position.

Roscoe Arbuckle a Spendthrift

Builds Two Costly Sets for New Keystone Comedy, "His Wife's Mistake," at Fort Lee.

AN outlay of $33,000 for scenic effects alone is the total piled up by Roscoe Arbuckle at the eastern Triangle-Keystone studios, where he is putting the finishing touches on "His Wife's Mistake," a companion piece to "He Did and He Didn't," and "The Bright Lights." One

Scene from "His Wife's Mistake" (Triangle-Keystone).

set represents an office building with its arcade of booths and shops. Arbuckle is the new janitor who is mistaken by a broker's wife for a rich customer. They go to a popular cafe for luncheon, and here is where the star and his technical director, F. G. Schaefer, spent most of their money.

Schaefer, who received his early training under the famous Stanford White, endeavored to reproduce the Moorish Room of the Cafe Boulevard in Paris. He ventures to boast that the Oriental interior with its fountains, balconies, etc., would outclass anything on Broadway if removed and made permanent there. Around the upper balcony is a series of mural paintings 125 feet in length and carrying out a Turkish harem scheme. This balcony required three weeks for the painting. "His Wife's Mistake" is announced for early Triangle release. William Jefferson, Al. St. John and other popular Keystoners will be seen in the cast. Mabel Normand is the only absentee. Her place is taken by Betty Gray.

Virginia Norden Joins Balboa

Stage and Screen Player Will Be Featured in Large Subjects Now in Preparation.

IT IS announced by H. M. Horkheimer that Virginia Norden has departed for the Balboa studios, Long Beach, Cal., where she will be featured in large photoplays now in course of preparation. Mr. Horkheimer expressed himself as much pleased in being able to secure for his firm this well-known player.

Miss Norden was for ten years on the stage before entering upon picture work. She played for three years in stock before coming to New York, where she immediately entered the American Academy of Art for further dramatic study. Her last appearance on the stage was in Guy Bolton's "Rule of Three." Before that for nearly three years she had the lead in Eleanor Gates' "Poor Little Rich Girl," in which Viola Dana was starred.

For the last six months Miss Norden has been at the Vitagraph studio. Here she had prominent roles in two Blue Ribbon subjects, now ready for release—"Peter God" and "The Dawn of a New Day." The new Balboa player has good looks and a statuesque figure. Added to these she possesses brains and ambition—a winning quartet for any actress. As an illustration of her concentration on a character it is said that when on one occasion she had been engaged to play a part written by Cecil and William De Mille in a story that later was not put upon the stage owing to the difference of opinions of the lawyers, Miss Norden went to the East Side of New York City to study sweat-shop types. For two weeks she pursued her investigations. When at the rehearsal she delineated her conception of a girl of the sweat-shops, William De Mille told her she had exactly portrayed the woman he had in mind in writing the story.

Following the signing of the Balboa contract, Miss Norden remained in New York only long enough to stock up on wardrobe and left for the coast on April 1.

DOINGS OF VITAGRAPHERS AT BAY SHORE STUDIO.

Work of making important feature pictures in the fully equipped studio of the Vitagraph Company, located at Bay Shore, Long Island, is progressing in fine form. Director Ralph W. Ince, has started work on a coming Vitagraph Blue Ribbon Feature with an excellent cast, headed by Miss Lucille Lee Stewart and Huntly Gordon. This production promises to surpass the high standard already set by this successful director. Many of the sets in this feature will be noticeable for their excellence in architectural construction.

Edward Montagne's latest effort in comedy is being filmed as another of the "Freddy Series." William Dangman is seen in the lead which is fittingly directed by Frank Currier. George O'Donnell plays a good part which just lacks the name of "slap-stick comedy." However, he does it in his usual manner which is always a laugh-producer.

ANTONIO MORENO DENIES KNOWLEDGE OF GIRL'S DISAPPEARANCE.

The reports of the disappearance of Ethel Oakes of San Francisco a week ago with a Miss Soto, who claimed to be a sister of one Antonio Moreno, said to be a moving picture actor in New York, have gained currency in local moving picture circles, and have displeased the friends of Antonio M. Moreno, the prominent Vitagraph star. Antonio M. Moreno has requested that it be made known for the benefit of his friends that the person mentioned in the reports is no one he knows anything about. The person is an impostor, as there have been several criminals of late assuming that name and operating in various parts of the country. Mr. Moreno has not been in San Francisco and has no sister who has been there. He knows of no one who answers the description of Miss Soto.

MEETING OF UNITED FILM SERVICE MANAGERS.

The branch and district managers of the United Film Service met in Albany a few days ago to have their quarterly get-together meeting in order that they might talk over the many little details that are not feasibly written about, and it is also the custom of the energetic president and treasurer of the corporation, Fred B. Murphy, to infuse some of his own dynamic force into these meetings, thereby enthusing the force to greater effort. As may be judged by the photograph below it was not a painful operation, and any one

United Film Service Managers.

who knows the genial Fred Murphy would not suspect him of inflicting pain to his own. One may judge the worth of this method by the fact that the United is now the biggest independent film service in New York and New England, their territory embracing that district except Greater New York City. Their capacity is twelve reels of new subjects each week, though they invade the open market for all the independent films they desire.

Vitagraphs for Week of April 10

Edna May in Seven-Part Blue Ribbon Heads a Goodly List of Releases.

EDNA MAY, the former "Belle of New York," in the seven-part special Vitagraph Blue Ribbon Feature, "Salvation Joan," heads a list of representative Vitagraph photoplays. "Mr. Jack's Hat and the Cat," the latest of the one-part comedies of "The Escapades of Mr. Jack"

Scene from "Salvation Joan" (Vitagraph).

series, featuring Frank Daniels, now being released through the V-L-S-E; a single-reel comedy-drama, "The Hoyden"; "Susie, the Sleuth," another thousand feet of laughs, and the three-part dramatic Broadway Star Feature, "The Other Way," make up a well-balanced program.

In "Salvation Joan" Edna May plays the part of Joan Crawford, a wealthy and beautiful woman who gives much of her time and efforts for the relief and reformation of the people of the underworld. As a Salvation Army lass she accomplishes great work. Harry T. Morey plays opposite Miss May. The remainder of the cast is made up of a selection of Vitagraph favorites, including L. Rogers Lytton, Dorothy Kelly, Donald Hall and Bobby Connelly. This seven-part masterpiece will be released on Monday, April 10, through the V-L-S-E. It is an original plot by Marguerite Bertsch and was filmed under the direction of Wilfrid North.

Another V-L-S-E release on April 10 is "Mr. Jack's Hat and the Cat," in which Frank Daniels has the time of his life in his effort to lose his wife's pet cat. In this "escapade" Mr. Daniels is supported by Rose E. Tapley. C. Jay Williams produced this adventure, which comes from the pen of Ross D. Whytock.

"The Hoyden" is a one-part comedy-drama, also released April 10, in which Mary Anderson and Webster Campbell,

Scene from "The Other Way" (Vitagraph).

supported by Otto Beninger and Edith Reeves, portray a story of every-day life and show the trials and tribulations experienced by two young girls in their struggle for existence. Dave Smith directed the action of this story by William E. Wing.

Kenneth S. Webb is the author of "Susie the Sleuth," a single-reel comedy, listed for April 14, in which Edith Storey and Antonio Moreno furnish many funny situations. George D. Baker directed.

On April 15 the Western Division of the Vitagraph Company gives us a three-part dramatic Broadway Star Feature, "The Other Way," of which Fred W. Hiller is author and William Wolbert producer. Mary Anderson and Webster Campbell are supported by Corrine Griffith, Anne Schaefer, Otto Lederer and F. W. Hiller.

Roth to Build Theater

San Francisco Exhibitor Making Tour of Country for Ideas —Brings Architect with Him.

Eugene Roth, of the Portola theater, San Francisco, is making a tour of the middle west and east, inspecting theaters en route, with the intention of acquainting himself with the latest innovations of the most representative theaters in the country, for a new house which he proposes to build at the Golden Gate. He is accompanied by a Californian architect, who will formulate plans for the construction of the theater, in which will be incorporated all the best features of the houses viewed by the pair during their journey.

"This is one case in which no expense will be spared to furnish screen patrons with a theater of the latest design, equipped with up-to-date improvements," said Mr. Roth, when discussing his plans. "It will be a motion picture palace de luxe in every sense of the phrase. It is my intention to provide seating accommodation for 3,500 people, and by the time all my arrangements are completed, a structure will be under way that will be absolutely the last word in the line of show places for the silent drama.

"We have let nothing escape us on the trip likely to prove of suggestive value, and I confidently believe that the result of our joint experience will astonish the screen world. I shall continue to exhibit V-L-S-E features in the new house as in the old. In my opinion the open booking policy of the company has proved the greatest boon ever conferred upon exhibitors. It enables the showman to maintain a standard of uniform excellence at a minimum of cost, which cannot be obtained under the old flat rate system."

Mlle. Valkyrien

MLLE. VALKYRIEN, formerly star of the Royal Danish ballet and Great Northern Film Company, has just finuished work in "Hidden Valley," a five-reel feature, an African drama, for the Thanhouser company. In the picture, which was photographed in Jacksonville, Fla., Mlle. Valkyrien portrays the leading role, that of the only white woman in the story. Chief in her support is Boyd Marshall. A majority of the African scenes were taken in the palmetto jungles near East Mayport, Fla. Edwin Thanhouser, who dropped into Jacksonville just as the picture was nearing completion, declared his belief after seeing the film on the screen that "Hidden Valley" will be a famous picture.

Mlle. Valkyrien.

During his visit to the south it is said Mr. Thanhouser offered Mlle. Valkyrien a two-year contract, and according to word from Jacksonville, it is more than likely the return of the player to New Rochelle in May will be followed by an acceptance. Mlle. Valkyrien is already at work on another five-part feature for the Mutual program, "The Image Maker of Thebes," in which her great talent for classic portrayal will have full play. The subject opens two thousand years B. C., and finishes on the piazza of a Florida hotel.

The stage name of the player is taken from the title given her by the King of Denmark—"Valkyrien, Year of 1914"—as the result of her selection from representatives of every community as the woman best typifying the beauty and racial characteristics of the legendary Danes.

Chicago News Letter

By JAS. S. McQUADE.

CLEARING THE WAY FOR BILLIE BURKE.

George Kleine Presides at a Conference of His Branch Managers on the Exploitation of "Gloria's Romance."

GEORGE KLEINE arrived in the city Saturday, March 25, and returned to New York the following Tuesday. The chief object of his visit was to preside at a conference of his branch managers in the middle west and from other points, during which the pre-service bookings and the general release of "Gloria's Romance," the moving picture novel in which Billie Burke and her all-star associates appear in the various characters, were considered and discussed.

The pre-service bookings will be made with houses of large seating capacity throughout the country, ranging from about 1,000 seats and up, beginning the weeks of May 8 and May 15. In these larger houses each chapter, or episode, of the moving picture novel will be shown for a period of from four days to one week, the latter period being the usual length of the run of one chapter. The entire pre-service bookings will, therefore, as a rule, cover a period of 20 consecutive weeks. The general release of "Gloria's Romance" will be made on Monday, May 22.

During the conference much emphasis was laid on the fact that every chapter of this moving picture novel will be a separate feature film, and not the mere release of an episode of a serial film. This follows from the fact that the production of each chapter has been made distinctly on the feature plan, not so far as mere footage is concerned, but in the high quality aimed at and secured through the efforts of an exceptional cast of the greatest artists, and by an unlimited outlay on costumes, settings and all the other accessories that combine to form a perfect atmosphere for Rupert Hughes' novel.

Each chapter will, therefore, be exploited as a feature subject, and every exhibitor who books it will treat it as a feature subject. And—it might also be said—everyone who sees it will look upon it as a feature subject.

Numerous applications and bids concerning "Gloria's Romance" are pouring into the George Kleine's offices throughout the country, I have been told. Indeed, every branch manager I talked with was enthused over the prospects, and each firmly believes that this moving picture novel will be the precedent that will fix the standard for a long time to come.

The branch managers and others present at the conference were: B. T. Hardcastle, Atlanta; James Sheldon, New York; Merle E. Smith, supervisor of all branch offices, New York; W. H. Jenner, Chicago; H. A. Bugle, Cincinnati; W. E. Condell, Dallas; H. H. Buckwalter, Denver; Frank Rutledge, Detroit; A. Melvin, Kansas City, Mo.; C. M. Thall, Minneapolis; I. T. Dodge, Seattle; W. O. Edmunds, district manager of the Pacific Coast, formerly branch manager at Kansas City, Mo.; I. Rosenberg, Richard Fox and Harry Wellington, Chicago, salesmen; Frank L. Hough, general manager of the Kleine Optical Co., and Paul Kuhn, of the Burnet-Kuhn Advertising Co., Chicago.

Exhibitors! What Have You Done Against the Passage of the National Censorship Bill?

Max Schwartz, general manager of the Chicago Cinematograph Co., which controls a circuit of moving picture theaters in this city, has taken an active part in combating the National Censorship Bill that might well be imitated by exhibitors all over the country.

If every owner of a moving picture theater would write his congressman, or even sign a petition to his congressman, against the passage of this bill, the combined effect would be enormous on the side of pictures.

Mr. Schwartz wrote to his congressman, Adolph J. Sabath, at Washington, and his letter makes so many intelligent points against the passage of the bill that it is here given space:

Being a voter in your district for the last twelve years, I wish to voice my sentiments against the National Censorship Bill. As I understand it, this measure, if passed, would subject every great producer to the criticism and caprices of five censors. Whether these censors are men of great intelligence or men of no intelligence, in my opinion there are no five men in the world who are capable of saying what the American people should see and what they should not see.

Motion pictures are a new art and a complicated system of censorship is growing round them. There is no particular reason for censoring motion pictures more than anything else, except that they are new and their unsettled status gives the censorious instinct a chance to assert itself. Crime of all sorts is constantly described in print that is within the reach of any literate child possessing a penny.

There is no more need of censorship for motion pictures than there is for censoring newspapers.

The motion picture business is not an outlaw business; it should be allowed the same freedom that is allowed the newspapers of today. There are ample provisions for punishing those who release improper pictures, and this may be amended and made as strict as can be, without offending any motion picture producer of good standing.

We exhibitors are business men enough to accept or reject any picture that would offend the morals of our patrons, and I think that a man having all of his money invested in a motion picture theater which is making him a livelihood would be a very poor business man to show a picture in his theater that would send his patrons out in a bad humor.

Trusting you have studied the situation over carefully, and that when the time comes you will vote against the bill, and give us struggling exhibitors in Chicago a chance to make a living, I am, etc.

Congressman Sabath made the following reply:

I have received your communication expressing your opposition to the National Censorship Bill. Your statements as set forth appear to be valid ones and I assure you that this matter will receive my most careful and earnest consideration.

Mr. Schwartz has made this National Censorship Bill his personal business, for it threatens his investment and his livelihood. How many of you, exhibitors, have done this; or, rather, how many of you have not done it?

Don't you think it is time to act a little late than not at all? You will need every ounce of influence that you can possibly exercise to overthrow this attempt to block the progress of the great industry on which you depend. Permit this encroachment on your liberties and it will soon be followed by others. At least show a fighting spirit and save yourselves from the charge of being disinterested as to whether you shall be slaves or not.

Come out fearlessly at once for freedom of moving pictures, as your forbears have done for freedom of the press, freedom of speech and freedom in religion.

Moving Pictures Now the Chief Entertainment in Paris.

A recent cable dispatch to the Chicago Journal from Paris states that 226 places of entertainment—theaters, cinematographs, music halls and cabarets—are now running in Paris, as against 190 on Jan. 1, 1915. This number includes practically all the theaters of Paris and the opera, whose performances are, however, only intermittent matinees. No elaborate productions are contemplated until circumstances radically change.

Of the larger theaters the Comedie Francaise is the only one now playing every evening; the others give from four to five performances per week, while the smaller theaters of the different quarters give three to four performances.

The moving picture shows are running far ahead of the theaters in popularity and total attendance.

During the month of December last the number of spectators in the theaters was 805,765, while during the same month 1,604,519 persons witnessed cinematograph performances. As compared with the preceding year, the increase in the number of theatrical audiences was about 530,000, while the increase in attendance at moving picture shows was 800,000.

The greater popularity of moving picture shows is attributed largely to the interesting war films that are shown each week. American police films have also had a remarkable vogue during the season.

Chicago Film Brevities.

Director Frank Beal arrived in Chicago last week from Selig's Pacific Coast studios and will shortly take charge of the production of "The Birth of Indiana," a spectacular historical production which the Selig Polyscope Co. will produce in co-operation with prominent men of Indiana, including the Governor of the State. Gilson Willets wrote the story of the big historical film, and the committee of prominent Indiana

men who read it are much pleased with its scope and with its inclusive attention to all the important historical incidents in the history of the state.

* * *

I. Van Ronkel, manager of the Chicago branch of Bluebird Photoplays, Inc., has informed this office that he has been obliged to double his office floor space in order to meet the increased business demand for the Bluebird product. The offices are at 109 North Dearborn street, and include one of the largest exhibition rooms in Chicago, accommodating nearly 200 people. I. R. Parnass, recently with the World Film Corporation, C. H. Miller, formerly of the Central Film Co., and P. Dunas, formerly connected with V-L-S-E, Inc., are now on the Bluebird roster of salesmen.

* * *

The Exhibitors' Supply Co., formerly located in Room 516 People's Gas Building, this city, has moved into larger quarters in Room 503 Mallers Building.

* * *

Eugene H. Roth, manager of the Portola theater, San Francisco, and interested in a chain of theaters there, stopped over in this city Monday, March 27, on his way to New York City. Mr. Roth was accompanied by M. V. Politeo, of the firm of Cunningham & Politeo, architects, in San Francisco. This firm has been awarded the contract for the building of Mr. Roth's new theater, at Fourth and Market streets, that city. This is one of the best sites in San Francisco, being in the old Phelan Building, one of the busiest business centers in the city. The ground is 100 by 170 feet, and it alone cost $1,250,000. Mr. Roth assured me that this theater when completed will be one of the very finest and largest devoted to pictures in the United States. It will seat 3,246 people. Mr. Roth informed me that business was extraordinarily good at the Portola.

* * *

Moving pictures showing the complete operations of the plant of the North American Pulp & Paper Co., at Chicoutimi, Canada, formed the feature of the big banquet recently given at the Bellevue-Stratford, Philadelphia, to J. E. A. Dubuc, by Chandler & Co., Inc. These pictures give every detail of paper manufacturing, from the cutting of the trees from which the pulp is made to the finished newspaper in the hands of a reader. These pictures were made by the Rothacker Film Manufacturing Co., of this city. President Rothacker also informs me that a prominent feature of the recent entertainment of the Chicago Advertising Association was the presentation of moving pictures made by his company for the Winchester Repeating Arms Co., of New Haven, Conn., and for the H. J. Heinz Co., of Pittsburgh, Pa., in which the former pictures illustrate fancy shooting with rifle, pistol and shotgun, and also educational scenes of the big Winchester plant. The Heinz pictures, of course, show how the famous "57" varieties are manufactured.

* * *

The following bills have been announced at the prominent "Loop" theaters in Chicago for the week beginning Sunday or Monday, April 2 and 3:

Colonial: The Fine Arts film, "The Good Bad Man," featuring Douglas Fairbanks, and a Keystone comedy, "Stork's Delivery"; also the Colonial educational film.

Studebaker: Lenore Ulrich in "The Heart of Paula," a Pallas-Paramount feature; Mr. and Mrs. Sidney Drew in a Metro comedy, "Number One"; also Burton Holmes travelogues and the Hearst-Vitagraph Weekly.

Ziegfeld: Francis X. Bushman and Beverly Bayne in Ralph D. Paine's military story "The Wall Between," a Quality picture, and "Dollars and the Woman," a V-L-S-E photodrama by Lubin, in which Tom Moore and Ethel Clayton are the stars.

Strand: Lillian Gish in the Fine Arts feature "Sold for Marriage," the Nestor comedy "How Times Do Change" and George Kleine's "Film Jaunts."

La Salle: Blanche Sweet in "The Sower," a Lasky feature, a Harry Watson comedy by George Kleine, and Brady's Cartoons by Paramount.

* * *

Wm. K. Ziegfeld, president of the Ziegfeld Film Co., was arrested in New York City Saturday, March 25, on the complaint of Miss Izora J. Deady, who charges him with having obtained $500 from her on false pretenses. The warrant charges Ziegfeld with operating a confidence game, the details of which were given in my last letter.

* * *

Corporation Counsel Ettelson authorized the issuance of a permit last week for the erection of a moving picture theater at W. Grand and N. Kenton avenues, in opposition to the contention of officials of Siani Social Center, who held that the permit should not be issued on the ground that the theater was within 200 feet of the buildings of the social center. Mr. Ettelson in his opinion held that the rule applied only to the synagogue, as provided by a city ordinance, and that the distance from the synagogue to the site of the proposed theater was more than 200 feet.

* * *

The owners of the Hyde Park theater have filed a second petition for a writ of mandamus in the Circuit Court to compel the city to issue a permit for the re-opening of that house. The petition denies that the theater is within the prohibited radius.

* * *

Miss Ruth Stonehouse has signed with the Universal Film Manufacturing Co., and left for Universal City Thursday evening, March 30. She will appear in a new seiral for Universal at the outset of her year's contract. Miss Stonehouse was long connected with Essanay and has a large following among the picture fans in the country. She has the best wishes of Essanay and her late colleagues, and of many friends in this city.

* * *

Hugh Coogan, known by the sobriquet of "Ham," and said to be a member of the Chicago Moving Picture Machine Operators, Local No. 110, I. A. T. S. E., was shot three times and killed on Sunday night, March 26, in this city. Three men passing in an automobile opened fire on Coogan at Justine and Fifty-first streets, and at the time of writing Edward "Spike" O'Donnell, a contractor, living at 2448 W. Forty-seventh street, has been charged with the murder. Political trouble and a conflict between the two locals of Chicago moving picture operators are said to be the cause of the fatal shooting. The police scoff at the statement that politics had anything to do with the murder. They declare that O'Donnell is a labor slugger and that the killing was the outgrowth of the rivalry between the two warring unions.

* * *

At a recent meeting of a sub-committee of the judiciary committee of the city council of Chicago, while the members were discussing the city ordinance, which forbids moving pictures and other amusement houses operating within 200 feet of schools, churches and hospitals, it was pointed out that an ordinance recently passed allowed moving picture shows both in schools and churches. This discovery evoked the following statement from Alderman John Dempsey, one of the members of the sub-committee:

"We are spending our time foolishly. We have two ordinances that conflict. Theater owners may designate their places as churches and show pictures despite one of the laws."

AS TO GENUINE NAPOLEON AND HIS LITTLE HIP.

During the past few weeks the notice of the E. and R. Jungle Film Company has been called to an act now circulating in small time vaudeville, headlining Napoleon, a chimpanzee, and Little Hip, an elephant. The company wishes to state that these animals have nothing whatsoever to do with the comedies produced by E. and R. featuring Napoleon the Great and Sally. The chimpanzee acting in these pictures is the original Napoleon the Great, while the original Little Hip, once in possession of the owners of the film company, died in Australia in 1915.

This announcement is made because several state rights holders and exhibitors complained against the supposed practice of the E. and R. Jungle Film Company of exhibiting Napoleon on the stage in opposition to his appearance in the pictures.

CHARITY BEGINS AT HOME.

That admirable doctrine "charity begins at home" was never better exemplified than in the mammoth motion picture campaign for the Actors Fund of America now sweeping the country. The personal contributions of the people of the films are proving most gratifying to Samuel Goldfish, chairman of the committee which undertook to collect no less a sum than $500,000 in fifteen weeks. They range from Mary Pickford's $2,000 Hippodrome check downward to gifts from the smallest salaried screen actors and actresses. Stimulated thus, it would seem that the public will respond materially in this most commendable undertaking—the establishing of a million dollar endowment of the Actors Fund and Home on Staten Island.

Only six weeks of the campaign remain, but its successful termination seems assured. With sufficient contributions from the public which will come strongest in the last few days of the collection, there will be no question of the raising of the full amount.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

PASS ORDINANCE FOR FILM COMMISSIONER.

City Council Abolishes Local Board of Censors and Substitutes Single Film Commissioner.

BY unanimous vote Wednesday morning this week the Los Angeles City Council passed the new motion picture ordinance as recommended by the Public Welfare Committee and which creates the position of a single film commissioner in place of the old board.

The ordinance was passed over the protests of the Church Federation of Los Angeles through its secretary, Rev. E. Guy Talbott, who at the session of the council declared that the Los Angeles City Council is in danger of becoming known as the "programming council," and as the film ordinance had been programmed, he said, he did not see that there was any reason to talk further about it.

"We protested in this matter on behalf of the democratic citizenship of Los Angeles," declared Mr. Talbott. Councilman Topham took exception to the inference cast against the council. The church federation wanted a board of appeal provided in the ordinance.

Councilwoman Lindsey and Councilman Langdon spoke in favor of the ordinance as a good compromise.

The new ordinance creates a film commissioner at $2,100 per year.

Prohibits the exhibition of any motion picture film "which pictures or illustrates the human figure is such detail as to offend public morality or decency."

Prohibits pictures or illustrations "of any murder, suicide, robbery, holdup, stabbing or beating of any human being when such act is shown in gruesome detail or in a revolting manner or in any manner objectionable to the moral sense."

Prohibits loaning, sale, gift or exhibition of any film as above described.

Prohibits exhibition of any film from which eliminations ordered by the national board of censors in New York until such eliminations are made in Los Angeles.

Compels proper lighting of motion picture theaters.

Provides that the penalty for each violation shall be a fine not exceeding $500 or 180 days in the city jail or both fine and imprisonment.

The new ordinance will go into effect the 1st of May

George Bronson Howard Visits Kalem.

George Bronson Howard, author of the "Social Pirate" series, visited the Kalem studios to see how his "Social Pirates" are sailing along. He was much pleased with the "course" they are taking under the "Captaincy" of Managing Director James W. Horne and says that it is clear sailing to "Treasure Island" for the exhibitors.

The eighth episode, entitled "Sauce for the Gander," is now being produced with a cast of players, which includes Frank Jonasson, Thomas G. Lingham, Paul C. Hurst, Edward Clisbee, Marin Sais and Ollie Kirkby.

Weather conditions have been rather unfavorable for the "Pirates" trip north to San Francisco and Seattle, but they expect to be off in about two weeks for the purpose of producing the story entitled "For the Service of the State." It was necessary to charter a steamer for this production and the company has also been fortunate enough to secure as locations, the Mare Island Navy yard and the U. S. Army headquarters at the Presidio in San Francisco.

At the Hollywood Kalem plant the Ham and Bud, Ethel Teare and Hazards of Helen companies are busy.

Harry Edwards, who recently joined Kalem, has just completed the production of a one-reel comedy for the "Ham Comedies" release. Lloyd V. Hamilton's life hangs in a balance while he teeters on the very edge of a cliff that drops to a depth of five hundred feet. After the first scene had been safely made Mr. Hamilton was told that the following scene would be almost the same action, but to add variation another member of the company would gently push him in the face as he balanced on the edge of the precipice. The "other member" was Bud, and it lookd to Ham as though all scores for past treatment of the former were to be scored out with one "gentle push." The scenes were made successfully and the two cameras caught them, but upon completion Mr. Hamilton stated emphatically that if they were not good there would be no retakes. As the company were leaving the location a bystander volunteered the information that it was at the same spot at which Mr. Hamilton had been working that a year ago an automobile with five people had gone over the cliff.

Bill Beaudine directing the Ethel Teare company, has completed a very funny picture in which an aeroplane plays a "highly" important part. Jack McDermott makes a flight with aviator Silas Christopherson.

Helen Rose Gibson, the girl who can drive a locomotive as well as most engineers and whose thrilling chases on motorcycles and fast motor boats are well known on the screen, has purchased a new touring car. The machine is a fast one and bets are in order as to just how long the speed law is going to be kept.

Kalem will literally be "on the map" after this week. The new stop on the Salt Lake Railroad at which an up-to-date depot has been built espcially for the filming of scenes for "The Hazards of Helen" series, produced by James Davis will fulfill all the requirements of a city depot, from which train orders can be issued, freight shipped and the general business of a station carried on. This will be the first depot listed as a regular stop with any railroad company to be used for pictures exclusively.

For a new picture this company built a parlor car "interior" on the new station platform.

The new station will be known as "Kalem" and the building will be so arranged that interiors for freight rooms, telegrapher's office and general offices can be photographed and will remain permanent settings.

Lasky's Directors Busy.

This has been a most busy week at the big Paramount plant. The studio, which started in a barn on a small corner lot, with a two by four stage, and which now occupies a full gigantic block, is teeming with life and activity.

James Young, who is handling Mae Murray in her production of "Sweet Kitty Bellairs" had to take a rain storm scene the other day, and as J. Pluvius was not on the job, the rain had to be supplied from sprinkling carts. The next day when the entire Lasky stage was set for a huge ball room scene in the same production, it started raining at nine o'clock and continued all day.

Mr. Young next will direct Blanche Sweet in a new photo drama written especially for her by Beatrice de Mille, the brilliant mother of Cecil B. and William C. DeMille.

George H. Melford, Lasky Company director, will shortly start work on a new scenario by Willard Mack, in which Fannie Ward and Jack Dean will play the leads. The title of the picture has not yet been settled upon. "The Love Mask," with Wallace Reid and Cleo Ridgley, has been connected.

Blanche Sweet immediately upon the completion of "The Sowers" hied herself to her native heath, Chicago, to spend her vacation with her grandmother.

He Who Returned Is Now Civilized.

This week Thomas H. Ince has changed "He Who Returned" to "Civilization." This was done following the conclusion that the former title is misleading and ambiguous, while the title "Civilization," satirical as it is, unmistakably conveys the thought behind the production.

For more than six weeks, Ince has been debating whether to give the "city of films" preference of viewing his masterwork before New York and he has decided to follow the same course he pursued in respect to the first showings of his two previous multiple-reelers. "An Alien" or "The Sign of the Rose," with George Beban, and "Peggy" with Billie Burke. Both were exhibited to Los Angeles playgoers before being shipped for Eastern presentation.

Which of the several first-class theaters in Los Angeles

will show the picture has not been determined. The producer is now negotiating with the respective managements and an agreement is expected to be reached before the middle of April. Plans will then be rushed for the opening performance. At the termination of an indefinite run in Los Angeles, the production will be given its New York presentation.

Several Powers at Universal.

P. A. Powers this week held open house for film manufacturers. He is shown below with a party of visiting headds of firms.

Watching a Comedy Scene at Universal City.

They are, from left to right, P. A. Powers, of the Universal, C. O. Bauman, N. Y. M. P.; J. McKeon, of New York; H. O. Davis, manager of the great film city, and Ad. Kessel, Jr., of the N. Y. M. P.

There is much activity at this plant; new stages going up; more space being cleared, and other improvements going on. Everyone seems busy and since the sun has favored the western filmers with a few weeks of shooting weather they have made the best of it.

Mr. Davis told about little Lena Baskette, the nine-year old dancing marvel, whom Carl Laemmle recently signed for a six-year contract with the Universal Company, and how she was one of the chief entertainers at the recent Actors' Fund Benefit—dance held at Pasadena's fashionable Hotel Huntington. Egyptian and snake dances were the numbers danced by Miss Lena, who is in popular demand at all big social functions, in which, the Los Angeles film colony takes part.

A most unique role has been assigned this nine-year old prodigy at Universal City; it is that of lead opposite Carter De Haven in a coming feature. To fill this role Miss Baskette will wear debutante clothes and high heeled shoes to make her look a girl of seventeen. It was his suggestion that she be thusly cast. Her wonderfully dramatic facial expression, which is like that of a grown-up, inspired Mr. Davis to this decision.

Harry Mestayer to Leave Selig.

Harry Mestayer's contract with the Selig Company terminates on May 1st. When the Holbrook Blinn theater now in course of erection in New York, is completed, Mr. Mestayer will begin a leading engagement there. Meanwhile Mr. Mestayer will be available for screen work, and expects to connect with some film concern as soon as he is at leisure.

This young dramatic star has a list of noted films to his credit, "Stop Thief," "The House of A Thousand Candles," "The Millionaire Baby," "The Dragnet" and many others equally as popular.

Gale Wrecks Fox Village.

A company of Fox players headed by William Farnum and under the direction of Oscar Apfel experienced a new thrill this week while making scenes for a picture at Catalina Island, when a terrific wind storm hit the island.

A launch broke from its mooring, but was saved before it was seriously damaged. The glass bottom rowboat Margreat, had a hole stove in it. The wind moderated a little at 5 o'clock Friday morning. None of the vessels crossing the channel were able to make their regular run Thursday.

The entire village that had been built by the Fox carpenters near Catalina Harbor had been totally wrecked during the storm Thursday night and workmen will be compelled to rebuild the village before the camera man and the actors can start to work.

The sixty actors are quartered at Avalon awaiting the abatement of the wind. The Catalina Flyer, the speed boat chartered to carry them to Catalina Harbor daily, was unable to make the trip Friday, owing to the rough seas prevailing on the west side of the island.

So furious was the wind at Avalon Thursday that the work was stopped on the Tuna club and the Hotel Catalina. It was resumed again Friday morning. The company will for this reason be compelled to prolong their stay on the island.

Now It's Matinee-Tea.

A new fad has started in Los Angeles. It is the Matinee-tea, and last week D. W. Griffith, Hamburger's store and the Majestic theater introduced something new and unusual in photoplay features. The two stars of the Fine Arts company, Norma Talmadge and Seena Owen, now appearing in "Martha's Vindication" at the Majestic, entertained at tea at Hamburger's Cafe Beautiful between the hours of four and five.

The two young actresses are among the most beautiful women appearing in photoplays today and each one was a most charming hostess. The tea is by invitation only.

Every lady entering the Majestic theater from the hours of eleven to four received an invitation to the tea.

Additional interest is attached to the affair by the presence of Marie B. Tiffany, the soprano soloist, who will aid the two girls entertain their guests by rendering a few selections which have helped to make her famous in Southern California.

Tea and photoplays! It is a fad which promises to be popular and D. W. Griffith, Mose Hamburger and Manager Sam Rork of the Majestic theater say that photoplays with tea afterwards will be a pleasing divertisement all summer. And there was a large gathering of female film fans to see the two picture girls at the tea party.

Lands Proposition on Bet.

Ashton Dearholt, a new arrival at the Santa Barbara studios of the American, tells an interesting story of how he happened on the screen.

His engagement was the result of a wager, made by John R. Freuler, president of the Mutual. It was in Milwaukee, Wis., the home of both Mr. Dearholt and Mr. Freuler that Dearholt just out of a military college, sought a film engagement from Mr. Freuler. The applicant's persistency finally won from Mr. Freuler the provision that if young Dearholt would earn and pay his own expenses across the country, that when he arrived at Santa Barbara, a place would be waiting for him. Dearholt accepted the provision, found himself a job that day in Milwaukee, worked at it long enough to get the wherewithal to purchase a second hand car of popular make, and with just money enough in his pocket to pay for meals and gasoline, set out across the country for Santa Barbara. He arrived there at the end of two weeks and presented himself at the "Flying A" Studios for the promised "job." A wire from Mr. Freuler told him that he had earned his opportunity to appear on the screen. Mr. Dearholt's ability and good looks have made his position as juvenile lead one of importance to the various "Flying A" directors.

Universal After Villa.

H. O. Davis, who is piloting the big Laemmle plant in the west, when the present war with Mexican bandits opened, immediately detailed two live wire news men to get the story of the battles.

He assigned Beverly Griffith and Gilbert Warrenton, who are now below the border.

Beverly Griffith, who has been assistant to Henry McRae, was detailed to proceed immediately to Mexico and join the United States Army in pursuit of Villa and secure actual

photographs of fighting and any other subject which would prove interesting in the Universal's Animated Weekly.

At the border they secured animals and assistants to accompany them to the front. Each man realized when he left Universal City that he had undertaken a hazardous expedition, but they agreed that they would get the photographs or not return to tell the tale. These films of the actual happenings with the U. S. Army and probably the Mexican forces will be released as rapidly as attained by the Universal Film Manufacturing Company.

Warrenton is a crack cameraman and a merry one, and the stuff that comes from the war zone should be punctured with thrills and bullets.

Los Angeles Film Brevities.

The Actor's Benefit Fund has been increased by the receipts of a supper-dance, held on the evening of March 22, at the Hotel Huntington in Pasadena.

Charlie Murray, of the Keystone, was charge de affaires, and he did proud for the fraternity of screen artists. The program, called a fifty-thousand dollar cabaret, was a sure enough star one. The first number was Harry Williams in new songs, assisted by Harry McCoy at the piano. William C. DeMille, Lasky's author-director, gave a sketch "In 1999," written by himself, with Frances Ring and Minnette Barrett heading the cast. Mr. DeMille played the other part. The assemblage raved over the dancing of little Lena Baskette, who is with the Universal. Ruth Roland, ever smiling and ever popular star from Balboa, gave a few popular songs, accompanied by Harry McCoy. The comedy for the evening was produced by De Wolf Hopper, who is sojourning at the Fine Arts studio. His "Casey at the Bat" was received with great applause. Mae Murray and Stafford Pemberton did some clever dances. Earl Carroll, writer of the music for "So Long, Letty" and who is preparing "Canary Cottage" to be produced by Oliver Morosco, sang some of the unpublished selections from the new play. The flower girls were Anita King, Edith Johnson, Marcia Moore, May Busch, Fay Tincher, Margaret Gibson, Margery Daw, Mae Gaston, and Florence Dagmar. The next event will be at the Maryland hotel in Pasadena.

* * *

Pathe Lehrman, veteran comedy producer, and the boss at the LKO studio, has purchased two flying aeroplanes for use in a new picture he is now making. Two doubles are being built for the flyers so that explosions and war stuff can be made.

* * *

Al Christie of the firm that bears his name, and that turns out Nestor comedies, wants short synopses and wants them quick.

* * *

At Lasky's they are building two rows of dressing rooms on top of the old ones, saving space and increasing the room. Other activities here show that the Paramount producing plant is working full blast every minute.

* * *

Paul Dickey, writer and actor, has left the Lasky Company and departed for Chicago where he will be gone according to report, for a week.

* * *

Russell E. Smith, formerly with Griffith, has left the Lasky Company and is free lancing around the film capital. He is doing a serial for the American, and will write a number of pictures for other big companies, meantime turning out a three-reel feature for Jack Pickford every two weeks.

* * *

Demure Doris Schroeder who turns out heaps and heaps of scenarios, and two times as much publicity for the Hollywood Vitagraph, has a fine new office occupying the entire top floor of the studio office building which is in an old mansion. Doris commands a preview of the entire studio and its many acres of territory.

* * *

The Rolin Film Company has moved from its Edendale plant to the new one out in Hollywood.

* * *

Francis Ford and Grace Cunard are with the Universal no more. They are now vacationing in Los Angeles preparatory to starting something new. They were given a farewell dinner by members of their company at a cafe on the evening of Tuesday of this week.

* * *

Lewis J. Cody, who has been with Ince and other producers on the coast, has purchased a new six-cylinder touring car.

Biograph Releases Three-Part Comedy

During the Week of April 24 the Company Will Also Put Out a Two-Reel Drama and Single-Reel Reissue.

ONCE in a while there comes along a farce comedy with a real plot—which makes it ideal for screen production. Such is "The Spring Chicken," the smashing Broadway comedy success that was hatched from a ten-line newspaper item about an incubator baby. The plot was the cause of its tremendous popularity on the stage, and even more humorous is the development of the idea in a forthcoming Biograph production.

From the moment when the baby is put into an incubator to save its life, through all the comical situations resulting from the boy's "inheritance" of the chicken instinct, until he is finally cured of the remarkable ailment by being accidentally treated as a human creature, the big humorous idea of "The Spring Chicken" is kept constantly in mind. The result is three reels of sparkling comedy without a trace of "slapstick."

Gertrude Bambrick was never more spontaneous than in the principal role of the musical comedy soubrette about whom the action centers. Dave Morris and Bud Ross share the honors with her. The production is up to the minute with its inclusion of a spectacular scene—the burning of a big hotel, at which much of the action takes place. It is scheduled for release on the Biograph program as the three-reel featurei n the regular service for April 26.

Completing the Biograph program for the week of April 24 are a single reel reissue and a two-reel drama. "The Blind Princess and the Poet" is the title of the former. Blanche Sweet and Charles H. West, under the direction of D. W. Griffith, have the title roles. "Celeste" is the title of the two-reel drama featuring Vola Smith and Claire McDowell. It is a story of the sea coast, concerning a child lost during a shipwreck.

At Leading Picture Theaters

Programs for the Week of April 3 at New York's Best Motion Picture Houses.

"The Heart of Paula" at the Strand.

LENORE ULRICH was seen at the Strand in a photo-dramatic production, "The Heart of Paula," a screen romance of love and adventure. The scenes are laid in old Mexico, and the action includes many phases of daily life and this exotic country. The rest of the bill consisted of a new comedy, scientific, travel and educational studies, and the Strand Topical Review. The soloists on the musical program were Grace Hoffman, soprano; Bruce Weyman, baritone, and Alfred Newman, pianist.

Triangle Program at the Knickerbocker.

"Little Meena's Romance," a drama of child life, with a touch of the immigrant and religious problems, was the principal film offering at the Knickerbocker theater. It is a Triangle-Fine Arts production, featuring Owen Moore and Dorothy Gish. The former is a nobleman, compelled through a temporary lack of funds to sell clothes wringers from door to door; the role allotted to Miss Gish is a simple little Pennsylvania Dutch girl, Meena. Before the romance in little Meena's existence is reached, all she knows about life is that cleanliness is above godliness and that idleness is vice. Consequently, when, after the death of her father, she goes to the magnificent New York home of her aunt to live, she just naturally never thinks to tell them that in her old telescope-bag she has a fortune of her own. The comedy complications that follow are very amusing. A Keystone comedy, the news of the world in film form, an interesting travelogue and a series of nature studies complete the picture program.

Blanche Sweet at the Broadway.

Blanche Sweet in the Jesse L. Lasky-Paramount production, "The Sowers," founded upon Henry Seton Merriman's novel of the same name, was the headliner at the Broadway theater. The screen version was made for Miss Sweet by Marion Fairfax and produced under the direction of Wm. C. De Miller. "The Sowers" deals with the movement to free the serfs in Russia. Many of the scenes are laid in the domiciles of the Imperial family, and the costumes worn by Miss Sweet were designed by Fedoe Raskolnikoff, for a number of years costumer at the Russian Court.

The remainder of the program included the weekly events, a colored scenic, a short comedy and a cartoon.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

SHELBY THEATER, LOUISVILLE, KY.

H. G. Peltier Operates Model Suburban Photoplay House—Very Plain in Its Decorations, Yet Most Attractive.

THE Shelby Theater, Louisville, Ky., located at 1226 South Shelby street, is an excellent example of a high-class, modern, fireproof, suburban moving picture theater. This building was erected at a low cost, but is one of the most attractive of its kind in the Louisville district. Through careful management the company is building up a nice and profitable business.

On November 13, 1914, the South End Amusement Company was incorporated with a capital stock of $25,000 for the purpose of building the Shelby. The incorporators were John M. Keaney, president; H. B. Strube, vice-president; H. G. Peltier, secretary-treasurer and general manager, these three men holding the majority of the capital stock. Building operations started directly after organization of the company, and the theater, costing $15,000, was completed and opened on April 10, 1915.

While the interior of the theater is severely plain, at the same time it is very attractive in that it lacks the over-decoration which has been one of the chief causes in ruining the appearance of many of the smaller houses that through a too plentiful distribution of "gingerbread effects," have been made to look like cheap museums rather than playhouses. The interior color scheme is carried out in old rose, cream and high lighting gold effects. The stage opening is bordered in fancy plaster ornamentation, and brack-

Shelby Theater, Louisville, Ky.

ets of the same material are placed at intervals along the side walls to support the electric fans.

Following the organization of the company, a lot 150 x 55 feet, at the corner of Shelby and Guendaline streets, was purchased. This lot extends back to the alley and opens on public streets or alleys on three sides. From side wall to side wall of the auditorium the distance is 52½ feet, while from the box office to the stage the auditorium measures 104 feet. The concrete floors are covered with wood for warmth, and the aisles are of cork to deaden sound. The seating capacity is 600, divided into two groups of 300 each by a five-foot center aisle. There are also two side aisles, each 5 feet wide. The seats, which are 20 inches wide and 32 inches from back to back, are of dark wood and were supplied by the American Seating Company. In the matter of exits the building is equipped with five 5-foot doors, one at each side of the box office, one at the side near the front, and two at the rear at each side of the stage, and reached by runways.

The heating system consists of a quick steaming boiler located in a concrete basement underneath the stage. The radiators are arranged, three at each side, two at the front, two at the rear and two on the stage. The side radiators, instead of being hung on the walls or placed where they might be stumbled over, are recessed in cut-outs in the walls, which have been braced overhead with bars of steel. Indirect lighting is employed throughout the building. Three large, brass fixtures are placed at regular intervals down the center of the theater. Four side lights are arranged on each side of the building, footlights for the stage, and stage lights, or border lights, are provided. Gravity ventilation is employed in the building. Three large ceiling ventilators open onto the roof, and they are manipulated by means of cables which enter the operator's booth. Four Westinghouse, 6-blade, oscillating fans are arranged on each side of the theater, and four 5 x 8 windows, 10 feet from the floor, are on each side of the building. These windows have double sash and are of the old English, small pane type.

The construction of the building, as said before, is fireproof throughout. The roof supports are of the steel truss type, the walls of brick, the roof of metal, and concrete is liberally used throughout, all steps and floors being of this material. What little woodwork is seen is of mahogany. The stage is 25 x 16½ feet and eighteen feet deep. An ordinary cloth, coated screen, 19 x 15 feet is employed, and is placed at the stage opening, directly in front of a fireproof curtain. In front of the stage is a concrete orchestra pit, 5 x 15 feet, about ten inches deep. This pit is large enough for an eight piece orchestra, but at present a $1,500 Wurlitzer instrument is being used. A three-piece orchestra was used at the time the theater was opened. At the rear of the auditorium is a nicely fitted combined rest and toilet room for women, and a separate room for men.

Fireproof construction has also been carried out in the booth which is also of concrete and steel. It is 10 x 10 x 8 feet and is over the ticket office. The throw to the screen is 104 feet. Metal doors cover each of the port holes. Two Powers 6 A projection machines have been in use for nine months, but look as if they might have just been installed, due to the excellent care taken of the machines by Edward Clay, the operator, who is busines manager of the local operator's union. The equipment includes a Wagner converter, placed in a wire covered cage. In the ceiling of the operating room is an exhaust fan which carries all heat and fumes out through the roof. Directly adjoining the operator's room is a large storage room in which the motor driven rewinding outfit, work bench, etc., are installed.

Ten-foot vestibules divide the lobby from the main auditorium, the latter being given about eight feet in the clear between the last row of seats and the back wall. These vestibules are equipped with double sets of handsome mahogany doors which have plate glass mirrors and brass rods. Located between the two vestibules is the box office which is 5 x 8 feet, and which is equipped with a plate glass front, marble trimmings, etc. A white tile wainscoting extends up to the plaster walls in the entrance, which is 15 feet deep and 25 feet wide. The interior of the entrance is finished in cream, while the floor and wide sidewalk is one solid sheet of concrete. The facade of the building is of green tile and white stucco, equipped with a double cornice of metal. Several large lighting globes are installed in the entrance and on the front of the building. A large blue and white electric sign, extends out over the sidewalk at the corner where it may be seen from both streets.

Manager Peltier does not believe in having the entrance of the theater crowded with huge boards carrying paper of shows on the screen and to be seen later. A few attractive brass poster frames, of the one sheet type, are used in the entrance. Two three-sheet posters are used, one on each side wall, and six sheet posters are used on the large bulletin boards which form a half circle at the corners of the entrance. Mr. Peltier started as a drummer at the Preston theater five years ago, and was a stockholder in that concern for some time. H. B. Strube has been in the business for several years and owns the Empire theater, on Market street, and the Sun theater, on Eighteenth street. A short time ago president Keaney sold his interest in the company to M. Switow. He later sold his stock to Mr. Peltier and Mr. Strube, who now own practically all of the stock.

Shortly after opening the house the management purchased the old Palace theater, a half block away. At the time the Palace was purchased the operators of that theater had a four months' lease which was still to run. After running two months an offer was made to the Shelby which took the unexpired lease and equipment and closed the

theater. It was later sold under restrictions which make it impossible to put a theater in the building again. The old Palace theater for many years did a thriving business. This theater had a free car service whereby it drew a large volume of business from an area of several blocks. At that time the Louisville railway company operated a belt, or loop road as a feeder to its main Shelby street line, and no charge was made for riding on the cars. Later a transfer arrangement was made whereby the people living in that district were forced to pay to ride on the line, and the free service was stopped about the time the Shelby went into business.

Contributing largely to the success of the theater is the fact that it is located in a thickly settled German district, and the only competing theaters are the Preston, 4½ blocks away, and the Empire, the Strube, theater located 9 blocks further in. While the theater was not a money maker for several months it is now on a good paying basis. On Sunday the shows start at 2:15 in the afternoon and run to 10:30 at night while during the week the shows start at 7.20 and wind up about 11 o'clock. Admission prices are held at five cents for children and ten cents for adults.

Long programs, of seven to nine reels are shown at this theater at all times. Operating costs are held to a minimum in the management of this theater. The number of employes is small for a house of its size and consists of one operator, one assistant operator, a door man, cashier, janitor and manager. Ushers are employed only on rush nights, and are secured from the neighborhood easily on the payment of a small sum.

NEW BIJOU THEATER, GREENFIELD, MASS.

Although Seating Only 530, Brunell's House Making Big Profits With Feature Pictures—Entirely Redecorated and Remodeled—Has All Comforts and Conveniences of Larger Theaters.

THE New Bijou theater, located at the corner of Main and Wells streets, Greenfield, Mass., has the distinction of being one of the most home-like photoplay houses in this part of the state, owing to the overhauling and extensive remodeling which was done to it by A. B. Brunell, who took over the management of the theater in August, 1915.

Mr. Brunell, who hails from Worcester, Mass., brought with him Fred P. Dean, an experienced sign and scenic painter, and it was through his efforts that the interior of the theater proper was transformed from cold dull walls to a most pleasing soft French gray effect, while the woodwork was set off in white enamel. Over the numerous one-color imitation stained glass windows on both sides of the auditorium, the frame woodwork forms a sort of arch relief frame for the select scenic pictures Mr. Dean so skillfully sketched.

New Bijou Theater, Greenfield, Mass.

On the stage, at both sides of the gold fibre screen, imitation autumn leaves interwind the white lattice work which was so arranged as to give one an impression of Spanish architecture, with large jardinieres of plants and flowers in the foreground to bring out the desired effect. This piece of architecture can be readily removed should the management ever have cause to use the entire stage. The four-piece orchestra, which is located on the main floor in front of the stage, is boxed in with a brass trimmed railing from which hangs folds of green velvet drapings.

Upon entering this cozy little theater one has to pass under a square marquee frame of large red and white globule electric lights while directly above this covering a massive electric sign helps to add to the brilliancy of illumination at night. As one goes up the easy accessible stone steps into the lobby more fancy colorings in decorations of painted flowers on white walls greet the eye, and these together with the brass trimmed door, chain chandelier of electric lights, brass framed signs and framed pictures of screen stars plainly show that Mr. Dean, backed by the management, intended to make it an open living room. The box office, located just outside the door of the theater, contains a National ticket seller which is operated by a uniformed girl. The ticket taker and two ushers are also uniformed.

With a seating capacity of only 530 this little photoplay

Interior of New Bijou Theater, Greenfield, Mass.

house has no balcony other than the small one located directly over the main entrance which is utilized exclusively by the projection department. This department is equipped with two projectors, a Powers 5 and 6B and spotlights which have a throw of 92 feet. A five horse-power motor and generator are used which furnishes light for the entire interior of the theater and which runs the eight electric revolving fans located at the sides of the house. By a perfect ventilating system the air is kept pure and fresh at all times and in summer it is considered one of the coolest theaters in town. Besides the main entrance there are two exits, one located at the left of the stage and the other being directly opposite. Three shows daily are given, one in the afternoon and two at night with a five-cent admission at the matinee and ten cents at night. A Sunday program is in vogue for the benefit of the poor. The weekly program consists of Paramount releases on Mondays, Tuesdays, Fridays and Saturdays with other features on Wednesday and Thursdays, including Metro releases.

For the convenience of patrons the management has had installed a telephone booth, a sanitary drinking fountain, two toilets and an illuminated clock. Mr. Brunell is a hustling and progressive person, and can most always be found around his theater. He is a firm believer in publicity and uses the newspapers and heralds together with his numerous signs which are located in different parts of the town. By running a clean up-to-the-minute show Mr. Brunell has gained the confidence of the town populace and the box office receipts bear out this fact for the patronage of the new Bijou is steadily on the increase.

LOEW CIRCUIT BOOKS "MUSTY SUFFER."

Contracts were closed last week by George Kleine's New York booking office, which provide for the appearance of George Kleine's "The Mishaps of Musty Suffer" in all the vaudeville and picture houses of the big Marcus Loew circuit. Aside from the compliment paid these remarkable comedies by better-class theaters and circuits all over the country, it is noteworthy that the American theater, New York, plays the first feature comedy in its history with "Musty Suffer."

The booking, which covers the entire Marcus Loew circuit, was made after a try-out with one of the episodes of the series. "The Mishaps of Musty Suffer" comprises ten one-reel comedies.

HOME THEATER, WASHINGTON, D. C.

"All the Comforts of Home" Can Be Enjoyed in the Capital City's Latest Photoplay House—The Exterior Very Attractive—E. J. Dolan, Lessee and Manager.

THE Home theater, at Twelfth and C streets, Northeast, is Washington's latest place of amusement, and its name is a most fitting one, for the house contains "all the comforts of home." It is located in a well-populated section, and from the start has done a most satisfactory business. The house is built along lines widely different from those of others of the city's houses. It is surmounted by a huge dome, the top of which is illuminated with small electric lights and can be seen for quite some distance. The interior as well as the exterior is highly attractive.

The lobby has been so fashioned as to represent a large sea shell, the lines of the shell starting at the top of the ticket booth, at which point is also located the promenade. In the lobby is a four-foot base of white marble. The upper walls match in color that of the mahogany doors and fixtures. Mahogany framed poster boards occupy the larger part of the sides. The ticket booth is large and roomy and is largely of glass, the upper section being of opal glass topped with a weathered copper roof. It is equipped with an automatic ticket machine. The front of the theater is attractively stencilled. On each side is a small store equipped with a marquee of green metal at the entrance. The upper part is

Home Theater, Washington, D. C.

outlined with electric lights. The front is 38 feet high to the bottom of the dome. The lobby is 22 feet wide and 16 feet deep.

Inside the theater is a space about 22 feet square on the one side of which is the men's retiring room, and on the other a similar room has been provided for women patrons, and on each side is the stairway leading to the lounge room and balcony. The floor is of cement, as is also the side walls which are paneled in old rose and shaded colors. There is a space eight feet square set off by silvered rails to prevent patrons coming in contact with the two large radiators which heat the front of the house, and this also sets off the entrance to the ticket booth. There is a double set of entrances and exits at each side. This section is lighted by a dozen small bulbs. The walls of the auditorium are paneled and fitted with four side lights each. At the left is a double exit and there is another double exit at each side of the stage. The auditorium is lighted by six large lights enclosed in bowl shaped globes suspended from the ceiling by brass chains. Four large radiators aid in heating the auditorium. The stage is twenty feet wide and has a depth of eight feet. The pictures are projected on a Mirror screen 13½ by 17½ feet, the throw being about 60 feet.

The ventilation of the house is exceptionally good. There is a good sized vent at the rear which opens into a very wide alley and through this fresh air is brought and carried over the steam pipes by means of a 36-inch fan in a volume sufficient to provide 20 cubic feet of fresh air per person at all times. There are vents in the ceiling through which the vitiated air is drawn out by means of a similar fan. The operating booth is large, running as it does the full width of the house and having a depth of 25 feet over the lobby. Here are two Powers 6-A projecting machines and the usual equipment of a first-class booth. A fully equipped bathroom is attached to the booth. Here also is a large workshop. The floor is of cement, the walls of cement and brick.

A feature of the house is the lounge room, forming a part of the balcony. This is equipped with large mahogany and leather easy chairs and reading table; there is an attractive rug on the floor and here and there are large photographs of well known stars. The four arches within this room are shaded blue and each set with a large electric light. In the center at the front is a double door, the upper part of which is of opal glass, through which one may pass to the balcony facing on the street. On each side is a retiring room, the one at the left for men, that at the right for women. Both of these are well fitted out and contain drinking fountains of the so-called bubbler type. At one side, but over the lobby, is the manager's office; there is a second room that is to be fitted out as the manager's reception room, while a third room is used for storage purposes. One may take it easy in the lounge room, or sit in the balcony where there are about fifty comfortable opera chairs, and view the pictures equally as well as from the floor. The lounge room is about 30 feet square. The Home Theater is to be operated as a feature house. It was erected by the Home Amusement Company and E. J. Dolan is the lessee and manager. Mr. Dolan is a native of Washington, but is perhaps better known in the theatrical section of New York, for he is an old-time show man. A three-piece orchestra is at present employed to produce the music.

FRANKLIN THEATER PLAYED BIG FEATURES.

The Franklin theater, Ensley, Ala., a photoplay house with a seating capacity of 575, has been playing big features. "Cabaria," "The Birth of a Nation," and "The Battle Cry of Peace" were shown at very big profit. The latter production was booked for two weeks. D. S. McEachern, manager of the Franklin, says that this is another proof that a moving picture house in a small town can book at great success big feature subjects. The Franklin is a well conducted and up-to-date picture house.

PRICE TAKES PARTNERS.

O. N. Price, who has been conducting the Travis theater in Traverse City, Mich., has taken I. Railey and J. M. Loudon as partners. The name of the company now running the theater is The Travis Theater Company. Mr. Loudon manages the Travis.

CAPITOL FILES INCORPORATION ARTICLES.

Articles of incorporation of the Capitol Theater Company, Louisville, Ky., with a capital stock of $3,000, divided into 300 shares of a par value of $10, and with authority to incur an indebtedness of $10,000, were filed in the office of the County Clerk yesterday. The incorporators are Fred Dolle, D. H. Long and Henry Reiss, each with three shares of the capital stock.

Interior of Gem Theater, Hobart, Ind.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

AMONG the thousands that engaged in discussions to kill time while awaiting the staging of the championship fight at Madison Square Garden the other night were two men who are interested in the moving picture business. They found much to interest them in noting the arrangements that had been made to take moving pictures of the fight and naturally discussed the probable results of the picture taking end. This, of course, led to speculation as to whether the so-called reformers would attempt to interfere with the exhibition of the pictures and a discussion of censorship in general. One of them said, "They can do nothing in this state, but the promoters will in all probability have to fight their way in other states on account of the Inter-State Commerce laws. The reformers are always on the alert to make trouble for people in our business, regardless of justification. Here we see 12,000 or more people who have assembled here, and have paid over $150,000 to see this fight between Willard and Moran, yet the law can be invoked to prevent anyone from exhibiting motion pictures of the fight outside of the State. It certainly presents a remarkable condition of affairs. The original event is attended by thousands of representative people from all parts of the country, people engaged in all professions and commercial pursuits, as well as prominent office holders and law makers; all under police protection, with the fight sanctioned by law; yet if moving pictures of the fight are taken into New Jersey, about a mile distant, the Inter-State Commerce law steps in and prohibits their exhibition as illegal. This is the result of one of the trick lobbying acts of the so-called reformers. They caught the moving picture people when they were asleep. At the time, a large proportion of the sporting public felt very bitter because Johnson, the negro, had won the fight with Jeffries and were ready to do anything that might thwart the negro in any other avenue of success. Their first step was to try and kill the pictures of the fight, so as to cut off Johnson's revenue from them. The crafty reformers were on the job at once and little effort was required to get the people of the South to protest against exhibition of the pictures. The chief question was as to the most effective prohibition measure to be secured in the quickest time and some fertile mind suggested amendment to the Inter-State Commerce laws. The enactment being directed against fight pictures failed to attract attention of the moving picture trade. My recollection is that it aroused interest only on the part of those who were financially interested in the pictures and they were appeased by assurances that as their pictures had already been produced and exhibited the law would not affect them, at least for a certain period. 'The law cannot be made retroactive, and it will not amount to anything, anyway, as it is only one of those crank measures. If Jeffries had won there would have been no trouble. Why spend money to test the law? Let it go. It will become a dead letter in time.'"

* * *

"This was the pap given the picture people by the so-called reformers and their unsuspecting allies, the disgruntled sports who tried to get even with the negro champion. It was not until efforts were made to get into this country pictures of fights taken in Paris, London and Havana that the allies discovered they had unwittingly aided the reformers to bind themselves and the picture people hand and foot so effectively that nothing but a decision of the United States Supreme Court, or a repeal of the law, could release them. The enactment did not die with Johnson's popularity. It is still very much alive, although it has been tested in a lower United States Court in New Jersey and sustained both in that court and an appellate court. An appeal to the United States Supreme Court is still pending."

* * *

"Well," said the other picture man, "that goes to show that anyone who takes these high brow reformers for yaps needs the attention of an optician. They are always ready and can 'put one over' as good as the best in the game. You need an accident policy every time you couple with, or try to make use of, them."

"Of course," said the other, "They would not be taken from the pulpits for that kind of work if they were not fitted for it, and I have failed to hear of any of them that are ready to go back to the pulpits. Why just take New York State, for instance. The Assembly at Albany has a pack of them there at every session tinkering with censorship measures. Between sessions they alternate between New York and Brooklyn and the up-state sections picking champions for each new measure. I don't think they know what they are doing half the time. Of one thing I am sure, they have not got the slightest conception of consistency."

* * *

"Say, boy," exclaimed a sport sitting beside one of the picture men, "you make me butt in when you say those people don't know what they are doing? I sympathize with you picture men because as a sporting man I have been through the mill with those reform gangs. On the level, don't you think these reformers know what they are doing, or are you only kidding me? You might just as well tell me that Henry Ford's peace party didn't know what they were doing. They got where they wanted to get and back again. The reformer always gets what he wants, even if he doesn't clear the trenches. Let me call you attention to something. You see the bankings represented by this house here. Do you suppose that these thousands of people would have put up all this good money if there was the slightest suspicion that either of the fighters were not in condition for the match? Well, three weeks ago a bill was presented to the Assembly at Albany to stop this fight because one of the Assemblymen, an ex-prize fighter, said he believed that Willard was not in condition to fight. Bear in mind, that was three weeks ago. Willard had all that time to get into condition—there he is now. He looks all right, doesn't he? There they go—o—o-o-h! Did you see that one? That was a smash!" At this point the sport concentrated all his attention on the fight.

* * *

The contest being over, the moving picture men started to leave, but the sporting man detained them. "Say, wait just a moment. Give the crowd a chance to get out. I was telling you about that bill in the Assembly three weeks ago. I don't know what became of it. But, on the level, don't you think the people behind that bill knew what they were doing? Well, Willard wins. Good night."

* * *

There is an old saying to the effect that if certain people are allowed to go to the end of the rope they will hang themselves. This may be applied with truth to the official censorship boards. Each week brings developments warranting the conclusion that the time is not far distant when official censorship acts will form a record that will induce the public to demand abolition of the system which has proved to be solely one of reward to political heelers and lobbyists. Reports from Philadelphia (the resting place of the Hall of Independence and the bell that proclaimed liberty throughout the land) show that the Board of Censorship there has not only been repeatedly defeated in the courts where its decisions have been tested, but has now assumed an arbitrary position that makes it positively tyrannical. A film recently submitted for its approval contained a sub-title declaring that political censorship of moving pictures is becoming so serious that the ruination of the moving picture industry is threatened. It also contained an appeal to all who believe in the freedom of the screen to ask their Congressmen, State Representatives and Mayors to demand the free screen. The Board of Censors ordered elimination of the sub-title from the film. The Censors evidently looked upon the sub-title in the light of lese-majeste. The Philadelphia exhibitors' association is thoroughly aroused over the ruling and threatens to make a test of it in court. It is hoped they will do so without delay and that the issue will be thoroughly and decisively contested. The ruling has attracted much attention among the moving picture people in this city and the question is looked upon as the most important that has arisen since the contest to defeat the creation of the Philadelphia board. The scope presented for a contest affords an unusual opportunity to secure a court ruling as to the discreation of the censors. Careful reading of the title does not disclose the slightest indication of any infringement of the laws creating the board, or of its self-enacted regulations. It would appear that the only ground upon which the board can attempt to justify its action is one of personal privilege, and it is not at all likely that the board can successfully sustain that position in any court. The sub-title does not attack or ridicule the Board of Censors, either collectively, or individually. It is simply an appeal against a system as a whole for the conservation of one of the largest and most laudable industries in the world. The Philadelphia exhibitors should not allow this opportunity for a decisive contest to slip by.

GERMAN TRADE NOTES.

THE third annual meeting of the Society for the Protection of the General Interests of the Cinematograph and Allied Trades was called to order in the halls of the Berlin Chamber of Commerce. Practically every Berlin film concern as well as a majority of out of town firms were represented. The results of this meeting were awaited on all sides with great anticipation inasmuch as it was expected that the Society would here officially take action in the Nordische question. The Nordische opponents and the Nordische sympathizers were represented in force. At the opening of the meeting the Nordische body gained an advantage by causing the discussion to be drawn away from the all-absorbing topic into an argument over a new trade journal. This fruitless discussion occupied the attention of the body during the entire forenoon session. Late in the afternoon Messrs. James Henschel, Hamburg, Chr. Muelleneisen, and Martin Berger, Berlin managed to bring up the Nordische question. After a short debate, the matter was postponed to be discussed at a special meeting to be called at a later date. With the few customary business matters the third annual meeting came to a close. Such really important matters as kinematograph tax, the censorship question, the establishing of a board of arbitration to act between renters and theater owners, the ever increasing prohibition of children visiting cinemas, which should have been settled at this meeting were not even introduced but supplemented by a prolonged debate over an inoffensive trade paper.

* * *

Film-Engineer Sborowitz has compiled some interesting statistics concerning notables at present before the public eye. From a large number of cinematographic pictures showing these persons going through practically the same movements, Mr. Sborowitz has ascertained the number of movements each man makes per minute. Kaiser Franz Josef makes 50 movements in one minute, King George 55, the Swiss General Wille 60, Prince Henry of Prussia 80, Kaiser Wilhelm 90, Field-Marshal Mackensen 90, Hindenburg 100, Grand-Duke Karl Friedrich of Austria 130, Czar Nicholas 140, Crown-Prince Wilhelm of Germany 150, and General Joffre 160. Kaiser Wilhelm holding the middle point in this list shows, according to Engineer Sborowitz, that from all these notables the German ruler exercises the greatest control over himself. The ease of King George denotes indifference and unconcern while the number of movements made by Kaiser Franz Josef and Crown-Prince Wilhelm denote respectively age and youth. Hindenburg and Mackensen show ease and decision whereas the Czar and General Joffre register nervousness and restlessness.

Interesting as are these statistics, it is doubtful if the exact figures can be obtained unless pictures are also taken of these personalities in an unofficial capacity.

* * *

Crowded houses have caused a prolonged engagement at the Tauentzien Palast of the Alwin Neuss drama "Die Stimme des Toten" (The Dead's Voice). The difficult role of the singer who loses his voice and social position during an American tour and after years of wandering returns to his native country a broken-down old man is executed in masterful style by Mr. Neuss who virtually excels himself in this piece. The supporting cast plays in a highly creditable manner. Especially pleasing is the finished acting of little twelve year old Lotte Mueller.

* * *

The Mozartlichtspiele presents two interesting pictures. Comedy is represented by a laughable film with Emil Sondermann, Addy Romberg and roguish Manny Ziener in "Sondis dunkler Punkt" (Sondi's Dark Point). The serious vein is upheld by "Durch Nacht zum Licht" (Through Night to Light) which met with the success which was predicted for it some weeks ago in these columns.

* * *

A take-off on Waldemar Psilander's many feminine admirers is the attraction at the Kammerlichtspiele. "Psilander Heiratet" (Psilander Marries) is the title of a very amusing comedy dealing with the popular Danish actor's troubles in selecting a wife from the mass who continually swarm for his favor. Although perhaps a trifle too much Psilander, the film nevertheless provides a clean enjoyable evening's entertainment.

* * *

An Austrian war drama "Mit Herz und Hand Fuers Vaterland" (With Heart and Hand for the Fatherland), is being shown at the Union Theaters. 12,000 people were used in the production of this film which shows in a realistic manner the adventures of a young cadet on the Italian front. Music to accompany this film was especially arranged by Franz Lehar. Asta Nielsen once more demonstrates her ability in the Union film "Die Ewige Nacht" (The Eternal Night) in which this versatile actress plays with wonderful aptitude the part of a blind girl.

* * *

The German-Asiatic Border Company intends showing by means of the cinematograph to the inhabitants of all the larger cities in European and Asiatic Turkey the growth and advantages of German industry. Films showing the workings of each industrial section of Germany as well as of single factories will be taken and sent to Turkey for this purpose.

* * *

The Berlin branch of the German-American Aid Committee has purchased from the National Film Company two war dramas, "Wir Barbaren" (We Barbarians) and "Des Kaisers Stolz" (The Kaiser's Pride). The films will be used for propaganda purposes in America.

* * *

The Commandant of the Chemnitz war-prisoner's camp at Ebersdorf in which over 4,000 Frenchmen and Englishmen are interned has granted permission to the prisoners for the erection of a cinema which will soon be complete and in daily use.

* * *

Asta Nielsen, the internationally popular Danish film-diva, whose contract with the local Union Company is about to expire has signed together with her Director, Urban Gad, for an extended period with the Saturn Film Company.

* * *

The popular film pair, Wanda Treumann and Viggo Larsen, have closed a contract with the Messter Film Company to appear for a number of years in Messter productions. The agreement stipulates eight pictures a year with this couple.

* * *

Mrs. Oscar Einstein of the firm Oscar Einstein, German representative of Carl Laemmle, is at present in Vienna. According to reports received Mrs. Einstein has closed a large number of contracts.

J. A. FLEITZER.

Berlin, February 23, 1916.

TWO LUBIN PLAYERS DEAD.

Mrs. Steven Morris (Edith Ritchie), died at Bryn Mawr Hospital, Philadelphia, on the 24th. Mrs. Morris was well known in Philadelphia and Haverford society and made many successes in amateur theatricals. Financial reverses came and she applied for and secured employment at the Lubin Studios, where, after a few weeks on the extra list, she became a regular member of Barry O'Neil's company in responsible parts. Later she became secretary of a booking concern, and it is believed that hard work in that position brought on a nervous ailment which resulted in her death, leaving a husband and invalid daughter to mourn her loss.

Bartley McCollum, one of Lubin's most capable and interesting character actors, died at St. Joseph's Hospital, Philadelphia, on Saturday last. Mr. McCollum was one of the best known actors in his line for many years, and his engagement of ten consecutive years in "Way Down East" gained for him the honor of being pronounced one of the best and quaintest "Rube Actors" on the stage. When the popularity of that famous drama began to wane, he turned his attention to the silent drama, where he has remained ever since as one of Lubin's real favorites.

COUNTRY NEWSPAPER SCENES PICTURED.

An old fashioned country newspaper office gives the principal setting for "The Man from Manhattan," an original five-reel photoplay by J. Edward Hungerford which Director Jack Halloway has just started to produce as a Mutual Materpicture, De Luxe Edition. The story contains a number of true-to-life types that give good contrasting comedy to the stirring action of the play, which deals with politics and the power of the press. A love theme, introduced logically into the plot, gives a good human interest touch. Rhea Mitchell, William Stowell, Jack Prescott, Warren Ellsworth, Perry Banks, Joe Taylor and Charles Wheelock all have important parts in the plot advancement.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS.

ANNOUNCEMENT.

WITH this issue the Moving Picture World adds to its Educator department a division of expert criticism and suggestions on films for definitely instructional use in educational institutions. As pioneer editor of this developing movement we have secured the service of Professor Hardin Lucas, a man of advanced training and wide school experience—as supervising principal, assistant superintendent of city public schools, and as professor of education and lecturer in Normal Schools. A few years ago he was elected teaching fellow in Teachers' College. Columbia University, New York City. He is chairman of a committee on visual aids to instruction.

PEDAGOGICAL REEL-ISM.

We had been talking over a plan for making educational films available for systematic use in schools, when the big man in the industry smilingly remarked: "Yes, I understand that many of the reels we list as educational you school men don't care to use. You want them to be—" and at this point his smile grew broader, "what is that word you apply to them?"

"Peda—" I began, smiling back in appreciation of his frank recognition of the situation.

"That's it," he cut in with a gesture. "Pedagogical. You want them, scenario and all, arranged that way because then you could use them more conveniently and with better effects. I see the point."

Possibly this distinction between truly instructional films and those that are only vaguely educational is already widely appreciated among moving picture men. True, the several educational departments established by producers and exchanges are doing excellent work; but much remains to be done before the systematic and continuous use of films for specifically pedagogical purposes can be considered as well established. Some schools here and there have made commendable efforts to utilize this new material as a visual aid to instruction, but most of the machines thus far installed in schools have exhibited motion pictures chiefly as a form of educational recreation or diversion.

A number of school superintendents have told me of disappointments experienced as a result of their choosing certain supposedly "educational" reels from a so-labelled list sent out by some film exchange. Such experiences are no longer surprising when you have learned the exchange men's habit of listing as "educational" almost everything that is neither "comedy" nor "drama." Even in the Motion Picture Educator there was published a few weeks ago a very long list of educational films, among which were enumerated many that would hardly receive serious consideration by professional educationists. Probably the very loose classification of many pictures as educational from the standpoint of the exhibitor may be justifiable. A much more careful grouping becomes necessary when we began to discuss the distinctively pedagogical use of motion pictures as a part of the regular scheme of instruction in schools.

In later issues of the Moving Picture World I shall give details of a well-laid plan for supplying to schools in any state regular programs of pedagogical films in weekly installments throughout the school year. Assurances of very earnest and cordial support for this enterprise have already been received from practically all of the producers and syndicates that are capable of rendering the largest service in such a movement. As a result of their liberal terms and a co-operative arrangement offered to schools subscribing before July for the entire 1916-17 school year of the service, charges will be extremely low—easily within the reach of any progressive school of a few hundred pupils.

Mr. Exhibitor, please call the above paragraph to the attention of educationists (including board members) in your vicinity. Ask them, if interested, to write me—or do it yourself.

SILAS MARNER.

"Silas Marner," by George Eliot, 1861. Produced in seven reels by Thanhouser; released by Mutual Feb. 19. Even as Shakespeare rearranged certain details found in Holinshead and Plutarch in order to make them fit his own conceptions of the stage and its audience between 1589 and 1611, so the present day scenario writer must be granted reasonable liberties in adapting literary materials to the fleeting photomime. We who have acquired a reverence for certain classics may very properly feel shocked if a well-beloved story is put upon the screen in a crudely garbed form. But it were folly to be hypocritical, and futile to insist upon downright slavish adherence to the original. The living composer of the scenario is entitled to as much of freedom in his art as was granted to the dead author in hers.

Philip Lonergan has chosen to ignore or change a number of the details George Eliot saw fit to weave into her impressive plot. It must be admitted that some of these deviations are quite without advantage. Marner is made to leave the deacon's sickroom before Dane enters to steal the church money, in the place of which the latter deposits the tell-tale knife—loaned him to cut a sprig of blossoms for Sarah. The decision against the innocent weaver is rendered by a rising vote of the congregation. Marner's absence from his Raveloe cottage at the time of the theft of his own hoard of two bags of gold is accomplished by having him go out into the rainy night to chop firewood; and the younger Cass steals one bag only—but that's all the screen ever shows. These slight departures from the text are typical.

It should not be inferred, however, that the superfine quality of the masterpiece is seriously marred by such lapses from perfect fidelity in the matter of smaller points. For the atmosphere and spirit of the photomime is remarkably in accord with the novel as a whole. I wish that every high school pupil who reads the book might see just such a film version as this. Fellow teachers, do you agree with me?

ROLL CALL OF THE STATES.

Would you be interested in a roll call of the states on the question—"How many of your schools are now equipped with standard motion picture projectors?" From an official source I learn that in a certain western state there are only two educational institutions that possess machines: a State Normal School and a State Insane Asylum. Who's next? Shall we begin with Alabama or Wisconsin; or would Texas or California like to be the first to enter the lists? Los Angeles has a considerable number of her schools so equipped; how many has Portland (either one), Atlanta, Duluth, Springfield, Paris? Send in whatever facts you know.

TITLING.

Incidentally and quite unwittingly we suppose the title writer of "When Kings Were the Law," supplies this specimen of English-as-she-should-not-be-filmed: "He presents the favorite with a necklace, who vows by the stars never to part with it." If such language should appear on any film shown in school doubtless the alert teacher would ask the pupils to correct the error.

LETTERS WELCOME.

The department will welcome letters from educationists who are interested in any of the problems relating to (a) making proper films (of standard gauge) available for systematic use in our schools, or (b) utilizing such films with maximum efficiency along strictly pedagogical lines.

Purchasers or dealers in standard projectors are invited to report current installations in schools and other non-commercial institutions. Give exact title of institution and address, with name of person chiefly interested; also make and model of machine and date of sale.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Better Paper.

EVIDENTLY the recent editorial comment in the style of paper supplied exhibitors has struck a popular note, for scores of letters have been received, not only endorsing the stand taken, but urging that the agitation be continued. One from Chris. G. Behrens, manager of the Family theater, Davenport, Iowa, is typical and it presented as a sample of a majority of the communications. He writes in part:

> We wish to compliment you on your editorial—"Better Display Paper for the Exhibitor."
>
> Our experience has been the same as the exhibitor of which you make mention and we would heartily agree with State Legislation that would censor some of the display paper that is now furnished on certain features. We have not only refused to put out a large part of one, three and six sheets furnished us, but have actually cancelled bookings on account of the paper that was sent in advance for us to advertise that production.
>
> We give our regular bookings a great deal of newspaper publicity in our two leading daily papers, equal space, and enclosed you will find copies of some of our recent advertising and our one great difficulty is to get outside display paper that will back up this publicity, and as well as the class features which we are showing.
>
> This city has three first-class houses, playing the best feature programs. All three houses located on the same side of the street within one block, and although we have plenty of competition, it is fair and simply up to the house management that can get their share of the business and we can safely say that for a city of this size you will not find three more attractive houses and a public that has been better educated to the drawing power or merit of the various photoplays and stars and a large percentage of these people are photoplay shoppers—they spend their admission where they think they are going to see the best for the price.
>
> Necessarily the program that furnishes the most attractive display, that exhibitor is better fortified to get his full share of the business.
>
> We play Metro and Triangle Programs. The high quality of display paper and photos which are now furnished by Metro, we know brings us many an admission and if the management of other programs would realize what important a question this is to the exhibitor, that is using his features, nothing would be left undone to be on a par with the best.
>
> Although at various times we have endeavored to reach the men higher up who should realize the importance of this matter to the exhibitor, where they spend thousands of dollars selling their programs to the exhibitor through the Trade Papers with high class displays; they do not seem to know that this same kind of publicity must be used by the exhibitor who is the actual man that picks up the dimes, and these go to pay for the entire industry.
>
> We read a great deal about the successful exhibitors in the larger cities and the methods by which he or his specialist is employed to create attendance, and we do agree that this is a great benefit to all exhibitors; but the hundreds of thousands of exhibitors are not located in the larger cities and as they change their program several times each week it is a very important matter that their advertising matter and lobby display appeal to the better class of people, and this should be given every consideration by the managers of the leading programs.

Primarily the success of any business is based on the ultimate consumer, in this instance the theater-going public. If the public supports a brand, the exhibitor desires this brand, which makes good business for the exchange and permits it to pay its film bills. It is not sufficient to please the exchange man or the exhibitor. The man who pays his money into the box office is the man to be appealed to. Nothing short of this will do. It follows that the paper that best performs this service is the paper that will make the most business for all concerned. This does not mean that the loudest paper will make the most business. To the contrary it will do the most hurt. There are not a few exhibitors, themselves, perhaps, who want the loudest and most violent scenes, but these are in the minority and they really do not count against the great mass of the public.

Here is the matter in a nutshell. Let us suppose that in a town of 10,000 persons one-tenth of these, or one thousand, can be appealed to with the more violent form of film entertainment. These are they who want their amusement as vivid as is possible. Suppose that there are perhaps another thousand who like the pictures even if some of them are too violent. In such a town it is safe to say that another 2,500 require inexpensive amusement and would patronize the better pictures *if they knew that the pictures are no longer the crude monstrosities of a few years ago.* Add these to the foregoing classes and we have a playgoing population of 4,500 from which to draw; more than twice as many as before. Many of this latter class are kept out of the theaters, not by the film (of which they know nothing) but by the posters which they presume to be typical of the films. Why not make these lithographs more truly "true to the films" and less typical of isolated and even imaginary scenes?

Only lately it was stated that a subject was locally censored not because a scene was vicious, but because the advertising had led to the general belief that the scene *was* immoral. There was nothing to deserve censorship—even according to the peculiar beliefs of the self-styled censors—but the stuff was cut because of the advertising. Old friends of the department will recall a letter from a Texas exhibitor who reported that many persons who came to see Judith of Bethulia turned back when they saw paper tnat represented only the battle scenes.

One trouble—and it is a very real trouble—is that directors will not supply the proper still pictures. They turn in certain photographs that represent what they suppose to be desired situations and no amount of talk will persuade them to do otherwise. But there is always the film to speak for itself and it is possible to enlarge film to permit paper to be made from it.

It is not necessary to appeal only to the lowest and most debased intelligence. It is not necessary to show man with his fingers wound around the windpipe of a lady in evening dress who is lying on her back on a table, head on to the audience, and yet there are dozens of such lithographs for every clean and decent three-sheet. It may be but a momentary pose, and yet it is offered as typical of the play as a whole. Why not something that would be more truly representative? It will pay the maker of the paper because it will pay the exhibitor because the patrons in increased numbers will pay him.

To take but a single instance, we do not find the Pickford paper violent and degenerate, and yet the showing of a Pickford picture will fill the house. True, not all films are Pickfords, but they can make the same appeal to the people who come to see Miss Pickford not alone because of her screen personality, but because they know that she will be seen in a decent play. They feel safe. These people do not come out for vicious subjects, but the people who will want to see anything that is a picture will come to the Pickfords along with those who appreciate decency. That is why the stuff rents at higher prices than the three dollars-a-day-a-reel stuff. It is plain business to make the appeal to *all* instead of the comparatively few, and yet the manufacturer and the poster maker keep on turning out "striking" instead of "typical" paper because they know little or nothing of the exhibition end of a business based on the exhibition of their product. As an ordinary business policy cleanliness pays best because it makes an appeal to a larger clientele, and yet even the clean pictures are turned out with sensational poster scenes that suggest what is not shown.

And to go Mr. Behrens one better, why not posters that will work all the way through? Lately we spent six weeks in a small town. We had to work nights on some manuscripts and across the way was a theater that changed the program every other day. As soon as the last night house was in the bill poster would come out and paste the paper for the next program. We could watch him work. There was plenty of light in front of the house, and yet of the eighteen changes there were but five titles that could be read from across the street by electric light and only two more, seven in all, that could be read with ease in the day time. The fundamental rule of laying out paper was violated eleven times out of eighteen. About sixty per cent. of the paper was only from twenty-five to fifty per cent. efficient.

It is up to the manufacturer to reform his paper AND it is up to some of the Exhibitors to reform their newspaper and other advertising. Give a dog a bad name and he is worthless. Pictures do not have to be bad. It is sufficient merely to represent that they are sensational and immoral. Nine-tenths of the agitation favoring censorship is based on belief rather than information, but the fanatics are merely letting the exhibitor and film-maker convict themselves on their own lying representations. The decent exhibitors have to suffer with the rest.

Every time you get paper that hurts your business, write the manufacturer. In the course of time he will realize that he is on the wrong track. Nothing else will do the work. Do not write him once, but each time. Spend a dollar in stamps for the good of the business. You'll more than get it back. If only a thousand exhibitors would do this, in no time at all the evil would be abated.

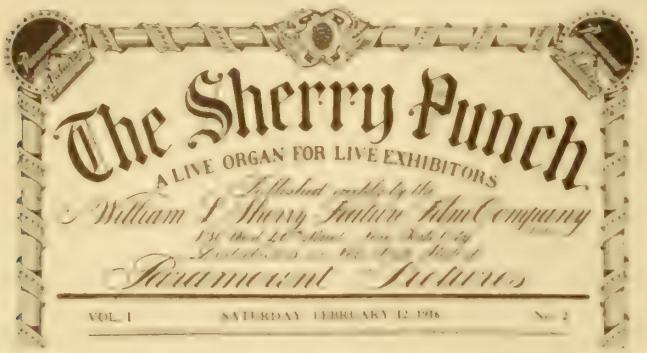
A Ten-in-One.

Right off the Reel is the title of a new weekly put out in Atlanta, Georgia, by a company that expects to make its profit on the outside advertising. The houses, we understand, get their advertising in return for their assistance in distributing the issue. The publishers disarm criticism by admitting they never got out a paper before and that the printers never handled a publication before. The appearance and layout of the sheet bears them witness, but since they know that all is not well, there is a chance for improvement in the typography. The type face is not pleasing and the use of leads to save composition cost does not help things any, and some of the pages look as though they were done on an old Washington press. But it is much easier to im-

prove type than type matter and here the editors are in better form. The stuff is brightly written, and written for the picture fans and not to please the house manager. It is not filled with stuff about the current films, nor does it largely consisted of lifted matter. Most of it is original matter about pictures in general and picture theater going and the house appeal comes from the advertisement. The great trouble with many of these apart from the house organs that have appeared is that they are set up to make money or else to permit the editor to air his personal views. After he is through talking, the scissors come into use. Either that or the space is filled with puffs for the local houses. If this sheet can be kept to its present standard and they will hire some practical make-up man to get their printer in the right track, Right off the Reel should have a future.

Sherry Punch.

Even in the dry states Sherry Punch is permissible if you use the brand put out by the William L. Sherry Feature Film Co. Way back in the dim past when the Famous Players were not so famous, the Sherry Company got the New York State rights and hired Carey Wilson, who used to wear funny hats out in Rutherford, N. J., to run a house organ. Mr. Wilson is in Australia now and probably still raving over some new blonde beauty, but the Sherry company has brought out a new house organ again and calls it the Sherry Punch, though it has a dash of something much stronger to it. It's a nice, clean looking eight-pager and it says things worth reading. Much, of course, is about Paramount subjects, but there is enough else to pay you for reading their side of it. One pungent paragraph suggests that if the printer gives you fourteen different styles of type face in one advertisement you should make him pay half the cost of displaying his samples of type. It sounds amusing, but there is sense back of it. Even in its heading the sheet is original, as this cut will show:



The border is carried around the page to frame a portrait cut of some Paramount player, but the lower corners show a jewel similar to that in the top center instead of the trade mark. There is no editorial heading and no editor is named, but he deserved to be given credit.

"A" Announcement.

Just to show that commenting on the work of others is not his one long suit, George Editor Carpenter collaborated with H. E. Ellison in the opening announcement of the Paramount-Empress, Salt Lake City. It is an eight-page folder in French grey surfaced paper printed in black and with a black that really is black. It is not overloaded with black job faces, but, on the other hand, it is not machine set, even the body type being slightly ornamental but entirely readable. Then it does not make promises impossible of performance, but sets forth attractively the house policy and the value of the programs to be offered. Mr. Carpenter proves that he can make good from either end of the alley.

When this hits his eagle eye, will he please note that A. Walker, the Orpheum, Aberdeen, S. D., in a recent letter wants to know who this man Carpenter is. Will the man from Salt Lake please supply him with the information?

Dissolving.

Real Reels quotes a clever stunt of S. Barrett McCormick, who is now in charge of the Princess, Denver. He had the Anna Held film and explains:

> Realizing that the thing that made Anna famous was the song "I can't make my eyes behave," he promptly took that as his text. So he had a slide made, giving the effect of a piece of note paper with Anna Held's crest in the corner (an "H" in a fancy crest) and in French wrote the quotation. Then he had another slide made so that the lines were in the exact position reading:
>
> I can't make my eyes behave
> in
> Madame la Presidente
> Anna Held.
>
> Both were written in a woman's (French style) handwriting. With the dissolver on the stereopticon he had the French words dissolve into English. It made a striking effect that was impressive.

Being a theatrical man, Mr. McCormick should remember that what made Anna Held famous was Florenz Ziegfeld.

Another Bird.

W. H. Bird, who recently submitted film souvenir suggestions, comes in with another, still writing from Fort William, Ont., as he has not yet connected with another house. He says:

> Of course we all know that to get the children into your show is a problem, especially where there is competition, for in my estimation and from my own observations to get the kids is to get the grown-ups; in fact the old adage, "A little child shall lead them," applies pretty well to the M. P. theater. So let us get the kids inside our show, and if we have any kind of a decent house and program they will keep coming and also bring the older folks.
>
> Now, the man with the Cinematograph camera has no doubt boosted his business with local pictures, but here is a good stunt to get the kids into the show and incidentally recover the cost of the whole affair.
>
> In a town of say 20,000 with a couple of newspapers, that means from fifty to one hundred carriers and newsboys. Generally these youngsters are moving picture crazy, so advertise in the papers—they will co-operate with you—and invite all the newsboys on the papers to visit your theater on Saturday afternoon, when on showing their collection cards they will be admitted free of charge as your guests. Also have it known that moving pictures will be taken of the kids before they enter the show.
>
> If I know anything of kids, and I think I can say I do, every newsie will be on deck with his identification, and as they line up in front of the house you take about 50 feet of the gang, then let them in the show.
>
> Advertise on the screen and in the papers, with your daily ad when the pictures will be shown, and I will guarantee that every kid who was admitted free will be there to see himself on the screen, and incidentally bring along Pop and Momer, who will also have to pay their dime to see little Buster appear in movin' picters.
>
> Announce after the showing that every boy in the pictures, if he attends the show on a certain date, will receive a portion of the film with himself in it, each to identify himself by his card as before, and you can bet your daily receipts that every kid will be back again to obtain the piece with his picture on.
>
> Let us then figure up what it has cost us to work this little stunt and the benefits gained by it.
>
> The film and developing one print, of course, the up-to-the-minute manager does this himself, should not amount to much more than ten cents per foot, say $5 the film. Say we only have fifty kids and charge a nickel apiece, they will all have been twice, which will clear the cost of the film, and we have not counted the other dimes that have come in to see their fond offspring make their debut on the screen, and what is more than all the rest combined, we have no doubt got some one inside our house who has not been in the habit of coming before, and if we have a good house, good program, house run decently I have no doubt that the experiment will have resulted in gaining some additional patrons, and then of course it is up to one to keep this patronage.

Booming War Film.

Steve Talbot has been tearing things loose over in Philadelphia, where a German war film has been showing at the Chestnut Street opera House. As the film is the property of the Philadelphia North American, that paper very naturally gives plenty of space to the film, but that very fact has made it no easy matter to "land" the other papers. Of course a stupid censor helped a lot by ordering out close-ups of the Kaiser and Field Marshall von Hindenberg, and Steve did the rest. As a starter he called up the editor of the leading German language paper and asked his advice. Nothing so crude as a request that the censor be attacked. It almost seemed as though Steve hoped that the editor could help him get permission to run the film. The editor called the censor up for an interview. At last reports he had reached some five generations back in the censor's German ancestry, and was still calling names. Then came the announcement that the eliminated portions would be cut into frames and distributed as souvenirs mounted on cards "in the national colors—red, white and black." The card was white, the printing red and the film black. After that the Liberty Film people came out with the statement that the film was not the elided portion of the original reel, but duplicates by that company, and there were enough letters from Talbot to Freeman Nernstein to give each paper some communication to print.

From another angle, the house did not telephone into the newspaper offices telling of the censor's cut. Most Philadelphia papers have bureaus of information for the public and will tell anything from how to spell cat to the population of Dog Run, Idaho, in the 1890 census. Innocent bystanders called these bureaus up and wanted to know what there was "immoral or obscene" in the picture of the Kaiser. Even then they did not give the story away. They had just heard that the picture had been cut. They didn't know anything else, and presently reporters from other papers than the sponsor sheet were sprinting for the Chestnut Street and even the opposition was glad to get bits of the film and a spread story.

And something new was tried when instead of having a circular printed giving the details of the souvenir Mr. Talbot arranged with one of the papers to give him two thousand galley proofs of the story they were to print. These cost less than a similar number of circulars and were slipped into the house programs.

Directly the house made no capital of the censoring. They let it work indirectly and therefore more potently. They saved it for its news value and the house advertising contained no hint of the matter, no reference to the censored film. It suffered in silence, appar-

ently, but between Steve's "plants" and his friendship with the newspaper men he got front page stories every day, even seeing to it that the photographer who made the film on the firing line got tickets to every public dinner in town during the run of the film, and of course he made a speech telling of his experiences, and he could not decently avoid mentioning the film that was the reason for the trip.

An important point to note is that most of the big stuff was indirectly planted. There was no running around to tell the papers. It was seemingly by accident that they learned (at the earliest possible moment) of the censoring of the picture. They would not have printed a statement that the censored film was being given away. They were interested in the suggestion that the film was faked and that told the people that copies of the film might be had by all. The direct paid advertising was small, but Breitinger surely deserves a check.

And it is about the first time on record that press work for a New York house has been done from Philadelphia, but the stuff run here for the print at Weber's theater is all prepared by Talbot.

Rather Small.

L. C. Barnes, of the Lyric, Kalamazoo, Mich., sends in a newspaper clipping and a folder, both showing a calendar, of which he writes:

> Sometime ago I remember noticing among the paragraphs of your "Advertising for Exhibitors" a monthly program printed upon a calendar. This appealed to me, as my patrons have always asked for the bookings a month in advance in the Elite, which has always been our feature house, and I have had folders printed and distributed the last of each month giving the names of the plays and stars for the following month.
>
> As I am opening the Lyric next month as a 10 cent feature house, a change from their regular 5 cent policy, I wanted to get out a monthly program different from the one already in use, so the thought occurred to me to use one of your ideas which had impressed me at the time of seeing it in the Moving Picture World.
>
> As I happen to be a show-card writer I made the design and had the engraving company make a plate, which I then used not only upon the program but also in the daily papers.

The idea is good, but the calendar is rather too small. The cut shown here is 5¾ inches, natural size, and the date is in the upper right hand corner of each box, about one and one-tenth of an inch square in a box three-fourths of an inch square. Mr. Bates will find on page 150 of his Picture Theater Advertising a reproduction of a calendar with the figures overprinted in red, a transparent red being used that the letters may not be obscured. If two printings are not permissible—and this was the case here, the figures should be made larger and set above the lettering. The advantage of the calendar type of advertisement is that it serves a useful purpose and so is retained through the month.

High Class FEATURES
THE LYRIC
112 E. MAIN ST.
Orchestra direction of DON HEALD
ADMISSION 10¢
MARCH 1916
Children Under 12 yrs. 5¢
SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY
COMING FEATURES
FEBRUARY 28 EARL WILLIAMS ANITA STEWART IN "THE JUGGERNAUT"
FEBRUARY 29
MARGUERITE SNOW IN "A CORNER IN COTTON" A METRO 5 ACT DRAMA
CLYDE FITCH'S LATEST STAGE SUCCESS "THE CITY" 5 ACT WORLD FILM WITH THURLOW BERGEN
ALICE BRADY IN "THE LURE OF WOMAN"
GEO. BARR, McCUTCHEON'S greatest story "GRAUSTARK" IN 5 ACTS WITH FRANCIS X. BUSHMAN
MME. OLGA PETROVA IN A 5 ACT METRO DRAMA "THE SOUL MARKET"
World Film Co. Presents ROBERT WARWICK IN A SENSATIONAL 5 ACT SOCIETY PLAY "FRUITS of DESIRE"
"THE CARPET FROM BAGDAD" A 5 REEL GEM
V-L-S-E PRESENTS EDITH STORY IN A BEAUTIFUL PLAY "THE ISLE OF REGENERATION"
JULIUS STEGER IN A 5 PART METRO DRAMA "THE BLINDNESS OF LOVE"
ALICE BRADY IN A 5 ACT WORLD FILM "THE BALLET GIRL"
"THE SLIM PRINCESS" A FACT COMEDY BY GEORGE ADE
V-L-S-E PRODUCTION IN 5 ACTS VIOLA ALLEN IN "THE WHITE SISTER"
METRO Presents MARY MILES MINTER IN THE 5 ACT PLAY "LOVEY MARY"
WORLD FILM CO. PRESENTS THE WORLD'S FOREMOST STAR CLARA KIMBALL YOUNG IN "THE YELLOW PASSPORT" 5 SENSATIONAL ACTS
"THE SPORTING DUTCHESS" WRITTEN BY ROSE COGHLAN
"THE HOUSE OF A THOUSAND CANDLES" V-L-S-E PRODUCTION IN 5 ACTS
METRO Presents "THE WALL BETWEEN" featuring FRANCIS X. BUSHMAN 5 ACTS
THIS PROGRAM AND 5¢ WILL ADMIT YOU TO THE 31ST
SAVE IT
THE HOUSE OF QUALITY FEATURES

Mr. Barnes, it will be seen, letters unusually well, and he ensured the holding of the calendar by making it good for a price reduction the last day. The folder is printed in blue on blue and here, again, Mr. Bates' experience stands him in good stead, for he gets the right ink to work with the tint and he does not fill up his space with too much type. He covers all of the points of importance with a double time table showing the starting times for both five and six-reel features.

Smaller But Better.

Mrs. George Hunt of the Page, Medford, Ore., sends in two copies of their house organ, the Page Photoplay Herald. Both are four-page issues, one 7 by 11 and the other twice that size, but both have the same approximate amount of text, as the smaller issue is set in smaller type. This is an improvement over the earlier and larger issue. Type too large removes the suggestion of a newspaper, which is most desirable and leaves it merely a herald. There is hardly enough type matter. There is about half a page of local notes that will interest and some little chat about the films coming, but no house talk, and this is the department that does a house organ the most good. Never mind clipping the manufacturer's announcement of a film. The stronger appeal is made by a chatty, personal talk about the coming films. Mrs. Moore, down in Akron, just sits down and tells her patron-friends in a part of a page what is coming and why it should be good. There is no attempt at "fine" writing, for this would be out of place. It is just a chat, but it is convincing. Mrs. Hunt can do the same thing and she will find that it will pay a cash return and make friends for the house as well. Days should be dated. Here the formal program is on page three and the date on page one. If the sheet gets torn it loses its value. It always pays to date lines. It is not enough to say "Friday." Tell which Friday is meant.

We wish Mrs. Hunt would drop us a line when she has time and tell just what she means when she says that the means of distribution are newspaper circulation department, grocery delivery system and mailing. It sounds interesting.

She has quite a nice lot of outside advertising and there is no reason why she should not work up to an eight-pager.

Can This Be True?

We find it not easy to believe a newspaper advertisement sent in by a staff correspondent, yet it seems to be real. It advertises the Star Moving Picture Parlor of Hurlock, Md., and advertises "Walbrook" Blinn in The Whirlpool, adding that, "This great picture is having a two weeks' run night and day at the Brodie Picture Parlor, of Baltimore." This is bad enough, but the next bank reads:

> On last Saturday night our three-reel feature was shown backwards, which the public could not help but notice. We are very sorry that such a thing as this occurred, but it was not our fault entirely, as the trailers were torn off the reels, but we promise you that this will not happen again.

Later the management is moved to a vote of thanks and remarks:

> We also wish to thank the public for their patronage. We are endeavoring to get pictures that the public like, but it is a very hard job to get everything we want in this business.

Can you beat it?

More War Films.

The Rose theater, Regina, Sask., has been showing the French war pictures, and as the showing was in conjunction with the local paper they had all the space they desired at their command and pages, halves and thirds were plentiful—and well arranged. One line from the advertising is good enough to be copied. It runs:

> At first to the casual observer it may seem surprising that the French general staff have soldier operators at the front, but modern warfare is a systematized machine. No commander is in a position to realize the whole of a continent. Motion pictures bring the integral parts together, and the great general staff review all that is happening. Hence the skill with which these pictures were taken and the close-up feeling they give the spectator.

Many regard with suspicion the display of war pictures, but this anticipates the natural objection and disarms it. It comes very nicely when the local paper works in with the exhibitor, but after the page stuff is stopped it is a good plan to taper the advertising gradually when a return is made to house stuff. Do not let the drop become too noticeable.

Their Second.

Sharp and Vahl, of the Orpheum, Nampa, Idaho, have been celebrating their second consecutive anniversary. The Farrar Carmen was the attraction and it was advertised in a neat leaflet in brown on brown with a neat salutation to patrons on the back page that lacks only a signature to make it complete. Modesty is all right, but this is the time that the signature should have been used and preferably the two individual signatures rather than the firm style. They still bring out their Reel-ism each week and make it work for them by using house talk.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Looking Ahead.

VARIOUS and sundry boobs have sought to "put the boots" to Roy McCardell for his recent letter, and they have done so by means of the usual boob tactics of abuse without argument. It takes something more than that to controvert facts. As a matter of fact Mr. McCardell, like most of those at the top is merely seeking to point the way to those who are possessed of mental vision. The men who are in the game in a really business-like way are not numerous enough to keep the stories up to the standard. More are needed and still more will be needed when "wise" money comes in. Lately there have been reports that business money was coming into the pictures. William Randolph Hearst and Thomas F. Ryan have been mentioned in connection with various deals, and Mr. Hearst is very largely interested already and merely seeks to increase his holdings.

Few who are not in touch with financial affairs realize the diversity of interests represented by the groups of men who are in more or less close affiliation. One very large corporation for instance has such large investments in the amusement business that it maintains a staff of information men or detectives and this is but one of the lines in which the profits of the individual members of the corporation is invested. Few of these large interests came in on the boom. It was too easy, then, for anyone with a little money. There was too much competition. Now that it takes real money and management to run a film company and some of the old timers are getting into deep water, these men are ready to step in and put the business on a business basis. They will not be content to let directors do as they please about scripts. They will demand good stories well made and they generally get what they are after in the long run. They will make a new market and a good one for the man who can make good, and the "fluke" with friends will be out of the running. It is for these times that the real writers have not only been preparing but have sought to prepare others. It is not disinterested charity but a desire to see a supply to meet the demand.

Many short-sighted editors prate about synopses only and all the rest, but the script that will sell in the time to come will be the complete manuscript of action told in *coherent* expression. In those happy times the script will not be changed to suit the director, but the director, if necessary, will be changed to suit the script. In other words, if he cannot make it, the work will go to someone who can.

The basis of all stories, as Mr. McCardell says, is not alone the story but its manner of telling. He places the matter succinctly in this extract from a recent letter:

> In books, in plays for the speaking stage and for the screen in every form of art and literature the plot the pose or the subject is secondary. *Construction is everything.* A dozen painters may paint a Madonna, but the Raphael Madonna will be the most appealing. Dickens and a writer for the Chambermaid's Weekly may have the same plot. But Dickens writes a masterpiece and the contributor to the Chambermaid's Weekly writes slush. There are only some seven plots with their variations in the relations of human beings to each other and the actions and reactions of their loves and hatreds, but the writer of imagination and painstaking industry will build a new story, seemingly, by a new variation of one of the old plots.
>
> On the eight notes of music the master harmonies are based. But how many years of study and practice does it take to make a great musician? With all this—for success in any phase of art or literature—there must also be the inclination, the desire, the aptitude and the industry which, all combined, we designate as "Genius."
>
> Every noted and capable artist or writer was once a beginner. He worked and studied and tried, in the face of years of bitter disappointment and failure, to obtain recognition. The trouble with the average amateur photoplaywright is that he wishes the reward before he has done the work. He desires the gains but he will not take the pains. If you counsel him, he abuses you.

Keeping Up Sales.

To the plaint of the man who cannot sell at all must now be added the lamentations of the man who used to sell and who cannot longer do so. He is certain that the business has gone to perdition or at least is going fast. The fact is that some of the early writers have not kept pace with things. They made good in the early days with a certain grade of work and they keep on turning out that grade, never realizing that what sufficed four or five years ago will never do now.

There was a time when the cheapest painted background was accepted as being good enough. Now interior sets are carefully and elaborately planned and the set is dressed with a skill that the old property men were never permitted to exercise. For more elaborate plays the settings may even be real rooms lighted with portable arcs. The mechanical side has advanced and the literary side must show the same advancement or there can be no real advance. A cheap book may be set in a cheap binding, but morocco suggests something worth while. In the same way it would be foolish to seek to make a scenic production of a worthless play and so dramas to match the production are sought for and if the old writers can no longer supply this grade of work, new ones must be developed.

If you would march in the procession you must keep step with the band. You must write better stories on bigger themes. You must make better use of effects and handle your scenes more intelligently. You must keep pace with production or else fall to the rear and give place to those who can.

Breaking Multiples.

Alice C. Brown writes of multiples that seem to break before the end and tells of one that came to a dead stop at the end of the third reel. After the climax (and it *was* the climax of the play) they ran on for two more reels to a weak finish, using stuff that could as well have been run before the end of the third reel.

This is an all too common fault both with amateur and professional writers. They run the story to its natural and indicated end, find they have not enough and add more material to carry on the action instead of trying to build up the material used before the climax. It really means, of course, that the story was indicated for three reels, but if they feel they must have more they should put it in before the climax and not string along and along until the yardstick measures the right length.

This is a comparatively simple matter if it is approached properly. You can add to previous action as easily as you can add subsequent action but this will, of course, necessitate tearing the script apart to insert the added material and too many authors are too lazy to do this.

Synopsis Prices.

"What is the average price paid for synopses only?" is a question that threatens to put "How may I tell what makes a reel?" into second place. The average price for synopsis only is the unknown quantity x. It is obtained by adding three dollars, the minimum price paid for a five-reel idea, to $750 said to be the top price for a five-reel regular synopsis. You divide this by two and add or subtract from this the company's individual factor as represented by their generosity or lack of it.

There is no average price nor anything approaching it. It depends on the company, the script and the apparent degree of stupidity of the author. It cannot be more accurately rated, since synopses differ so materially in value, some being no more than the bare idea and others a reasonably full synopsis of the complete action. With a synopsis so full that it will make a complete play with nothing added, the minimum price should be $25 and from there it may run to double that sum, but it is seldom that the synopsis alone will bring above fifty dollars, and there is some reason for this, since the studio must pay some competent person to build the idea into a complete plot of action, and this is worth money.

Stove Lengths.

When the editor "returns with regret" he may have his fingers crossed.

Two wrongs do not make a right, but two poor scripts may be worked into one good one.

The quickest way to get a check is to study and master your business.

If success could be bought, it would not be worth the money.

If you cannot learn through writing a hundred scripts, write two hundred, or perhaps three.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. Add ten cents if registration is desired.

Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 132.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

In a projected picture it often occurs that the wheels of a moving wagon will either appear to stand still or revolve backwards. How do you explain this? In some films the figures move at impossible speed, men and women jump to the top of impossibly high walls with slight effort. How is this accomplished? Objects and inanimate figures are often made to seemingly move of themselves. How is this done?

Roll of Honor on Question No. 125.

The Roll of Honor on Question 125 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York; Bert Meester, Hobart, Indiana; F. F. Bell, Palestine, Texas; Wilson Hays, Barton, Maryland; Manuel Nosti, Tampa, Florida; Charles S. Stuckey, Edmonton, Canada; Walter Collins, Tiffin, Ohio; Walter Bryner, Springfield, Illinois; Arthur H. Cuff, Gravenhurst, Canada; T. C. Shipley, Lincoln, Nebraska; James H. Pooley, Toledo, Ohio; F. H. Marx, Ashland, Wisconsin; Jamie McAdoo, Hamilton, Missouri, and C. E. Linstruth, Carthage, New York.

I have selected the reply of Brother Crawford as best suited for publication.

Reply to Question No. 125.

By W. C. Crawford, Brooklyn, N. Y.

The Question:

Explain how the rectifier is started, and exactly what happens in the entire process. Suppose you had a G. E. mercury arc rectifier working on 110 volt supply from one side of a three-wire system, and were ordered to connect to the two outside wires, thus jumping the supply voltage to 220, what would you do?

The Answer:

A mercury arc rectifier is started and maintained in operation as follows: With the closing of the switches and the carbons the shaking magnet is excited and pulls a plunger which has the effect of tipping or rocking the tube so that the mercury in the starting anode forms a mercury bridge between this anode and the mercury cathode. As soon as this happens current flows through the various parts of the rectifier back to the generator. This has the effect of weakening the current which excites the shaking magnet to such an extent that the plunger moves backward and the tube returns to a vertical position, thus breaking the current-carrying mercury bridge. When this happens it is the same as the opening of the switch, and the current arcs slightly between the two ends of the mercury, thus producing a spark, which has the effect of creating within the tube a supply of ironized mercury vapor which is a conductor of current, and allows of the current passing from the carbon anode to the main mercury cathode, and thus on through the arc. This is called the "excitation" of the tube, and can be kept up only while the current is flowing toward the cathode. To maintain steady flow during the alternations of the current, the main reactance and regulating reactance is brought into play, as was explained in the reply to Question 123. I think that the foregoing, in conjunction with reply to Question 123, explains the whole matter fully.

To use the rectifier on 220 volts, I would connect lead 32 to stud 13, as per diagram page 177, second edition of the Handbook.

Transformer Construction.

Some few operators who like to experiment have asked for some book giving instructions for the building of transformers.

The Modern Publishing Company, 32 Union Square, New York City, put out a booklet of almost one hundred pages covering this topic. They have submitted one of these booklets for examination, and I believe those interested will find it well worth its price—25 cents. Drawings, measurements, etc., are given, as well as the various necessary tables, together with an explanation of the theory involved.

Stage Hands Getting Interested.

The following is a paragraph from a letter received from a New Orleans operator who works in a large vaudeville house:

> With regard to the official I. A. journal, I would suggest that if you wish to sell a great many more copies of the new Handbook, you place an advertisement in the official journal telling all the benefits to be derived from a study of its pages, as every stage hand, property man, electrician and many fly men are getting interested in becoming motion picture machine operators. Most of them subscribe to the official journal, and since it has entered the field, I hear many of them declare they will take this branch up.

I do not think, New Orleans, it will be necessary to thus advertise the Handbook, nor do I wish to cater to that sort of thing. *The Handbook advertises itself AMONG OPERATORS,* and that is where I want it advertised. If stage hands are going to butt into the moving picture operating game en masse, why let them serve an apprenticeship, the same as any one else. They cannot learn operating from the Handbook, any more than can any other novice, but the operator can improve himself and his work by a study of the book in question, and improve it very greatly, too.

Waiting At the Church.

A. L. Lemere (I am guessing at the Lemere part. It looks like it might be that, though it also might be Chinese for Roosevelt), Windsor, Connecticut, says:

> I am always waiting for the World to come, and it no sooner arrives than my nose is buried in the department. I have a Handbook and the Hawkins' Guide. Have read both until the letters are almost worn out. I notice that many operators praise the Handbook. Well, I don't in the least blame them, for it is all they say it is, and then some. I want the first new book hot off the press, as the old one has taught me all I know, and when a man knows what is in the Handbook he can get by with a good salary. Nevertheless, I still have much knowledge to acquire and expect to get it from the new work. In the last issue you said you were going to take a trip, and wanted to meet with some of the locals. Well, you are not coming this way; also we have no local. Allee samee we stand together (that is some of us do), and certainly would do our best to give you a good time. With regard to projection in northern Connecticut, why it is very good, practically everywhere, but in Windsor Locks we have some real crank turners, and they are all of that too. Where I work we have an old Standard that is pretty well shot to pieces; still am proud to say I manage to get results.
>
> There is one house in this neck of the woods where the projection is distinctly rotten, and another in which the operator gets the splendid salary of seventy-five cents a day. *Some* pay for an operator, but the boss likes him and that is the reason. I don't know how he ever got a license. I have not seen his work myself, but have heard it is pretty punk. Well, what can you expect for seventy-five cents a day? All the other houses, however, pay the money, and have the pictures shown right; also all the men are members of the I. O. of N. C., meaning Independent Operators of Northern Connecticut. I have been trying to form a local, and finally did get them together in an independent organization, and we are getting along very good.

Well, brother, I am glad to know that the men have gotten together, even though it be an independent organization. I would suggest, however, that you would be far better off to join with other operators in the I. A. T. S. E. It would be very much better for all concerned. An independent organization can do something, but nothing like it ought to. Moreover your membership is of no value to you anywhere except in northern Connecticut. Get into the National organization is my advice.

As to your remarks concerning projection and wages, they are passed along without comment, because comment is, I think, unnecessary. A manager who in this day and age will hire an operator for seventy-five cents a day is, I think, a bit of a joke—though a very bad one; this to be qualified by the fact that in very small villages ordinary rules do not apply, but Windsor Locks does not come under that heading for this purpose.

Who Wants a Power's Five?

I know where I can get a Power's Five, said to be in A1 condition, complete with lenses, lamphouse, carrying case and trunk for shipping, for an even fifty dollars. Who wants it?

Wagner Rotary Converter.

The one real purpose of my visit to St. Louis was to look into the merits of the Wagner Rotary Converter, manufactured by the Wagner Electric Manufacturing Company of that city.

The Wagner Company has invited the St. Louis Local, and the East St. Louis local to visit their plant at 10 a. m., Monday, February 21st, to witness a demonstration of the Wagner outfit, examine into its [illegible] consider equipment and to listen to a talk by [illegible]

T. T. [illegible] and H. Weichsel [illegible] entertained [illegible] a full attendance of all the

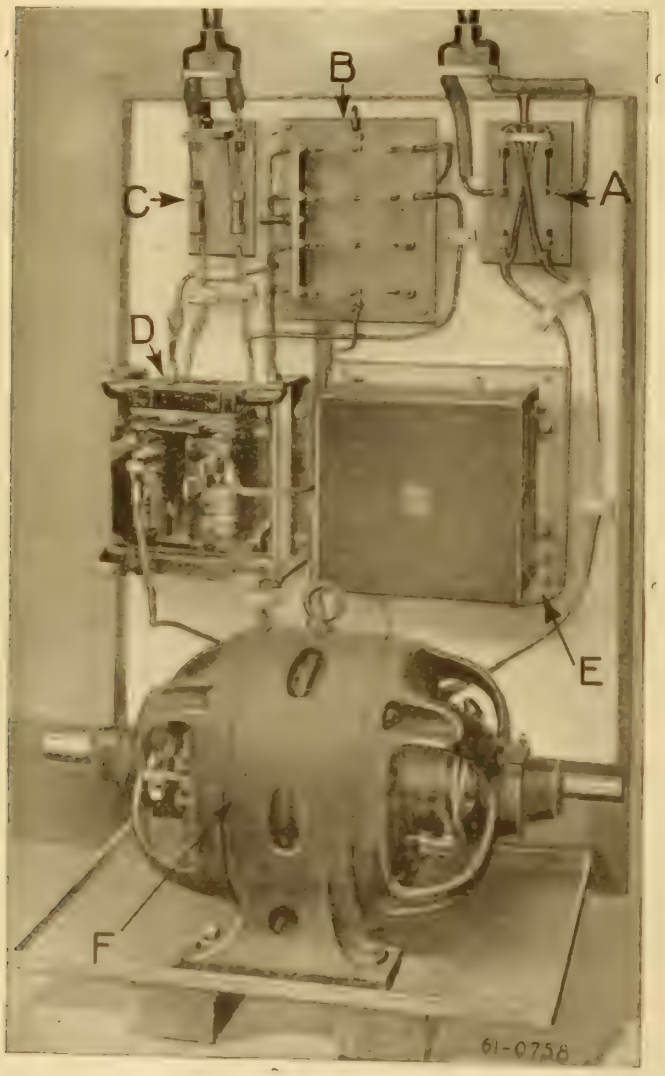


Fig. 1.

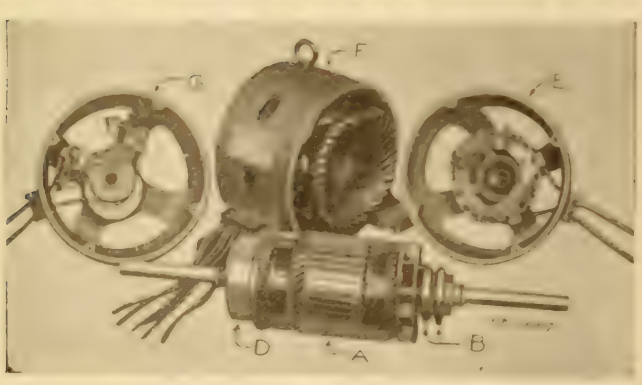


Fig. 2.

operators, due to the fact that the day shift goes on duty at ten o'clock, but, although the Wagner Plant lies far out in the outskirts, there was an attendance of between eight and ninety. The Wagner Company had provided a very nice lunch for the boys, to which they did ample justice.

I talked for almost an hour and a half, and then listened with much interest to Messrs. Richards and Weichsel. The latter explained the theory upon which the Wagner Rotary Converter is constructed, illustrating his talk with blackboard chalk-drawn diagrams. The men were decidedly interested, and I think that a very large number of them for the first time were brought to a realization of the importance to them of studying the technical details of their profession.

The Wagner Company is a very wide awake concern and fully realizes the value of the possible business to be secured through and by the moving picture industry, and are bending every effort to improve their apparatus so that it will meet the requirements of practical projection in the best possible way.

F, figure 1 is the converter, a detailed view of which is had in Fig. 2. A is the polarity changing switch; B the starting and running switch; C the alternating current supply switch; D the transformer which steps down the pressure from line voltage to the voltage of the arc, and E is a resistance which, in the latter outfits, has mounted on the face of it a dial switch by means of which the operator is enabled not only to warm up the carbons of the second lamp, but to switch over to the second machine merely by the manipulation of a single lever.

Transformer D (Fig. 1) has several contacts, by means of which the voltage value at the alternating current end of converter F may be altered to suit the local condition of line pressure.

In Fig. 2 A is the armature, B is the alternating current slip rings, D is the direct current commutator; F the main frame containing the field; E the one end piece carrying the alternating current brushes; G the other end piece carrying the direct current brushes.

The efficiency of the machine itself runs very close to 70, but this is reduced by the necessary resistance used in series with the arc, until it is brought down to somewhere between 60 and 68, depending upon local conditions.

The Wagner machine is mechanically very well built, the insulation is very efficient. The number of commutator bars is high, which makes for evenness of current value at the arc. The greater number of commutator bars, within reason of course, the less pulsation there will be in the resultant direct current, and conversely, the less number of commutator bars, the greater will be the pulsation of current; but after you pass a certain number the gain beyond that is in practice, very slight, by reason of the fact that the pulsation has already been reduced to a practically negligible quantity.

I talked with Mr. Richards, and with Mr. Weichsel, and the impression gained from those gentlemen is that the Wagner Company is willing at any time to make any change which experience may indicate is necessary to the improvement of their apparatus from the projection point of view, and this is the right and the only position to take.

At the demonstration the Wagner Company made no attempt to have its experts handle the apparatus. They just simply turned the crowd loose on one of the machines. They said: "There's the current, and the machines. Go to it and experiment to your hearts content"—which was a proposition promptly accepted by as many operators as could get around, over, and almost under the apparatus.

The change over from one reel to the other can be accomplished, I believe, with but little evidence of the effect on the screen, but it requires some practice on the part of the operator to become proficient in that particular proposition. The burning in of the carbon may be accomplished while the picture is on the screen.

In fact, summing up the whole situation with regard to the Wagner, it is mechanically a very well constructed piece of apparatus which has an electrical efficiency comparing favorably with other similar machines, and it is an apparatus the operator can handle successfully after he has been duly introduced to it and become intimately acquainted with its peculiarities.

Comment on Answer to Question 115.

John Solar, Watertown, New York, commenting on question 115, says:

> Why the outside shutter gives better results than the inside one: In the smallest point of the light cone in front of the lens, the point at which the shutter should be worked, every point is a complete image of the object being projected, consequently the instant the shutter allows any part of the cone to pass we have a complete image at the screen, and, as the shutter allows more light to pass, more images are projected, thus increasing the brilliancy of the image at the screen until its full value is reached. The same in reverse is true when the shutter begins to cut the ray, therefore, in the case of the outside shutter, we have a complete image gradually increasing or diminishing in brilliancy as the shutter moves in and out of the ray. At a point between the film and the lens where the inside shutter is working we do not have a complete image in every point of the light cone or pyramid, consequently nearly the whole cone must be allowed to pass in order to get a complete image at the screen. We, therefore, in this case, have different parts of the image projected in sequence. To prove this cut the light gradually at working points of the two different shutters, using a piece of sheet metal instead of a shutter, and observe the results on the screen.

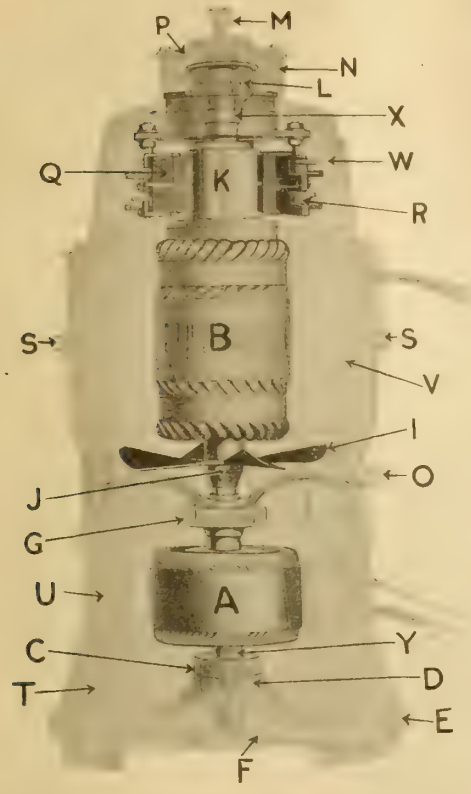
All of which is another interesting experiment, and, moreover, Brother Solar's remarks are, I think, correct. He is therefore entitled to swell up as much as he gol durned pleases.

Descriptive Pamphlet.

Mr. J. H. Hallberg, New York City, has received from the printer a descriptive illustrated eight page pamphlet, describing the Hallberg 20th Century Motor Generator Set. This pamphlet may be had free by interested managers and operators who ask for it, addressing J. H. Hallberg, 36 East 23d street, New York City. It will give you a very good idea of the contribution and general characteristics of the outfit.

The Transverter.

Over in Cleveland, Ohio, the Hertner Electric & Mfg. Company, whose address may be secured from their advertisement on another page, is building a new and in many respects unique motor generator set for the purpose of rectifying alternating current for motion picture projection; the underlying idea of the machine being to deliver constant amperage at variable voltage. This machine is being known as the "Transverter." The machine is small, compact and of the vertical armature type. The base is round and the floor space occupied 18 inches in diameter. The vertical height over all will vary from 33 inches in the 35 ampere machine to 45 inches in the 75 ampere type.



While in Cleveland I examined into the merits of this machine as closely as my limited time and opportunities would permit, and must say that the company placed at my disposal every facility within their power for making a test and detailed examination.

Referring to the illustration, "A" is the alternating rotor or armature; "B" is the direct current armature, and "K," the commutator. At the bottom of the armature shaft is shown a thrust bearing D (ball bearing). This consists of a steel housing containing the ball race, upon which rests a hardened steel flat-topped cone, into which fits the end of the armature shaft. This carries the weight of the rotor, and the end of the shaft is held central on thrust bearing D by radial bearing C. This seems to be a very excellent arrangement, and should give a minimum of wear and trouble. Tube F connects with this bearing and through it grease is forced from cup E, and here lies the only possibility of trouble. You must either purchase your grease directly from the manufacturer, or you must be very sure that you get a high class lubricant which is free from acid, because if you get a cheap, acid grease, what it will do to a delicate ball bearing is a shame to tell. This applies not only to the transverter, but to all other machines having ball bearings, but there will be no trouble if you are careful to secure a non-acid grease. The manufacturer recommends the use of non-medicated vaseline. This you may not think agrees with my former recommendation regarding the lubrication of projection machine intermittent movements with vaseline, but as a matter of fact the proposition is a different one, as ball bearings do not need the extreme efficiency of lubrication that is required in an intermittent movement. Alternating current rotor A is slotted on its surface, and through these slots the copper wires are drawn together in a mass at either end, and acetylene welded into a solid mass which forms, it seems to me, an ideal construction, in that no amount of heat less than that necessary to entirely destroy the apparatus would have any serious effect upon it. Just above rotor A is the radial bearing G, the alternating rotor and the DC armature being carried on separate shafts which are joined together by the keyed steel coupling J, upon which is mounted fan I which sucks the air in around the alternating current rotor A and forces it up through and past the DC windings and armature. Bearing G merely serves to steady the two shafts at their junction, reduce vibration and eliminate the strain on the coupling J. Direct current armature B requires no extended description. It is built up in the usual fashion, and at its upper end is commutator K, the bars of which are made of hard drawn copper, with undercut insulation. The manufacturer claims it to be a practical impossibility for these bars to work loose, but should they do so, provision is made for tightening them up; also when the bars, in course of time require renewal, the process of disassembling and assembling the commutator is comparatively simple. At the upper end we find radial bearing L, which steadies the upper end of the direct current armature shaft, the same being lubricated by grease cup M. Top P is removable by taking out hexagon headed screws in its upper section.

Bearing L is removed simply by taking off cap P and unscrewing cap ring which you will see, the same having two ears on its upper surface. Having removed this cap piece you can pull the bearing out. Under cap P, and surrounding the top of bearing L, is a sort of reservoir. This serves the following purpose: Should too much grease be supplied in bearing L it would be forced up through the top of the cap cover and be thrown off by centrifugal force into this reservoir, so that surplus grease cannot possibly find its way into the commutator and thus cause damage.

The brush holder construction is of the type ordinarily used for electric automobile work, and also for other classes of generators. There are two sets of brushes and tension is supplied thereto by usual finger and coil spring arrangement with two notches giving two different degrees or pressure. The brushes have a copper pig-tail, which eliminates any danger of drawing the temper of the springs by overloading them with current.

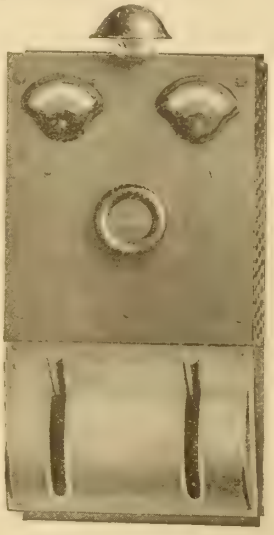
The machine is well ventilated, and those I have seen are well balanced, producing but little vibration. The construction is rigid, and the weight while of course pretty substantial, as it must be in well constructed machines of this kind, is apparently kept at the lowest efficiency maximum. The openings in cap casting W allows the operator free access to the commutator brushes. The machine is readily disassembled for hoisting into the operating room.

In order to obtain the operating characteristics desired on this machine for this class of work, and to secure sparkless commutation, interpoles have been provided and are arranged to be adjustable as to their location with reference to the main poles of the machine. At the time of the factory test these interpoles are so located that commutation is sparkless at normal load, and that the current characteristic of the machine is will be hereinafter described.

This interpole adjustment is only designed to be brought into use at the time of the factory test and adjustment. The operator should never attempt to change this adjustment, unless, of course, he is out gunning for trouble, in which case he will probably get it, and in plenty, too. Let this adjustment alone. There will never be any circumstance which would call for its change.

A generator shunt field regulator provides the operator with a means of adjusting the transverter's amperage delivery at the arc. The range of adjustment for amperes above and below normal capacity rating of the machine amply provide for any ordinary variation in film densities. Neat and compactly designed panels having, in addition to the field regulator, such conveniences for the operator as voltmeter and ammeter and lamp controlling switches may be obtained with the motor generator unit.

While in Cleveland I witnessed a remarkable demonstration of the ability of this machine to maintain constant current at variable arc voltage, out at the Homstead theater, where one had been in operation for some little time. We set the arc working at 50 volts and 50 amperes and then stood and watched it until the arc voltage mounted from 50 to 80, by reason of the burning away of the carbons, and during that time the following is what took place: For perhaps the first minute or two there was a gradual rise in amperage, until it reached approximately 54, and from that time forward there was *no appreciable change at all in the amperage until the voltage had mounted to* 80, whereupon I opened the arc to, amazing as the statement seems, approximately 1¼ inches in length, without the slightest change taking place in the amperage delivery, and finally, after reaching about 1¼ inches in length, the arc did not break, but the amperage began to jump. I watched the spot during the mounting of the voltage from 50 to 80, and beyond the necessity for occasionally raising the spot as the carbon burned away, there was but little apparent change in light value, though of course the spot was thrown off the focus, and the illumination would undoubtedly have been injured to some extent before the voltage would reach 80. This I regard as a very remarkable demonstration, and more than that, a demonstration having distinct value from several points of view.



I also watched the change-over from one machine to the other. Between the two machines are mounted two single-pole switches, and I'm not going to tell you at this time just what this means, but give you a little chance to exercise your brains on the proposition. The operator opened one of these switches, after first stepping over to the lamp of the dead machine and manipulating one of its controls. He then sprung the arc on the second machine, whereupon the voltage, which had been 50, almost instantly mounted to 100, but although there were two perfect arcs and the illumination was apparently not appreciably affected on the first machine, still the ammeter read 50 amperes, so that we had two arcs, each drawing 50 amperes, with a generator only furnishing a total of 50 and with an arc voltage at either machine at 50.

There, that is simple enough. How many can tell me what happened? I will of course tell you later on, but I want to see how many of you can solve that simple proposition. My first impression was that the thing might be somewhat difficult to handle, with some danger of putting out the first arc, but the operator informs me he had been handling the machine for quite some time, and that it was nothing of the sort, and moreover further consideration shows that this would not be the fact provided of course that ordinary care and intelligence be used in handling the operation.

To sum this whole matter up, after a careful examination into the construction and the electrical operation of the transverter, backed up by efficiency tests made in my presence, I am fully prepared to say that the transverter is well constructed, along good mechanical lines, has electrical efficiency which will compare favorably with that of other similar apparatus, and contains features which have, or

ought to have, distinct value in operating room practice. This much I can say at this time. Later on when I have had reports from several operators who have run this machine for a period of months, I may perhaps be prepared to go even further. But as the matter stands at present I can recommend the transverter to the careful consideration of the moving picture theater manager and operator. In addition to the letters named the picture bears the following: Q—DC brushes; W—lower top casting; R—brush tension springs; S—studs to hold inter-poles; V—casting forming DC armature field; O—grease cup for bearing G; V—lower housing casting carrying AC, pole pieces; Y—AC armature shaft and T the lower, or base casting.

WAYSIDE NOTES (Continued).

In Harrisburg.

At Harrisburg the men decided to make the occasion of my visit the time for the first annual banquet of Local Union No. 318, to which all Harrisburg managers were invited. During the interim between my arrival and the hour of the "doings" I visited two theaters, viz: the Colonial and the Victoria. At the first named, Manager Walter Yost, the first moving picture man I met in Harrisburg, did the honors and bade me welcome to the city. The Colonial has less to justify criticism, from the projection point of view, than any house viewed in the entire trip. The Minusa Gold Fibre screen has a wide border of either black, or a very dark color, and there is no light of any kind near it, except that used for the clock, and it is carefully confined to the exact circle of the clock dial; also it is not at all brilliant, and therefore unobjectionable. I watched the projection for several moments while they were hunting up Brother Yost, and while the light was brilliant, there were constantly recurring shadows on screen—carelessness, pure and simple, on the part of the operator. But let it be noted, in this connection, that the regular operator, Brother H. W. Smith, was not on duty, he being away on the road running "The Battle Cry of Peace" or "The Birth of a Nation," I forget which. The operating room of the Colonial aside from its being located too high up and having a bad entrance, is the first room I have seen on this entire trip which contained practically nothing to criticise. To begin with the lens ports are small, as they should be, but the observation ports are about 14 x 24 inches; and the walls and ceiling are dull black. There was but little light—one small, shaded frosted globe for the ammeter and voltmeter, and one very small frosted globe in the ceiling. Current is supplied by a Wotten Rexolux, the machine being in an adjoining room but the controls and ammeter and voltmeter placed against the front wall between the projectors. There are two rheostats for use in case of emergency, placed near the ceiling. A vent flue with exhaust fan in the ceiling supplies ample ventilation. The projectors are two Powers Six A. The master-rod supporting the fire shutters is brought down in front of the upper magazines and the fire links are held in place just over the machine apertures. If the link were film, instead of metal the arrangement would be ideal. The room is scrupulously clean. In an adjoining room is a large work bench and tools, also the Wotten. My compliments to Manager Yost and his chief operator, Brother Smith, also his assistant operator Brother Charles Mater. If the room was lower down it would be mighty nearly perfect. The Colonial seats 1,600, admission 5 and 10 cents, 20 cents for loge boxes.

Manager Yost took us up to see that monument to official graft, the Pennsylvania State House, and a beautiful structure it is, though it was necessary to cover the stairway at its front entrance and make fully a dozen cut-outs. It might be added however that before the State of Pennsylvania does away entirely of motion picture films it would do exceedingly well to order still more eliminations in the decorations of its official front door. Personally I would suggest the vigorous use of an axe. So long as Pennsylvania stands for what I saw at the main entrance to its capitol building it certainly has no legitimate kick at anything likely to be shown on the screens of its moving picture theaters.

At the Victoria I found the operating room to be small, located at the top of a high gallery and 167 feet from the screen. The observation ports are too narrow and there was a blaze of light in the room which was not pardonable. Though Brother S. R. Fissom, secretary of the local, chief operator at the Victoria, tells me it will be as soon as alterations now under way are completed.

On the stage of the Majestic theater a vaudeville house, I met Mr. Arthur L. Cobb, president of the local. Brother Cobb is stage manager of the Majestic, and a good one too, so its said. Certainly he is a most pleasant gentleman whom one is glad to know.

At the ghastly hour when editors, operators, theater managers and graves begin to yawn I was conducted to Harrisburg's last word in fooderies, and there and then I was introduced to every manager and operator in and of the Capital City, also to a most excellent spread, beginning with bivalves and ending with smokes, after which decks were cleared for action and the editor's oratorial batteries unlimbered. The cannonade of hard-boiled projection facts continued vigorously until 2 a. m., and the consensus of opinion as expressed by both managers and operators afterward, was that they had learned many things entirely new to them, and that what we had said would make for a better understanding between Harrisburg managers and operators and better work in Harrisburg.

President Cobb presided, and covered himself with glory. I've only known Cobb for a few hours, but am prepared to say he is the right sort. I hope to go-devil down to Harrisburg next summer, and have the pleasure of meeting you all again.

Ludwig Hommel & Company.

Over in the Smoky City, by the raging waters of the Allegheny, there is a firm known to local and otherwise fame as Ludwig Hommel & Company, which distinguished corporation deals in everything from a roll of tickets to a complete theater. You can get from them any old thing you want in the way of theater supplies, and get it on short notice, too. Messrs. Ludwig Hommel & Company have been in business in the city of Pittsburgh for these ten years, and I may say that, of my own personal knowledge they have established a reputation which is A No. 1, first class, which same may only be done by honest, straightforward dealing.

The projection machine sales of the company run up to several hundred per year, and while I, of course, do not know what the other business amounts to, yet it certainly will total many thousands of dollars.

The floor space of the quarters the company has been occupying for the past four years is becoming too limited, and preparation is being made to move to a new and more commodious building.

I was much interested in the display, or projection room the company maintains. It is something like 15 x 20 feet in size, without any appearance of crowding, there are five projection machines, four of them connected, through a double-throw switch, to both a choke coil and a Wagner rotary converter, all ready to produce practical demonstration as to their points of excellence. At the other end of the room is a small Minusa screen, and in the center is the seating space composed of samples of seats. Along the front wall under the screen are arranged motor-generator sets. The ceiling is a mass of lighting fixtures of all kinds, wired and all ready to show to prospective purchasers. On the back wall are racks containing goods of various kinds. On the left wall is a frame containing stereopticon slides, with lights behind them. There are poster frames, ticket choppers, ticket selling machines, perfume and ventilating fans, perfume cones, admission signs, framed photographs of stars, etc., and notwithstanding the great amount of goods, the room does not appear crowded.

Back of the display room is a repair shop and shipping department. On the eighth floor of the building are rooms where reserve stock is carried.

Philadelphia.

I had not planned a stop at Philadelphia, but circumstances at the last moment made a three-hour stop seem advisable, so I wrote Brother Walter Murray from Harrisburg, and, to my surprise, found that gentleman, Brother Louis Krause, business agent, City of Brotherly Love, L. U. No. 307, and another brother, whose name I am desolate to admit got lost somewhere in the midst of the proceedings, waiting at the depot.

The boys took me down to union headquarters, just around the corner from where the cop stands guard, and we had a general handshake with all the men on tap at the time including Vice President J. J. Stevens and Financial Secretary-Treasurer John Harris, who pulled a pocketbook the size of a young suitcase; it was full of regular money, too—the kind Uncle Samuel honors at the Treasury.

I am more than glad to say that Local Union 307 reports progress and lots of it, too, within the past year.

The organization has real comfortable, commodious quarters, including a pool table, reading and play room, meeting hall and office, which latter is shared by the stage hands' local.

Brother Krause took us all out to lunch and we spent a very pleasant hour discussing the viands and other things. The other boys then had to report to work, so Krause took me down to the Stanley theater, where Brother Goldstein is chief operator. We also met the manager, an old time operator and member of the I. A.

Projection at the Stanley is distinctly high class. The action is steady as a rock, the speed correct and the light brilliant. The projectors are Simplex. The pitch in projection is extremely steep, which is unfortunate. It is a shame that the screen results in such an otherwise thoroughly excellent house should be thus marred.

(The End.)

Road Show.

Harry Bowman Jr., Greensboro, North Carolina, sends in the accompanying photograph of his black top. Sorry, Brother Bowman,

you did not give any details. Come across, old man. A bit of your experience and a description of the outfit would make good reading.

From Schenectady.

In describing my visit to Schenectady I told you that the Schenectady men had organized a society within the union, largely with the idea of keeping the educational and social funds of the union entirely separate. They called it the American Society of Projection Engineers. The following is just received from its secretary, Luther P. Mynderse.

> I take this opportunity to express to you the gratitude of the Schenectady operators for the big boost you gave us on your visit here. Since the night of the smoker things have improved wonderfully, and now practically all the operators in this city are evincing a desire to work with the society in the education of ourselves in our profession. The managers also seem to realize, thanks to you, that the machines in their operating rooms are really something more than a coffee pot. We are now working on the light ray dope, preparing a lecture on that subject, and we find it to be very interesting. I myself will freely admit that I never before realized the value of a proper lens

system. Messrs. McClellan, and Russell of the General Electric have kindly consented to give us some inside information on rectifiers, so you see we are getting a fine start.

In closing, I wish in the name of Schenectady operators and managers to thank you sincerely, and express the hope that you will be able to again visit us and give us more information on the real meaning of the term projection.

Mercury Arc Rectifier Trouble.

H. B. Franks, Macomb, Illinois, says:

Just installed a mercury arc rectifier (What kind?—Ed.), and am having trouble with it. The electric light folks did the installing, but are as much in the dark as am I. We have 60 cycle, 115 volt current, and the rectifier has 40 ampere capacity. When it was first hooked up we got an elegant light, but after four days the tube would not light and we could not strike an arc, although there would be some current at the lamp. The electric light people said the tube was gone, so we got another, but could not get anywhere near the light we got with the first tube, and after about four days it quit the same way the first one did, and we can't strike an arc, although when we bring the carbons together we can see there is some juice at the lamp. Would you kindly advise me as to where the trouble lies?

Well you have not told me whether it is a General Electric or a Westinghouse, but presuming it to be a General Electric only for the fact that the second tube lit up at all, I would say the trouble lies in the fuses on the front of the panel—one of them blown. You can blow one of the fuses on the panel of the rectifier and still get a *spark* at the arc. If you put in new fuses on the front of the panel when you installed the new tube I guess that is where your trouble is, although I cannot see why you did not get as good light as with the first, unless the new tube had a smaller capacity, or an incomplete vacuum, or your relay which governs the resistance which is cut in contact with the tube when the arc is struck, and automatically cut out again by the relay after the arc voltage reaches 50, does not work. But after all it is impossible to answer your question with any degree of certainty without knowing the kind of rectifier, or the type. I am not sure this resistance is on the 40 ampere type, though, on the other hand, you may simply have a 40 ampere tube with the maximum size rectifier. *Inquirers should be very careful to send FULL AND COMPLETE information* when asking questions of this kind. Too much information won't do any harm, but too little is distinctly bad. If my guess is right as to the kind and type rectifier you have, and what I have said don't fit the trouble, then you will simply have to trace out all the wiring with a magneto, and it will take an electrician to do that. You can tell whether the tube is O. K. or not by rolling the mercury from one end to the other. If the vacuum is good there will be a crackling sound.

Best in Oklahoma.

J. R. George, Okmulgee, Oklahoma, sends in $2.50 for a copy of the new Handbook, and says:

Enclosed find picture of our operating room which is, we believe, the best in Oklahoma. The photograph does not show it all, but you can see enough to know that it is a first class installation. The room is 25 feet long, 11 feet wide and is one of the coolest places I ever stepped into. (You ought to have been here in Little Old New York in early January. I think I could have shown you quite a number of places that were distinctly cooler—though not operating rooms.—Ed.) There is a door at each end, a 30 inch vent pipe at the top, two windows that open into the lobby, and a 24 inch pipe in the end not shown. We have a D. C. generator for each machine (only one shown in the picture). Using 40 to 50 amperes at the arc, projecting a 16 foot picture at 70 feet, with, as you see, Power's Six A motor driven machines. I presume you will speculate as to the use of the string that runs from the first machine up to the ceiling and down to the second. Well it is so arranged that when I start one machine it cuts off the light from the other one, so that the pictures are automatically dissolved into each other.

As to the installation, it certainly is a corking good one. The only possible criticism at any point would be the open switchboard. You ought to have a railing in front of it high enough to prevent any one from coming into accidental contact with the board should any one chance to stumble, or anything of that sort. Yes, there is one other point that I would mildly criticise, and that is the ammeters, voltmeters, and field rheostat control would better be placed on the wall *in front of the operator* where he can see them practically all the time. Now, old man, don't imagine I don't admire your installation. It is a bully good one, but, even so, I find it might be made a little better by the things suggested. You may say there is no need for the railing. Well, I could give you several reasons other than that quoted why a switchboard should be guarded, at least to that extent. Your ventilation system certainly is ample. I wish I could say as much, or even one-tenth as much, for some operating rooms. Your observation ports also seem to be of generous size, though I do not see any fire shutters, and that is something you ought to have. You probably will never have a fire, but ——. You certainly have spared no expense. Two motor generator sets is "going some." My compliments to you. I would recommend your operating room installation to other managers as a good guide to follow.

The Best Way.

M. C. Lee, Denver, Colorado, says:

What would you consider the best way, money outlay taken into consideration, also time and practicability, to acquire the necessary knowledge to pass the necessary city or state examination for operator?

Get a position as apprentice to an operator in a moving picture theater, procure the Handbook, and Hawkin's Guide, and combine your practical work with the study of them and the projection department. That is the *only* way to do it if you want to do it right. You might as well make up your mind that you can't learn to be a real operator in a week, or by a correspondence course. If you learn to be a real operator in two years you will have done very well indeed.

Hamfat Crank Twister.

A. D. R. Simmerman, Sioux Rapids, Iowa, says:

Here am I again. Suppose you are tired of having to bother with a Hamfat crank twister—I won't say operator, because I don't know if I am entitled to wear that handle yet or not, as I have never been examined by a competent authority. But when I think I know enough I am going to try for the I. A. I don't want to do that, however, until I can feel that I will be a credit to the union to which I belong. I have only had three years' experience and two years of study, and it seems sometimes as though I did not know anything yet. What I want now is a book, or set of books on light ray dope, as I have a chance to get a little help from a friend. What would you suggest?

Well, brother, I believe I am absolutely and entirely safe in saying that the most up-to-date, thoroughly practical light ray dope as applied to the projector will be found in my new Handbook. There are, however, many, many works on light. Any good work on physics will give you a lot of light ray data. There is the "Cambridge Natural Science Manuals," one of which deals with light, published by the Cambridge University Press, Cambridge, Mass. There is "Students' Manual of Physics," put out by the American Book Company. There is "Sound, Light and Heat," by Wright; "Photographic Lenses," by Conrad Beck and Herbert Andrews, which is all I happen to have on tap just now. They all give a lot of light ray dope. Outside of my own Handbook, however, I would rather recommend "Optic Projection," by Simon Henry and Henry Phelps Gage, price $3.00, published by the Comstock Publishing Company, Ithaca, N. Y. I think, however, the Handbook is the thing you need, and the thing that will do you the most good. Your remarks about joining the I. A. might well be studied by others. I don't believe you are a "crank twister," or a "hamfat" either.

Red Devil Cement.

Charles W. Meighan, Salt Lake City, Utah, says:

Just what right I have to be "browsing" in the projection department when my interest in motion pictures is largely confined to advertising, and I really could not tell a condenser from a shoe shorn, I'll leave you to guess. But I do so browse, and in so doing, encountered your query concerning Red Devil Cement, January 15th issue. The only Red Devil cement I know of is made by the Union Portland Cement Company, Ogden, Utah, at their plant in Devil's Slide, Utah. All this devilishness in names comes from the fact that directly opposite the mountain where the plant is located is a rock slide known as "Devil's Slide." Red Devil cement is Portland cement—at least this kind is. However, at least my letter is not wasted, for it proves that operators are not the only ones to find your department interesting.

Brother Meighan I have often been astonished at the people who have told me they regularly read the department. I am afraid your particular brand of Red Devil cement is not what the inquirer was looking for. As I understand it, he wants to patch films, not sidewalks. However, we are deeply indebted to you for your courteous thoughtfulness in giving the brother the only devilish information in your possession on this particular subject.

Richardson's

Motion Picture Handbook for Managers and Operators

IS READY!

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances,

MOVING PICTURE WORLD,
17 Madison Avenue, New York.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Sepia Toning.

Films for re-developing should possess a blue-black tone and should be thoroughly washed (to eliminate Hypo) and be perfectly dried. Films which have been over-exposed and under-developed do not give successful results in Sepia toning. A print to produce a pleasing brown should have just the correct exposure, or perhaps a little less than normal, and be developed completely; that is, one in which the image seems to come to its full density in the normal time and which will not gain further with continued development; except, of course, that if the development is too prolonged there will be a chemical fog slowly produced by the continued action of the developer. Two solutions are required for the production of Sepia-toned films.

Sepia tone is one in which the silver image has been converted to a pleasing tone of brown and in which the high lights are clear transparent films. The solutions are made up as follows:

No. 1. Bleaching Solution.

Potassium Ferri Cyanide	1½ lbs.
Pottasium Bromide	1½ lbs.
Water	10 gallons

No. 2 Re-developing Solution.

Sulphide (not Sulphite) Soda	12 ozs.
Water	10 gallons

MANIPULATION:

(1) Immerse the rack of film in the Bleaching Bath, letting it remain until the entire silver image has turned to a creamy yellow, allowing it to remain until the yellow image has practically the same appearance from the back as well as the front of the film. This operation will take place in from one to two minutes.

(2) Rinse thoroughly in clear cold water in a rinsing tank.

(3) Place in the developing solution until original detail of the picture returns, except that the image is now brown instead of black. This takes about thirty seconds. The films should not be allowed to remain in this solution any longer than is necessary to complete the developing action, as the Sulphide is a strong caustic and had a tendency to soften the emulsion, and in hot weather to produce reticulation.

(4) Wash for half an hour before drying.

In warm weather if troubled with softening of the emulsion or with reticulation, rinse the film quickly as it comes from the re-developer, and then immerse for five minutes in a hardening bath composed of

Acid Hardener	8 qts.
Water	10 gallons

Then remove from this bath and wash as usual.

If properly carried out, the density and graduation of the Sepia-toned film will not be affected by re-development, although many studios make a slightly lighter print for Sepia than for a straight print.

The Acid Hardener is the same formula as that used in the preparation of Acid Hypo Fixing Bath given recently in this department.

While intensification and reduction of motion picture films is not as a rule advisable on account of the tendency of granularity in the image, caused by the use of the solution, it is often desirable to give an added snappiness and contrast to a negative film by a slight intensification. One of the best methods of intensifying a negative and one which has practically no tendency to a granular image, is the Sepia re-development.

While the method of intensification by re-development is comparatively new, yet it is a most effective and simple means of intensifying film negatives. It may be used in exactly the same manner as for producing Sepia tones on positive film. Negatives intensified by re-development are built up evenly without undue contrast and without the chance of staining. They are, moreover, more permanent than a straight developed negative, as they will never be subjected to brown staining such as is often seen in old negatives which have been kept in damp vaults for some time. The advantage of being able to use the toning bath for two different purposes is obvious, the results in either case being all that could be desired.

Testing for Thorough Washing.

In the rush of dark room work, films are often insufficiently washed, with the consequence that the residue of Hypo left in the film eventually causes a brown stain or discoloration, which gives a disagreeable mottled appearance on the screen, being accompanied by peeling of the emulsion from the celluloid. Frequent testing for thoroughness of washing is very useful.

After films have been thoroughly washed the water is tested for any trace of hypo by what is known as the permanganate of potash test. The formula is as follows:

Permanganate of Potash	8 grs.
Caustic Soda	7 grs.
Water (Pure Distilled)	8 ozs.

TO USE:

Fill a large graduate with pure water to which you have added 5 or 6 drops of the above potash solution. The solution in the graduate should then be a clear red or dark pink; a rack is then taken from the wash water and allowed to drop into the graduate of dilute potash solution. If hypo is present the clear wine color of the water in the graduate will change to a light greenish or dirty yellowish tint. In such case the films are returned to the wash water and allowed to remain until further tests prove that the hypo has been washed away. It is well to make a blank test with the water which you are using for washing, as this test is very sensitive and any impurity present in the water will also change the color of the permanganate solution, but the color change with impure water is different from that caused by hypo. This test is particularly valuable in the case of films which are to be sepia-toned or re-developed, because any residual hypo left in the films which are to be toned, forms a reducing solution with the ferricyanide in the bleaching bath for sepia toning and dissolves away a portion of the silver image, producing the mottled effect often seen in sepia-toned films.

A Substitute for Metol.

Doctor Charles J. Thatcher, a graduate of the University of Leipsic, but now a chemical expert in New York, has made an extensive study of the composition and properties of various photographic developers, with the result that a patent has been taken out on a new developer called Kathol. This is claimed to have substantially the same composition as metol, and to answer perfectly as a substitute therefor. It is believed that it can be successfully manufactured on a commercial basis, and if this and the claims made for the new developer prove to be true, the product will certainly be made most welcome by the photographers of the country who are now deploring the serious shortage of metol, due to the disturbance abroad.

Doctor Thatcher has taken exception to an article which appeafed in this department which stated that the caustic alkali used in the preparation of Kathol developing solutions was injurious to the emulsion and to the hands of the operator. He says that the people who have been using it find it satisfactory in every respect, and while it is necessary to use stronger alkali in compounding this developer, that the difference is not sufficient to either injure the emulsion or to attack the epidermis of the user.

We are glad to make this correction for the Doctor, and hope that our previous statement has not injured the popularity of his new developing agent. Anything which will end to relieve the acute shortage of a chemical which is so extensively used as Metol is to be heartily welcomed and even though more extensive precautions and alterations of procedure may be necessary in the use of a new substitute, it should not militate against its adoption when it possesses merit.

Scenic Pictures De Luxe.

At the last monthly meeting of the Federal Photographic Society (a society composed of photographers employed in the government service), held in the main auditorium of the New National Museum, there was given an exhibition of "Art Motion Pictures" films of "Our National Parks," which were taken and exhibited by Mr. H. T. Cowling, Official Photographer, Interior Department. Mr. Cowling is also vice-president of the Federal Photographic Society.

Many of these films were shown for the first time in public and the announcement of this exhibition attracted a large crowd owing to the reputation of Mr. Cowling as a scenic artist. The films were highly colored in single and dual tones and were unanimously declared by the members of the society to be the finest art motion pictures which have yet been produced of our national scenery. Many of the subjects pictured by the author were photographed for the first time, and showed striking scenes in Yosemite, Yellowstone, Crater Lake, Glacier National Parks and the Grand Canon of the Colorado in Arizona, as well as scenes on the Navajo and Blackfeet Indian Reservations.

One of the reels taken in Glacier National Park showed the Blackfeet Indians celebrating their "Medicine Elk Ceremony" in the production of which it was necessary for Mr. Cowling to be adopted into the Blackfeet Tribe in order to gain admittance into their Medicine Lodges. These films are being circulated by the Department of the Interior under the supervision of the assistant secretary, Stephen T. Mather, in connection with a "See America First" campaign.

*Copyright, 1916, by the Chalmers Publishing Co.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

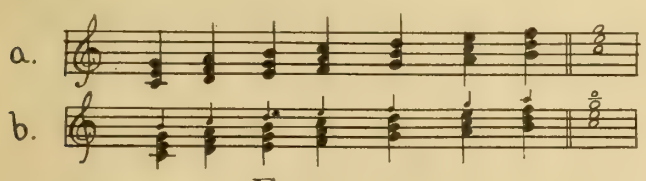
Improvising.

By Clarence E. Sinn.

Article VIII.

To continue the subject of "changing from a major to a minor key and vice versa," the main thing to determine before making such a change is this: "What is the *third* of the present key?" That is, what note is the third of your key-note? If you are already playing in a major key, then the third note above your key-note is a major third; if you are playing in a minor key, the third above the key-note is a minor third. (See Example 29, issue of March 25.)

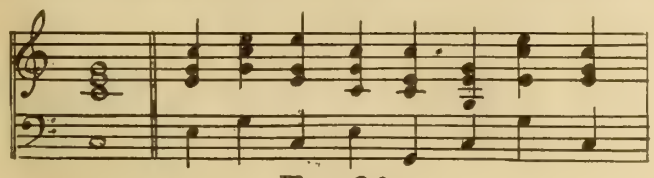
In determining which is the key-note and its third, we must keep in mind that (as said before) all chords are built originally in the form of a *triad*—a group of three notes, always consisting of a *foundation note,* its *third* and *fifth*—reckoning upward from the foundation note. True, there are chords containing more than three notes, but they are made by adding other notes to the original triad. Example 31 shows a triad written upon each of the seven notes of a diatonic scale in the key of C. (See Example 31, upper line "a.")



Ex. 31.

The lower line ("b") in Example 31 shows another note written above each triad. As this note is a 7th above the key-note of each chord, it is called a "seventh."

I have said that all chords are *built originally* in the form of a triad. (See letter "a" Example 31.) The same chord may appear in other forms called "inversions." Example 32 gives an illustration of



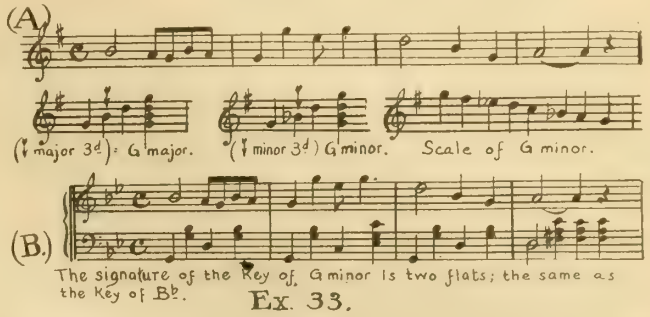
Ex. 32.

this. The chord of "C" is shown first in its original form. (In the first measure.) Then the same chord is shown in six different positions. These are called "inversions." Now you will notice that the same identical notes (C, E and G) are used to make the chord, no matter in what position it may appear. And no matter what the position may be, you should be able to reduce it to its original form—that is, you should be able to recognize it as a chord of C, and think of it in its original position. (As shown in the first measure, Exercise 32.) And this shows you the *third*—either major or minor, as the case may be. Of course, when you are playing from music, the signature shows you the *key,* which is the same as the *key-note.* And this note is the foundation on which the key is laid. For example, if you are playing in the key of "G," you know "G" is the key-note and also the foundation note of the chord of G. Its third (counting upward) must be the note "B"—a major third. To change to a minor (G minor) we know we must begin by lowering this third a half tone—making it B flat. We cannot spare the space to give you all the minor scales—your piano studies must include all these, but an example is offered illustrating a well-known air in G major and the same transposed to G minor. (See Example 33.)

The first line ("A") shows the melody "Way Down Upon the Suanee River" written in the key of G major. Beneath this are three examples showing the chord of G major (arrow indicates the major 3d), the chord of G minor (arrow indicates minor 3d), and the scale in the key of G minor. The last example (letter B) shows the same melody ("Way Down Upon the Suanee River") written in the key of G minor. You will notice that the signature of this key (two flats) is the same as the signature of B flat.

While on this subject it may not be out of place to show why the flats or sharps in the signature must occupy the places they do upon the staff, and why they indicate the key.

To begin with, we must remember that a diatonic scale—no matter what the key—must have an interval of only half a tone between the third and fourth notes, and between the seventh and eighth notes. All



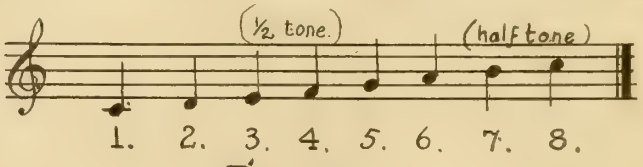
Ex. 33.

the other intervals are a whole tone. Write the scale of C and number each note as in Example 34.

Observe:

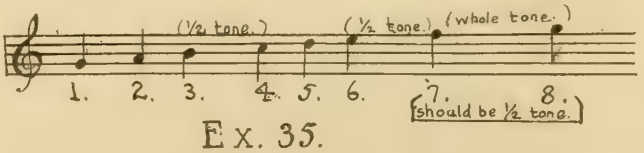
From 1 to 2 (C to D) is a whole tone.
From 2 to 3 (D to E) is a whole tone.
From 3 to 4 (E to F) is a *half* tone.
From 4 to 5 (F to G) is a whole tone.
From 5 to 6 (G to A) is a whole tone.
From 6 to 7 (A to B) is a whole tone.
From 7 to 8 (B to C) is a *half* tone.

It is only necessary to remember that the half-tone intervals occur between 3 and 4, and between 7 and 8. These intervals must hold good



Ex. 34

no matter what the key may be. Now let us write a diatonic scale beginning on the note "G," and number each note as in the last example. We now get a result like this: (See Example 35.)

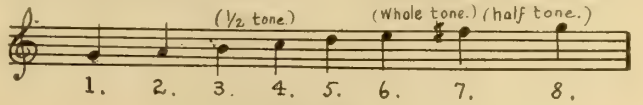


Ex. 35.

Let us test it and see how the intervals in the scale balance up with those in the numerals. Like this:

From 1 to 2 (G to A) is a whole tone; correct.
From 2 to 3 (A to B) is a whole tone; correct.
From 3 to 4 (B to C) is a *half* tone; correct.
From 4 to 5 (C to D) is a whole tone; correct.
From 5 to 6 (D to E) is a whole tone; correct.
From 6 to 7 (E to F) is a *half* tone; wrong. From 6 to 7 should be a *whole* tone.
From 7 to 8 (F to G) is a whole tone; wrong. From 7 to 8 should be but a *half* tone.

To correct this discrepancy between the intervals of the scale and those of the numerals, we will raise the seventh note (F) a half tone, making it read F sharp instead of F natural. (See Example 36.)



Ex. 36.

Now the scale of notes and the scale of numerals balance as they should. We find an interval of a whole tone between 6 and 7, and only a half-tone between 7 and 8. So you see F must be *sharp* in the key of G, but instead of writing a sharp before F whenever it occurs we simply place a sharp on the "F" line at the beginning of the piece, and say that it holds good throughout. That is why *one* sharp is the signature of the key of G.

Write a scale beginning on F natural, and number each note as

before. We find that between 3 and 4 (A and B natural) there is a whole tone when there should be but a half; and between 4 and 5 (B and C) there is but a half tone when there should be a whole tone between 4 and 5. We can correct this by placing a flat before B natural (4), which will now make these intervals read:

From 3 to 4 (B flat to C) is a a half tone; correct.

From 4 to 5 (B flat to C) is a whole tone; correct.

The other intervals in this scale will balance up correctly between the notes and numerals, showing that the only change necessary to make them match is to lower "4" (B natural) a half tone, making it read "B flat." As B must always be played *flat* in the key of F, this flat is placed on the middle line "B," and is understood to hold good all through the piece (or until otherwise indicated by a change of signature). And that is why one flat in the signature indicates the key of "F."

Try a few exercises for yourself, beginning your scale on any note, and place the numbers below as in the examples given above. You will find that a scale beginning on "D" will require a sharp before F and another before C in order to bring the half-tone intervals where they belong—that is, between 3 and 4, and between 7 and 8. And for this reason the key of D is indicated by two sharps in the signature—one placed before F and the other before C.

A scale beginning on "A" requires a sharp placed before F, C and G. A scale beginning on B flat must of course have a flat before B; that is the note you start with. But in addition to this, you will find it necessary to place a flat before "4" (E natural) to bring that interval between 3 and 4 down to a half-tone interval as it should be.

If you will read this carefully and practice it faithfully and intelligently you need never be bothered with "wondering what the key is." You will know. And you will not have to be told how to "change from a major to a minor"; you'll know that, too.

But you must practice. There is no way of feeding these things to one so he can imbibe them without work. If a fellow really wants to know, a fellow must work and practice.

And what has all this got to do with improvising, you may ask. I must answer: "Very little." But questions which seemed to be sincere were asked which showed a total ignorance of scale building and chord building, and which I have tried to answer as briefly and clearly as I can. These essentials must be understood before we can read intelligently about improvising.

Musical Setting for "The Cycle of Fate."

Released April 3, by the V-L-S-E, Inc.

Suggestions Prepared by S. M. Berg.

By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of V-L-S-E films the following suggestions for an accompaniment to "The Cycle of Fate" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-titles (marked T) or by a described action (marked D).

The story opens in a seaside village where Maybelle, whose husband has just been drowned, dies of grief after giving birth to twins, a boy and a girl, who both have a peculiar birthmark on the hand. Twenty years later Joe, having run away from his grandfather, is now the leader of a city gang. His sister is enticed away from home by another gangster, but Joe, recognizing the scar on her hand, saves her. Joe's sweetheart, a consumptive, begs him to leave his life of crime, and the story closes when the two leave the city behind for a healthier climate.

Note particularly: Few bars wedding march 4, Water effects from opening to 15, Scene of dancing in restaurant from 18 to 29, Agitatos and misteriosos as suggested in the cue sheet.

The THEME selected is "My Beloved Queen"—Rose.

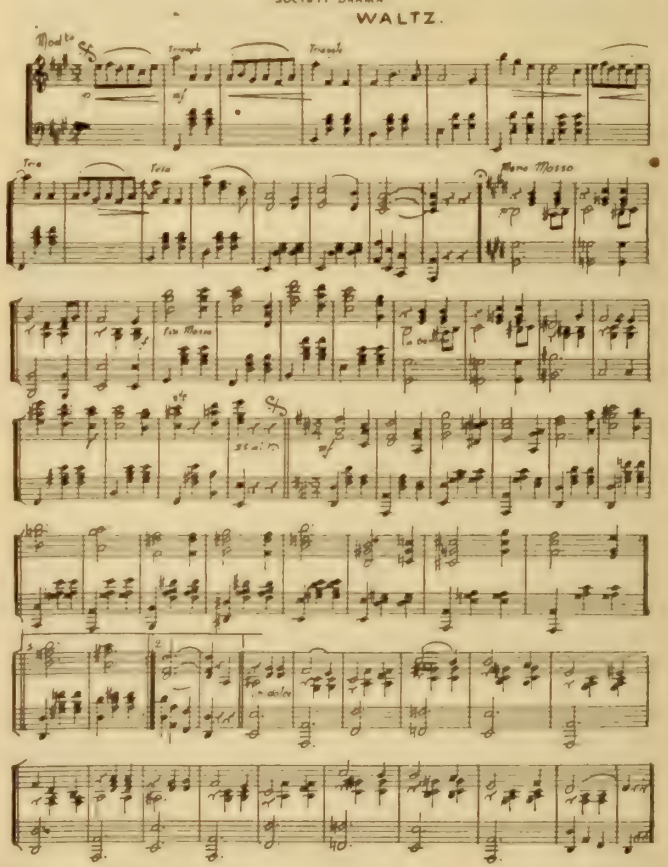
Time schedule: five reels (about 4,750 feet), 71½ minutes.

Time.		*Sub-titles or Descriptive Cues.*	*Music.*
0	D	Opening.	My Beloved Queen—Rose. (Andante cantabile.) (Theme.)
3	T	"Got a chew?"	Debutante Waltzes—Herbert.
4	T	—and then.	Few bars wedding march.
4½	T	Three months later.	Continue: Debutante Waltzes.
5½	T	Six months of endless waiting.	Repeat: My Beloved Queen. (Theme.)
6¼	T	What the waves told.	Avatima Bolm. (Moderato assai.)
8	T	In port.	
9½	D	When Maybelle drops lamp.	* Dramatic Allegro No. 1.
10¼	T	"And in the meantime." (Waves dashing on rocks.)	Visions—Tchaikowsky. (Andante.)
13½	T	The morning's tide.	
15	T	Eight years have passed.	Les Idoles—Allier. (Valse lento.)
17¼	T	Fourteen years later.	
18¾	T	Sid Aldrich, who lives by his wit.	The Trombone Man—Hill. (Two-step.)
21¼	T	Bill's place.	The Primrose Way—Edwards. (Two-step.)
23	T	Gallery Gods.	In a Hurry—Friml. (Allegro 2-4.)
25¾	T	After the show.	Repeat: My Beloved Queen. (Theme.)
26¾	D	When the crook draws gun.	* Hurry No. 1.
29	D	When detective raps on door.	* Misterioso No. 1.
31½	T	The next morning.	Florindo—Burgmein. (Allegretto vivace.)
35	T	"Only a flesh wound."	
36	T	Convalescent.	Repeat: My Beloved Queen. (Theme.)
38¾	T	"Dr. Barton says your case is serious."	Rosaura—Burgmein. (Andante sostenuto.)
41½	T	No evidence to convict.	
43	T	"He has arranger a dinner."	Destiny Waltz—Baynes.
45	T	"To the future Mrs. Aldrich."	
47¼	D	When Aldrich leaves dining room.	Le Retour—Bizet. (Allegro vivace.)
48	D	Telephone bell.	
49	T	"Watch that skirt."	
50¼	D	When Joe sees scar on girl's hand.	Repeat: My Beloved Queen. (Theme.)
52½	T	The worm turns.	* Hurry No. 3.
54	D	When the boss calls his gang.	* Furioso No. 2.
56¼	T	Dr. Barton hears Mabel's story.	Repeat: My Beloved Queen. (Theme.)
57¾	T	Shopping.	Vanity Caprice—Jackson. (Allegro, ma non troppo.)
59¼	T	The gang in a spirit of revenge.	
61¾	T	Eight-thirty.	* Misterioso No. 2.
63	T	On the same street.	
63¾	T	"It's a frame-up, Treem."	* Agitato No. 2.
65	D	When Joe rolls cigarette.	
67	D	When Joe climbs up porch.	* Agitato No. 1.
68½	D	Shots.	
70	T	Knowing of Red's plans.	Repeat: By Beloved Queen. (Theme.)
71	T	"Beat it, Red."	
71½	T	The End.	

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 536.

Original Compositions for the Picture Theater.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following score is an original composition—the fifth of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets



will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

Mr. Simon is prepared to undertake original musical compositions or adaptations for any production or special occasion and may be addressed in care of the Moving Picture World. If any readers of this department desire any special set or series for moving picture work, we will arrange with Mr. Simon for publication as above.

The Motion Picture Exhibitor

OFFER EXHIBITORS INTEREST IN TRADE SHOW.

Board of Trade Directors Make Proposition of a Quarter of the Profits of Exposition.

THE Directors of the Motion Picture Board of Trade of America met Thursday, March 21, to consider matters of importance in connection with the First National Motion Picture Exposition at Madison Square Garden May 6, 1916. Present were: J. Stuart Blackton, Robert H. Cochrane, Nicholas Power, J. E. Brulatour, Walter W. Irwin, P. A. Powers, S. L. Rothapfel, Wm. A. Johnson and J. W. Binder, Harry Cochrane general manager of Madison Square Garden, reported through the executive secretary that there was no doubt of the great success of the exposition with the public. "The exposition will have the greatest drawing power of any ever held here," Mr. Cochrane said. "It will be a real exposition of the motion picture industry and art at the same time will have the greatest entertainment value possible for the American people."

A special committee made up of Messrs. Irwin, Johnson, Rothapfel and Power reported on a proposition from the Motion Picture Exhibitors' League of America in reference to the exposition. This proposition was that the net profits of the exposition should be divided as follows: 25 per cent. to the Motion Picture Board of Trade of America, 25 per cent. to the Motion Picture Exhibitors' League of America, and 50 per cent. placed in a fund to be administered by a committee of six—three from the Board of Trade and three from the Exhibitors' League.

The proposition as submitted was voted down. Thereupon J. W. Binder, executive secretary of the Board, introduced a resolution renewing the boards' original offer to set aside 25 per cent. of the net profits of the trade show for the benefit of the Motion Picture Exhibitors' League. The resolution was adopted.

The resolution provided for the appointment by the Exhibitors' League of a committee of three to co-operate with the Board of Trade is making the exposition a success. It provided also for the appointment of a committee by the Motion Picture Exhibitors' League of America which shall confer with the Board of Trade to secure unity of action of the two bodies in combating censorship and other Legislative evils. The resolution reads:

Whereas, the members of the Motion Picture Exhibitors' League have cordially co-operated with the Motion Picture Board of Trade of America, Inc., in fighting censorship and in solving other problems, incident to the industry at large, and,

Whereas, the Motion Picture Board of Trade of America, Inc., desires to make due and proper recognition to this splendid co-operation, therefore be it

Resolved, that the Motion Picture Board of Trade of America, Inc., hereby renews, its offer to the National Organization of the Motion Picture Exhibitors' League of America to share with the latter organization the net profits that may accrue to the Board of Trade from the trade show to be held at Madison Square Garden, New York City, from May 6 to May 13, inclusive, on the following basis: Twenty-five per cent. of the net profits as above described to be paid to the treasurer of the Motion Picture Exhibitors' League of America within sixty days after the close of the trade show without condition, other than that the money be used in extending the Motion Picture Exhibitors' League of America and in co-operating with the Board of Trade in its fight abainst censorship, whether Federal, State or Municipal.

Resolved, further, that the Motion Picture Exhibitors' League of America be invited to appoint a committee of three to represent the National Organization of the Motion Picture Exhibitors' League of America in its relations with the Motion Picture Board of Trade of America, Inc., prior to, during the trade show and until the money above described shall have been paid to the treasurer of the Motion Picture Exhibitors' League of America as hereinafter provided for. The name of the Motion Picture Exhibitors' League shall be printed on all advertising matter relating to the trade show to be issued hereafter in as prominent a place and as large type as are the names of the Motion Picture Board of Trade of America and Madison Square Garden.

Resolved, further, that the Motion Picture Exhibitors' League of America be invited to appoint an additional committee to confer with the executive committee of the Motion Picture Board of Trade of America, Inc., and secure unity of action of the two bodies in combating censorship and other legislative evils.

It was announced yesterday that Samuel L. Rothapfel, vice president and general manager of the new Rialto Theater Company will direct the artistic feature of the exposition. He will be in charge of the "grandaddy of all motion picture shows" in the Garden and will introduce features of music, decoration and entertainment never before attempted in so large a hall.

EXHIBITORS ANNOUNCE TRADE SHOW.

New York Local No. 1, Motion Picture Exhibitors League of America, announces that final arrangements have been completed for its third annual exposition, which will be held in Grand Central Palace May 1 to 6 next. Many striking innovations are promised. Lee A. Ochs, president of the exhibitors organization, said that behind the show would be the same executive capacity that carried to success its predecessors.

"The number of unsolicited contracts already in hand proves conclusively that the industry at large, including manufacturers, exchanges and supply and accessory men, are indorsing the show," added Mr. Ochs.

SAN FRANCISCO LEAGUE REORGANIZED.

Impending Questions Compel Exhibitors to Get Together—Local Censorship Threatened.

An enthusiastic meeting of exhibitors of San Francisco and suburban cities was held in the assembly hall of the Pacific Building on March 23, about eighty being present, and a reorganization of the local league, which has been dormant for a long time, was decided upon. Former State President H. L. Beach, of the Lorin and Strand theaters, Berkeley, presided at the meeting, and a large amount of business of an urgent character was transacted. A committee was named to draw up suitable by-laws, another to act upon the censorship question and a third to confer with exchanges in regard to the payment-in-advance rule for service, shortly to be placed into effect. It was decided to admit as members all exhibitors securing service from local exchanges, thus taking in considerably more than one-half the state. Mr. McCullough, of the Polk theater, was elected temporary chairman, and S. C. Martenstein, temporary secretary.

A number of very urgent matters have led to the reorganization of the local league, included in these being the pay-in-advance plan for service, labor troubles and local censorship agitation. Opinion is divided on the new payment plan of the local exchanges, but as a rule those who attended the meeting were not in favor of the scheme as proposed to them, expressing the belief that there were other means of minimizing the losses complained of by exchangemen.

It developed at the meeting that the operators were preparing to ask for a new wage scale of $6 for an eight-hour day and $5 for a six-hour day. The Janitors' Union has also come forward with a demand that union janitors be employed in all houses where there is a union operator employed. The announcement was made that the San Francisco Labor Council had acted favorably on a resolution for impressing upon the Board of Supervisors the need for more drastic regulations regarding standing room in theaters. As there have been no accidents in theaters, and the present ordinances cover the matter thoroughly, exhibitors are at a loss to ascribe a cause for this action.

The local censorship problem was discussed at some length and it was agreed that immediate action was necessary to prevent the passage of legislation that would be a decided menace to the business. A few months ago there was a strong agitation against censorship, with the press taking an active part in the campaign, and it was believed that the present system would be abolished. While exhibitors and exchangemen have been resting on their oars, members of a number of women's clubs and other organizations have been at work and a measure which will be considered shortly by the Board of Supervisors has been drawn up. This

proposed ordinance provides for a Board of Censorship of nine members, four of which shall be women, and has so many prohibitive clauses attached to it that but few pictures of the kind now being produced could be shown here. Learning of this proposed measure, D. W. Griffith, of Los Angeles, sent a personal representative in W. E. Keefe, who was here several months ago with "The Clansman," and Mr. Keefe was one of the speakers at the meeting of exhibitors. He will remain here until the Board of Supervisors take action on the censorship ordinance.

NEW BROOKLYN EXHIBITORS' ORGANIZATION.

After Three Meetings Thirty-seven Representative Theaters Are Enrolled—Members Enthusiastic.

THE ease with which bills imposing censorship on New York State can be pushed out of committee is one of the reasons for the organization of the Associated Motion Picture Exhibitors of Brooklyn. After three meetings, on consecutive Monday evenings following business hours, the heads of thirty-seven representative theaters have enrolled their houses. The association aims to advance the interests of the exhibitors of Brooklyn generally, to combat laws and bills hostile to the industry, and to co-operate with other agencies.

The temporary officers are William Brandt, New Albany Theater, president; Louis Levine, Regent, first vice-president; William Hollander, Old Post Office, second vice-president; David Lesselbaum, Miller, secretary; Julian Loeb, Sumner, treasurer; Michael Glynn, Century, sergeant-at-arms. At present the organization is unaffiliated with the state league, although the question of joining the divisional body undoubtedly will be taken up later. The meetings thus far held have been marked by enthusiasm and the indications are the new association will become a strong local; Mr. Brandt believes it will develop into the strongest in the country.

The following theaters have been enrolled: New Albany, Marcy, Century, Alhambra, Nostrand, Cleveland, Paramount, Old Post Office, Throop, Classic, Kingston, Mt. Morris, Park, Miller, Vermont, New Singer, Broadway Lyceum, Globe, Marathon, Duffield, Oxford, Norwood, Levine's Miller, Montauk, Foster's Globe, Sumner, Fulton Auditorium, Sheridan, T. N. F., Flatbush; Concord, Colonade, Regent, Kermans, Garden, Powell, Whitney and Parkway.

PRIZES FOR BLUEBIRD MANAGERS.

General Manager M. H. Hoffman, of Bluebird Photoplays, begins with the current week a contest among branch managers for substantial prizes to be allotted on the basis of the greatest amount of profit, greatest amount of business increase and best showing in collections for every four weeks as compared with the preceding four weeks.

Good watches will be the prizes, but when a manager has captured a "yellow super" he will not be needlessly loaded down with timepieces. He will be presented with $100 in cash, and if one manager goes on repeatedly corralling the first prize for as many as five times his annual salary wil be increased $1,000.

LESTER CUNEO RETURNS TO SCREEN.

Lester Cuneo, who formerly played the heavy leads in Metro features with Francis X. Bushman and who gave up motion pictures recently to take up a banking career in Chicago, has again returned to pictures and will be seen with Harold Lockwood and May Allison in "The Come Back," a forthcoming Quality Metro five-part production. Mr. Cuneo has been working before the camera for more than eight years, but during that entire time an uncle in Chicago has been trying to prevail upon him to take up a business career with him in a banking institution where he is first vice-president.

PATCH GIVES "NE'ER-DO-WELL" SPECTACULAR INTRODUCTION.

"The Ne'er-Do-Well," the big V-L-S-E ten-reel production filmed from Rex Beach's famous novel, had its initial showing at the Pitt theater, Pittsburgh, Pa., on March 27 and proved a drawing magnet of tremendous power.

The admission prices ranged from twenty-five cents to a dollar, and the entire house sold out in advance, with the result that one of the largest and most enthusiastic audiences which ever filled the theater was on hand. William Moore Patch, managing director of the Pitt, may be said to have established a new record for himself in the elaborate framing he provided for this picture.

National Board Changes its Name

In Response to Public Opinion, It Eliminates the Word "Censorship" from Title.

THE National Board of Censorship of Motion Pictures will hereafter be known as the National Board of Review of Motion Pictures. The new name is a more accurate indication of the nature of the Board's work because the word "censorship" implies a type of official control and supervision that is deeply repugnant to the American ideal of free speech. The National Board believes in the free expression of ideas in the press, the theater and the motion picture. It has come to the point where it would rather go out of existence than seem to stand for the kind of bureaucratic blue pencil that works in secret and enforces its decisions on the public without ever giving the public a chance to decide for itself.

The power of the board lies in the fact that it represents public opinion. Its 240 members, serving voluntarily and without pay, come from all walks of life. Their standards of review are drawn not only from their own wide experience, but from constant correspondence with motion picture exhibitors and the motion picture public all over the country. It has over 700 persons on its regular list of correspondents and works with a National Advisory Committee of nearly one hundred made up of prominent men and women in every state of the Union. This crystalization of public opinion has incalculable weight with picture producers because the producers have to give the public what it wants or go out of business. They know that any Board that can look at their pictures, uninfluenced by their own close interest and enthusiasm, and serve as a test of the public's reaction on films, is the greatest help to them. That is why they voluntarily submit their films to the National Board and agree to abide by its decisions.

The board exercises its greatest power through its weekly official bulletin to picture exhibitors and city officials throughout the country. Innumerable towns and cities have given up their local censoring committees and accepted the official advices of the National Board, because they have found that the board represents in its decisions the average desire for a clean treatment of moral and social questions without the prejudices that are so apt to govern the views of a small local group. Among the scores of cities that have adopted the findings of The National Board as a guide to the pictures suitable to be shown in their theaters are New York, Boston, Los Angeles, Duluth, Minneapolis, Spokane and Providence. All the leading cities of the country are maintaining active co-operative relations with the National Board, depending upon its official advices as the best expression of public opinion.

The work of the board will continue to be what it has been—to formulate and express public opinion on motion pictures, review pictures for manufacturers with recommendation for changes and eliminations, and keep the country through local officials and exhibitors in touch on the motion pictures generally. It does not pretent that its decisions will satisfy every individual, because these decisions are founded on principle and carefully formulated standards that cannot take into account personal and local prejudice.

The word "censorship" was incorporated in the title of the Board at its organization in 1909 against the wishes of some of its founders, but in deference to the wishes of prominent exhibitors and citizens. One of the executive officers of the board in speaking of the change in the title of the organization, added:

"An interesting difference is shown between the attitude of some of the executive officers in the film industry and the leading motion picture directors. The former frequently look upon the National Board as an evil to be endured if necessary. The latter regard the board as an active cooperative agent assisting them in interpreting public opinion. They realize that if the industry is to continue to prosper in the future as in the past it must keep attuned to public opinion. If a motion picture meets with disapproval throughout the country it is the director responsible for the picture whose reputation suffers. It is the hope of the board to some day maintain a representative in the motion picture studios in and around Los Angeles who will receive constant reports from the head office and discuss questions of importance with the producing directors. That the directors appreciate the work of the National Board is indicated by the correspondence received in our office asking for advice as to the probable reaction of the public on this or that situation regarding which they may be doubtful."

Universal Backs Auto Race

Drivers at Sheepshead Bay Will Compete for Costly Cup and $10,000 in Cash Prizes.

THE Universal Company has scored a publicity "beat" of the first importance in becoming the dominant power behind what promises to be the greatest automobile sporting event in the east during the coming season, a Twenty-four Hour Stock Chassis contest on the Sheepshead Bay Speedway, June 16 and 17. The race will be controlled by the Trade Racing Association, Inc., according to the rules and with the sanction of the A. A. A. Contest Board, the trophy being presented by the Universal Company under the following deed of gift:

The Universal Trophy.

"I, Carl Laemmle, president of the Universal Film Manufacturing Company, do hereby donate to the Trade Racing Association, Inc., a trophy for Twenty-four Hour Stock Chassis Automobile Contests, to be contested for with the following provisions:

"The trophy shall be known as the 'Universal Film Trophy'; it shall be competed for by motor cars as defined in the rules of the American Automobile Association as 'stock chassis' and shall be contested for through a period of five years in twenty-four hour contests only.

"The cup shall be loaned after each contest to the entrant whose car finished first in the competition; said entrant to retain possession of same until the next succeeding event is held, or until such time preceding the event as in the judgment of the A. A. A., it should be called for to insure its delivery to the next winning competitor.

"Permanent possession of the said trophy, after the time limit here above-named, shall vest in the entrant having the highest total points, in accordance with the following scale:

First position each contest				.....	20 points
Second	"	"	"	.....	15 "
Third	"	"	"	.....	12 "
Fourth	"	"	"	.....	10 "
Fifth	"	"	"	.....	8 "
Sixth	"	"	"	.....	7 "
Seventh	"	"	"	.....	6 "
Eighth	"	"	"	.....	5 "
Ninth	"	"	"	.....	4 "
Tenth	"	"	"	.....	3 "

"Qualification of cars to compete for this trophy to be determined by the Trade Racing Association, Inc."

The cup, manufactured by Black, Starr & Frost, from a design furnished by H. H. Van Loan, of the Universal Company, is of solid silver, standing thirty-six inches high on an onyx base. It is said to be by far the most expensive trophy ever offered for an automobile contest. As may be noted in the accompanying illustration, Mr. Van Loan's design is a clever adaptation of the Universal trade mark, with the ring of Saturn made to resemble a track for speeding cars. Supplementing the trophy as an inducement, are cash prizes totaling $10,000, assuring the interest of the foremost automobile manufacturers and drivers in the country.

The Universal Company will provide facilities for the taking of motion pictures of all the entries, which will be displayed in the theaters supplied by this concern. President Laemmle has promised the full co-operation of his publicity and scenario departments, also considerable space in the Animated Weekly. According to present plans a five-reel drama will be constructed around the race.

Mr. Van Loan, who has handled the negotiations with the Trade Racing Association, believes that the contest will result in an unprecedented amount of general publicity for Universal and for exhibitors using the pictures.

BUILDS ESCALATOR FOR KLEINE'S "MUSTY SUFFER."

The Kleine studios had another evidence of the "increased cost of living" for film manufacturers last week when an entire escalator was constructed in the big Bronx studio. Property men visited elevator and escalator factories for three weeks prior to the building of the set in the hope of finding a good "used" one warranted not to break down at critical moments. There was no such thing in stock, and no one in the business could guarantee to build a practical escalator guaranteed to work within the limitations of a moving picture stage. Accordingly the Kleine property men purchased chains, shafting, pulleys, hangers, lifts and belting in addition to much lumber, steel cross bars and angle irons.

Scene Showing Escalator.

When ready for business the escalator consisted of more than seven thousand separate parts including chain links, bolts, lifts, sprocket wheels, etc. Each part required separate hand attention such as bolting each lift to each link of chain. It is propelled by a 5 horse power electric motor and the little room beneath it makes a complete power house with rheostats, switches, wires, brakes, shafting and counter shafting.

The escalator is part of a gigantic set representing a complete penny arcade. The lighting of an interior of this size was a considerable problem in itself, requiring sixty banks of Cooper Hewitt lamps, eight lamps to a bank, making four hundred eighty tubes or lamps in all. It has been stated that the lighting system required an investment of many thousands of dollars.

KLEINE BOOKING OFFICES MOVE.

Last week held a moving day for George Kleine's Forty-second street rental offices when the entire organization, formerly located at 226 West Forty-second street, removed to its home in the new film building at Forty-ninth street and Seventh avenue. This change of address was made necessary by the increasing demand for a more centrally-located exchange and anticipations of great activity with the Billie Burke Serial. The new offices cover approximately thirty thousand square feet of space in this latest and most modern of structures. The quarters have been so laid out that the utmost in speed and accessibility is obtained. Film and poster departments are now maintained on the same floor with the booking offices so that the exhibitor is put to a minimum of inconvenience in completing his whole errand.

The new Godfrey Building was especially constructed for the film interests of Manhattan, and is so designed as to afford every possible requirement even to the installation of special high speed elevators for poster and film boys.

DE CORDOVA TO ASSIST WITH METRO.

Leander de Cordova, one of the best known young men in the theatrical profession, both as an actor and manager, and who recently turned his talents to motion pictures, has been made an assistant director at the Rolfe-Metro studio, and will be associated with Charles Horan. Mr. de Cordova's long experience as a director of stage productions qualifies him for the place he has taken: He has directed and managed stock companies in a dozen cities, and is thoroughly conversant with the technique of the stage. He knows also how to get results from players.

Routing Film Service

A Railroad Man Points Out a Possible Remedy for an Evil from Which Many Exhibitors Suffer.

By Epes Winthrop Sargent.

WRITING from a western city, a former railroad man touches upon a matter from which practically every exhibitor has suffered at one time or another and points out a possible remedy. This writer, H. E. Gardner, has been in the express service in every capacity from pushing a truck to auditing accounts, including six years as messenger in Kansas, Missouri, Oklahoma, Texas, Colorado and New Mexico. He knows what can be done, because he has done it, and his comment is authoritative. His work now takes him over the roads frequently and, being a picture fan, he has come to know many exhibitors and their employees. He says:

Having a speaking acquaintance with nearly all the managers and many of the employees in the local theaters, one of the former being a very warm personal friend, I have had ample opportunity to observe the wasteful results of the errors in shipping, mailing, booking, routing, etc., which are of frequent occurrence and are almost invariably chargeable to the exchange. Errors that are costly to both exhibitor and exchange, out of all proportion to the cost of the service.

Going into details, he gives an actual case and offers a suggestion. In part he writes:

An exhibitor, for instance, desires a certain film for a special occasion. He receives notice that it is booked, followed four days later by advice that film cannot reach him till 3 p. m. of the date booked. This means loss of two hours of a matinee that promises to be a big one.

The film arrives as per schedule, accompanied by the posters; no paper up till show is started. After learning where film was shipped from or, rather, where last shown and the route used, the exhibitor finds he could just as well have had the film at 5 a. m. instead of 3 p. m., if another route and express company had been used.

Net result: Somebody loses money through the exchange man's ignorance of available transportation facilities.

I have seen many other instances within the past few months. In one, the film did not arrive at all; in another, it arrived at 8 p. m., seven hours late for the opening show, although the shipping point was only 75 miles away, and eight earlier trains available.

In very few cases, it seems, are the express companies liable.

Now, it is not enough to locate the liability. It makes no difference whether it is the fault of the exchange, the exhibitor or the express company. The point is this: Every time a show waits on films, or another film than the one advertised is shown, or advertising matter is delayed, it means more or less loss of patronage.

Money diverted from the industry in this way is forever lost.

Furthermore, the loss of revenue is not the only item to be considered. The telegraph and telephone tolls wasted every day because of lack of knowledge and proper training and attention in the shipping department must reach an enormous sum. Probably, that is the largest steady "leak" in the entire business.

And the worst of it is the exchange managers don't seem to grasp the importance of prompt service. They turn over to callow youths at $12 or $15 per week, business which they have paid traveling men several times that amount to get.

What percentage of film salesmen do you suppose call upon the express agents who deliver their goods, and inquire into the service and facilities? How many bookers and shippers in the exchanges personally keep posted on train connections know how many hours distant is each customer, and whether the early train or the later one makes the best time and connection on certain traffic?

And, most important of all, how many shippers furnish the exhibitors detailed instruction for returning or forwarding films, designating the express company, route, number and time of train, transfer point, etc? This may sound cumbersome and unnecessary, but I believe films should be handled as a dispatcher handles trains; that is, the exchange should be posted on where every film is every hour that it is away from the office. And it is not so difficult with proper organization. It would mean a higher first cost of labor and equipment, but the saving in claims, damages, lost revenue, telegraph and telephone tolls, etc., would offset the increased cost many times over. Also, it helps hold the business.

Such handling would increase the earning capacity of "first run" and other valuable films by permitting closer booking and eliminating many idle dates now wasted in transportation, for want of familiarity with transportation facilities. A man with the knowledge and proper training in railroad and express work, and a cultivated acquaintance among the workers in both lines could readily arrange to be promptly notified of serious accidents or delays such as washouts, blockades, wrecks, etc., and thus avoid many claims for loss of revenue to the exhibitor. With the work properly organized and recorded in his own office, the film dispatcher would know in a moment just what films were likely to be delayed by any such accident, and steps to supply the emergency could be taken immediately.

Of course there are some exchange managers, like Tom North, for instance, who go to extreme measures, when necessary, to deliver their product, but this letter represents conditions as they are in a majority of exchanges. Probably no system is more completely developed than that of the United States Post Office Department. A letter mailed at a certain station in New York City, at eleven o'clock, will be sent to the New York Central for transmission. A letter dropped ten minutes later may be sent over the Pennsylvania. Railway mail clerks are required to keep time tables in their heads and distribute train mail to make the most advantageous connections. They must know that while a train over one road leaves ten minutes ahead of a train on a rival road that the latter will reach a distant point twenty minutes ahead of the former. No excuses are accepted. They must remember and failure to do so is held against them.

It is much the same in the express service, but in most exchanges an inexperienced shipping clerk will be content to deliver the films to some express company reaching the point of destination without inquiry as to the first train out. As Mr. Gardner points out, a cheap clerk is permitted to nullify the efforts of several high priced salesmen. He points out the remedy. It may not always be feasible to employ a high salaried shipping clerk, but at least the office can keep in touch with schedules and route film by the most direct trains and, where the first exhibitor is to ship to another, provide him with explicit directions that the film is to be shipped on a train over a certain road leaving at a stated hour; perhaps such a form as this might be employed:

Mr..... Date line.

Address.

The subject.

Left in the Lurch.

booked with you for *April* 21-22 should arrive *April* 21 on the 10:15 *A. M.* train from the *Kozy* theater, *Hammond, Ia.*, via *Wells-Fargo*. Please ship to the *Empress* theater, *Johnstown, Ia.*, on the 9:23 *A. M.* via *Wells-Fargo* Express, *April* 23. Service First Exchange..

The matter in italics is the only part to be filled in. By making out a set of slips to cover the journey of the reels until they again return to the exchange, the clerical work would be slight and the advantage enormous if the work is done intelligently.

Many commercial companies now maintain an expert railroad man in their shipping department even where delay is far less important than is the case with material intended for public exhibition.

Edith Reeves

A LINEAL descendant of the great William Penn and a real Daughter of the American Revolution made her debut in Triangle picture plays March 19. Although Frank Mills is starred in "The Moral Fabric," the Ince feature in which Miss Edith Reeves appears, advance views of the picture indicate that the film novice is not far from big type for herself. She drifted into the pictures like a lot of others, through her striking beauty.

Edith Reeves.

When Thomas H. Ince saw her, he remarked her striking appearance but expressed doubt as to her ability to get her blonde beauty over with the camera. But Miss Reeves did it in "The Moral Fabric" and also showed that blondes may have considerable dramatic ability. In the new Ince feature Miss Reeves plays to the life the woman who leaves her husband for the leader of a literary cult, later regrets her action and eagerly listens when her former husband fills her ears with the same kind of twaddle that lost her to him. She throws herself at his head but he spurns her, his revenge complete in the knowledge that he has ruined her life as she ruined his. As may be judged from the telling, the role is full of opportunities. Miss Reeves is said to take full advantage of them.

In her brief stage career the coming star, beginning with a musical organization and playing occasional engagements in vaudeville, has supported Henrietta Crosman, William Collier and other prominent stars and has had principal roles in George Ade's "Just Out of College" and "The Man of the Hour."

P. A. POWERS RETURNS TO NEW YORK.

P. A. Powers, treasurer of the Universal Film Manufacturing Company, has returned to New York after several weeks' stay at Universal City, expressing regret that he was unable to remain longer in the land of sunshine and flowers. Powers declared his gratification over the work being done at the big film plant of his company, and while in California suggested a number of enlargements of the present plant to General Manager Davis.

Paramount Program

Offers a Mary Pickford Feature With a Burton Holmes Travel Picture and Some Bray Cartoons With Other Novelties.

HEADING the notable program released through the Paramount Pictures Corporation for the week of April 17 are "The Eternal Grind," another Mary Pickford triumph in five reels, and "The Innocent Lie," also a five-reel picture, in which Valentine Grant will be featured. Both are productions of the Famous Players Film Company. Paramount audiences will have an opportunity on Monday to see the highest-salaried actress in the world playing the role of the overworked little slave of the factories. It is considered one of her finest impersonations. Miss Pickford will have the support of an excellent cast. "The Innocent Lie" is a Thursday release.

The three single-reel releases on the same program for the week of April 17 will be the Paramount-Burton Holmes Travel-Picture, "Up and Down the Pasig River; the Filipino Thames," a new and remarkable series of films in the Paramount Pictograph, and the Paramount-Bray Animated Cartoon, "Farmer Al Falfa's Scientific Dairy Farm."

Those who travel with Burton Holmes in the eleventh release of his Travel-Pictures go boating up and down the Pasig River, which is to Manila what the Thames is to London. They are shown the shipping in the heart of Manila, the lovely suburban residences and native "shacks," and the lovely tropical shores of this stream in the Orient. Dozens of water buffalo—which do the work of the oxen or horses in the rice fields of the Philippines—bathe along the Pasig shores with only their heads visible above the water. Cavalry from Fort McKinley go riding past. Mr. Holmes wends his way under the bridges of Manila, both old and new, and points out the Cascos, upon which generations of natives are born and raised, conveying the cargoes of freight-bearing ships to the canals which penetrate into the city. Novelties abound everywhere along the Pasig from Laguna de Bay to the old lighthouse, as Burton Holmes shows it.

Films showing the comparative ease with which a hostile power might capture New York are contributel by the twelfth release of the Paramount Pictograph for this week to the cause of "Preparedness." An animated map made under the direction of Frederick Palmer, noted war expert, shows the point at which an enemy might land near Boston the capture of the Springfield Arsenal, the over-running of New England by hostile troops and the startegic moves leading to the capture of New York. Other Pictograph material includes more "Better Babies" propaganda; "The Hazards of Happifat," (Trickids Serial); another psychological test by Professor Hugo Munsterberg, and "The Old and New—No. 1 Candles to Electric Lights."

The new Paramount-Bray Animated Cartoon, released on Thursday of this week, has the usual number of laughs to a foot of film. The title is "Farmer Al Falfa's Scientific Dairy Farm." In this satire on scientific farming the old farmer is first seen in a jovial mood, smoking and drinking cocktails. By touching a button the picture is flashed to the other end of the wire by Al Falfa. A pastoral scene appears on the screen with placid cows and merry milk maids in the foreground. Al Falfa kisses each milk maid as she completes her task. A long pipe line is shown, also the method of pumping milk from a large reservoir to a creamery. Al Falfa has succumbed to the efficiency experts so that every inch of the pipe line is utilized. One part shaped like a "U" is converted into a swing for the children, another is tapped so that the infants in baby carriages may be supplied with milk, and a third serves for a roost in a chicken coop. In conclusion there is a touch of low comedy.

JAPANESE PLAYERS IN HORSLEY RELEASE.

Three players new to David Horsley productions have been included in the cast supporting Crane Wilbur in his next picture, "The Conscience of John David," which is to be released April 24 as a Mutual Masterpicture, de luxe edition. They are Japanese actors named Kuran Kotani, Sumi Yamamoto and Hana Tanaka.

Though the "Conscience of John David" is a play of America, the Japanese characters have important places in it, particularly the part for which Kuran Kotani is cast, and the engagement of such accomplished people as the Horsley newcomers have proved themselves to be is considered a stroke of good fortune.

Sydney Ainsworth

SYDNEY AINSWORTH is Dave Pollock, the villain in "The Strange Case of Mary Page," Essanay's fifteen-episode series. It was Pollock who started all the trouble and it was with his mysterious death the series began. Mary Page (Edna Mayo) is accused and Philip Langdon (Henry B. Walthall), her sweetheart, is the attorney who defends her. For fifteen weeks thereafter Ainsworth was compelled to arise from the dead daily and reenact the testimony of the witnesses in the famous trial.

Sydney Ainsworth.

Sydney Ainsworth was born in Manchester, England, coming to America with his parents when three years of age. They located at Madison, Wis., and he was educated in the public schools. Before old enough to enter the university he was enlisted to tour the state with the Haresfoot club at the State school, so successful was he in amateur theatricals. The Spanish war broke out and being a member of the National Guard he went South. On his return he made his professional stage debut in "The Little Minister" with Maude Adams, playing again with her in "Romeo and Juliet." He starred for three years on Broadway in "Arizona," and later joined Robert Edeson in "Soldiers of Fortune." "Strongheart," "Classmates," "The Call of the Wild," and "The Arab," were other of his Broadway productions. After appearing in stock in Cleveland and Milwaukee he joined Essanay in 1914, his greatest work being seen in "Graustark," "The White Sister," "In the Palace of the King," "The Misleading Lady," and "The Strange Case of Mary Page." He is a member of the Lambs Club.

OIL WELL SCENE IN LUBIN PICTURE.

The actual shooting of a real oil well will be one of the big scenes in "The Toilers," the new multiple-reel feature photoplay by Dr. Daniel Carson Goodman, in which Nance O'Neil is starred.

The theme of "The Toilers" is described as love, oil and money in equal parts. Edgar Lewis, who is directing the making of the photoplay for the Lubin Company, is an extremist in the matter of realism, and to put the aroma of petroleum into the picture, he took Miss O'Neil and her supporting principals to the Galloway oil fields near Franklin, Pennsylvania, where fifteen busy days were employed in unfolding the story of the camera amid shacks, derricks and tanks.

Several hundred extra people were required by Director Lewis and these places were enthusiastically filled by drillers, tool dressers, pumpers and other oil field types. The climax of realism, however, was achieved by the spectacular shooting of a well in the Two-Mile Run district.

LE GUERE STILL WITH METRO.

Contrary to published reports stating that George Le Guere had concluded his contract with the Metro company, and was open for other engagements, he will begin work on a new production shortly for the Metro program, which will be produced by the Rolfe Photoplays, Inc. Mr. Le Guere's contract calls for at least two more five part productions for Metro.

ALAN DALE'S DAUGHTER IN METRO PICTURE.

Margery Dale, the youngest daughter of Alan Dale, one of the foremost dramatic critics of the country, made her debut in motion pictures at the Popular Plays and Players studio in "The Scarlet Woman," with Mme. Petrova in the stellar role, and which will be an early release on the Metro program.

Horsley Roasts Promoters

Favors Measures to Drive Them from Field of Motion Pictures.

THE activities of unscrupulous wild cat motion picture promoters, whose vivid tales of the vast fortunes to be made in the film industry have been the means of mulcting a gullible public of considerable money, is a matter David Horsley believes warrants the immediate attention of serious-minded producers.

"There are a great many would-be promoters throughout the United States who combine a talking knowledge of the business with fairy stories of the immense fortunes that have been made in the business, and prey upon the outside public for the purpose of making money out of the investor instead of making it out of the business," says Mr. Horsley, "and not only the outside public suffers in consequence but the whole industry as well.

"Promoters of this type—men of no standing in the film business—have been known to approach outsiders with propositions to produce pictures at costs as high as a half million dollars and to promise in return profits up to a half million dollars. On the face of this it is apparent that the feat is impossible. Yet the public is cajoled into putting up its money, only to find later on the folly of the action.

"I have been asked before for advice in such cases and I have told my inquirers to avoid motion picture investments except in the stock of established companies who are active producers and who have marketing facilities and who can demonstrate the likelihood of their being money-makers by their past performances in that respect.

"The history of the business shows that the successful motion picture manufacturers have acted in the same manner as a farmer with good land. They have worked it themselves with their own capital and for their own benefit.

"The practices of wild cat promoters are injurious to producers doing business legitimately and to prevent the practices of such promoters I am in favor of a concerted effort on the part of the picture interests to eliminate him from the field."

Thomas Commerford

SHOWING surprising vitality for his years Thomas Commerford, Essanay character actor, is a subject for wonder at those studios. Although 61 years of age and more than 40 years an actor, he is still a boy at heart and is as active as the youngest member of the stock company. As the grandfather in "The Little Samaritan," featuring Joyce Fair, Essanay's 11 year-old star, he proves his prolonged youth by romping with the child as her pet dog.

Thomas Commerford.

Mr. Commerford attributes his good physical condition to the fact that he takes a walk of not less than three miles every morning before appearing at the studio. The shore of Lake Michigan, in warm weather or cold, is his favorite path.

He was born in New York, Aug. 1, 1855 and began his theatrical career in the "Old Drury" theater. Later he became stage manager on the road for Edwin Arden and Dore Davidson. A full quarter of a century he spent with Lincoln J. Carter's productions. As Steven Thorne in "Dora Thorne" he made a decided success. He also appeared in "The Lion and the Mouse," "The House of a Thousand Candles," "Nobody's Claim," and "The Flaming Arrow."

Mr. Commerford joined Essanay in 1913. "Graustark," "In the Palace of the King" and "The White Sister" were some of the plays in which he carried big parts. His more recent work was as the judge in "The Strange Case of Mary Page."

World-Equitable Program in April

Great Number of Dual Star Pictures Booked for April Releases.

FIFTEEN stars of the first rank, all more than popular and all established screen players, either developed through long association with film plays or weaned from the spoken stage, characterize the releasing units of the World-Equitable program during the forthcoming month.

April 3, Alice Brady and a Frohman cast, headed by Jack Sherrill, will be seen in "Then I'll Come Back to You," while John Mason and Clara Whipple will appear at the same time in "The Reapers."

Robert Warwick and Frances Nelson, each noted stars, will appear jointly in "Human Driftwood," as the regular April 10 release, while Equitable will offer Varlye Blackwell in "The Shadow of Doubt," in which the stage has afforded an excellent leading woman in the person of Jean Shelby.

April 17 brings Kitty Gordon and her famous wardrobe, her illustrious personality and widely advertised back in her second World Film production, "Her Maternal Right," and Equitable, on the same date, will release its first three-star picture, "By Whose Hand," in which Edna Wallace Hopper will make her camera debut and in which are co-starring Charles J. Ross and Muriel Ostriche.

April 24, Equitable will offer Bruce McRae, the distiguished Broadway star, and Gerda Holmes in Richard Le Gallienne's "The Chain Invisible." During the same week the World Film Corporation will offer Edwin August as star and director of and in "The Social Highwayman," in which Ormi Hawley, the noted screen player, will handle the principal feminine role opposite him.

Jane Grey in "The Surrender" will characterize the program of the Equitable concern on May 1 with "The Feast of Life" as the World Film contribution on the same date. "The Feast of Life" was produced by Paragon With Clara Kimball Young, Doris Kenyon and a typical Paragon cast of stars.

The proper diversifying and distribution has been attended to in the case of this series, which contains every type of player known to the screen. The types and style of plays are admirably different in theme, plots and scenic environment.

Louise Owen, Vogue "Heavy"

LOUISE ALVA OWEN, vampire (on the screen), is the pretty brunnette girl who plays "heavies" in Vogue comedies under the direction of Jack Dillon.

Miss Owen is the athletic type who would much rather take long walks in the foothills than sit at home doing embroidery or playing with the cat.

Louise Alva Owen.

Prior to her signing up with Vogue, Louise acted important roles in both comedy and drama companies on the Pacific coast, and is graduated from Broadway, having played in several Winter Garden productions.

Miss Owen is a pantomine artist of marked ability, and carries the roles, in which she is cast, with a deft precision resulting from a thorough understanding of screen values.

One of this charming girl's weaknesses is strawberry ice cream. In this she indulges a fond appetite—entertaining the while, a hearty contempt of anything that smacks of temperament—she admires a good old fashioned "corn-beef-and-cabbage" genuineness and despises the "pink tea" temperamental variety of up-stage insincerity.

BRITISH NOTES

THE following is a translation of a paragraph in "Le Journal" (Paris) one day last week, which, I venture to think, will be of particular interest to readers of the World who followed the reports of "cold-light" at the time of its invention, three years ago: "The inadequacy of the searchlights upon the occasion of the Zeppelin raids has now been sufficiently demonstrated. The War Minister is thinking of having recourse to the "cold-light" of Dussaud. The inventor succeeded in making use of almost the whole of the electric current for the purpose of illuminating, instead of losing something like eighty or ninety per cent. of the current in the form of heat, as is the case with ordinary lamps. The inventor was the victim of officialdom nearly four years ago and had to abandon all hope of getting a hearing. The Germans bought his patent and the aviators who pursued the Zeppelin on the occasion of the last raid were blinded by the rays of light which flashed in their faces like the sun's rays. These were nothing less than Dussaud's cold-light which could pierce mists in which our searchlights were lost. Now that the merits of this discovery have been recognized, all will be for the best. But we must act quickly." When Dussaud demonstrated the kinematographic application of his invention in London, it was questioned in effect and ridiculed in principle. It remained on the market for a few months but was never commercially exploited.

* * *

By the time these notes appear in print, George H. Smith, of the Vitagraph Company, will be in the States on a short business tour. Peggy Hyland, who was starred along with Sir John Hare in the English production, "Caste," has accepted an offer from the Famous Players Company and will also shortly be seen in New York. W. C. Scott, of the Flying A Company, returned to London from America last Saturday.

* * *

Joseph Darling, of the Fox Film Corporation, was away in Paris last week with the ultimate object of fixing up the representation of the Fox companies on the Continent.

* * *

The tribunals appointed under Lord Derby's recruiting scheme to consider and grant exemption from service to men who come within its administration are not dealing leniently with the moving picture industry. Already a large number of exhibitors have been called up at notice far too short to permit of proper arrangements being made for the maintenance of their shows. One well-known circuit of picture theaters has taken time by the forelock and already appointed a manageress.

* * *

Irish newspapers of recent dates have contained a few interesting contributions upon American films. A Munster man in "The Irish Times" opens a long appeal for film production in Ireland by asking, "Is it not a matter for regret that, at a time when the film producing industry is firmly established in every country of note in the world, Ireland is the usual melancholy exception?" "But," says another, the "Irish Independent," "the condemnations which certain British papers are administering to the cowboy comedy and the railway drama are senseless. For variety of subjects American films are unrivaled."

J. B. SUTCLIFFE.

CLAY GREENE'S PLAY PRODUCED.

Clay M. Greene's Passion Play, "Nazareth," after several tri-ennial productions at Santa Clara, California, and one in Buffalo two years ago, has found a foothold further east. Two Jesuit Colleges in Boston are playing it as a Lenten Festival, and the students of St. Joseph's College, Philadelphia, are to produce it on a more ambitious scale at the Metropolitan opera house that city on April 11.

HARDING LEAVES UNITED PHOTOPLAYS.

W. H. Harding, who has been sales manager for the United Photoplays Company, of Chicago, for the past year, has severed his connections with that company. Mr. Harding has several offers under consideration, and an announcement of his new connection will shortly be made.

Eleanor Woodruff

SOME five years ago a slip of a girl, her hair piled up on her head for the first time, applied to the manager of the Orpheum Theater Stock Company for a position. He needed a girl for a small part and engaged the youngster, —and in this manner Eleanor Woodruff made her start in theatrical work. She admits that she was far from good in the part, but realizing the necessity for hard work if she would advance she devoted all her spare time to study and was soon rewarded by receiving a better part. At the end of the season the leading woman left the cast and Miss Woodruff was selected for the lead. Meanwhile she had several offers, but, following David Belasco's advice that every actor should devote at least two years to stock training, she stuck to the company and played the lead in nearly thirty plays. The next season came her chance to appear on Broadway in the "Five Frankforters." While with this company Louis J. Gasnier offered her an engagement with the Pathe company, which she accepted. The work so appealed to her that she signed a year's contract.

Eleanor Woodruff.

The Vitagraph Company next claimed her and she spent a year starring in feature pictures, some of which are being released now—the most important one "The Hero of Submarine D2," in which she played opposite Charles Richman, being a recent release. Miss Woodruff is now playing opposite Holbrook Blinn in a picture for Equitable. On its completion she will take a rest before resuming work with another company.

Edward Arnold

EDWARD ARNOLD, of Essanay, before entering pictures, won the reputation of being the youngest leading man in stock in America. He is now only twenty-six years of age and promises to be one of the most popular leading men on the screen.

His first work in pictures was in "The Misleading Lady" with Henry Walthall and Edna Mayo, one of the most successful pictures ever produced by Essanay. After appearing in "Vultures of Society" he took the lead in "The Primitive Strain," and handled the part so capably that the fight scene is one of the most famous in pictures.

A cousin whom he had not seen since childhood and whose address was unknown to him, saw the last named picture in a house near his home in the Bronx, and a meeting was effected.

Edward Arnold.

Mr. Arnold was born in New York City in 1890. He was educated in the public schools of that city and at Columbia University. Leaving school he gained his first stage experience with the Ben Greet players in Shakespearian production. He has played in support of such stars as Robert B. Mantell, Ethel Barrymore, John Drew, Maxine Elliott and James K. Hackett. Still later he played in stock in Yonkers, St. Paul, Syracuse, Utica, Savannah, Philadelphia and Richmond. It was while playing at Richmond that he was asked to join Essanay.

AUSTRALIAN NOTES

THE last few weeks have been eventful in the Australian motion picture industry.

On February 19 the Theater Royal, the oldest and best-known playhouse in Sydney, opened a new career as a picture theater. This change by the J. C. Williamson management has been entered upon with deliberated preparation, and a notable success was achieved both in the quality of the central film, "Carmen," by the Fox Film Corporation, and in the elaborate character of the supporting program. A small but capable orchestra under the leadership of Mons. Slappofski, a leading musician, whose arrangement of the "Carmen" music embraced nearly the whole opera. Both afternoon and evening the house was densely crowded, and the heat was intense.

Quite a number of miscellaneous subjects were treated on the opening program, and another Fox feature is announced for next week—William Farnum in "The Plunderer."

The same day saw the opening of the big Australian Picture theater, which I have mentioned before in these columns. The Metro feature, "The Heart of a Painted Woman," was the initial attraction, and is at present playing to crowded houses each night. The theater has accommodation for over a thousand persons, and cost £25,000.

* * *

The Cines spectacular production, "Julius Caesar," was shown in Sydney this week, after a very successful run in both Adelaide and Melbourne. These subjects are very popular with Australian audiences, and "Julius Caesar" has not been an exception.

* * *

The Bosworth film, "Hypocrites," which has caused such a sensation wherever shown, is at present enjoying a long run in Melbourne, being in its fourth week there. The picture had a run of six weeks in this city, at prices from a dollar down to 25 cents.

* * *

At the present time, the picturegoing public in Sydney is being inflicted with a series of so-called Kinemapoems, said to have been produced by Donald Cornwallis. This gentleman, blushing with modesty, bills himself as "England's premier elocutionist and pictureplay producer." He also conducts a school of picture acting in this city, and has a good many pupils. Although he has been going to produce pictures for some time past, none have made appearance so far.

* * *

George Willoughby, for many years head of a big theatrical concern with branches in all the Australian capitals, is now producing high-class photoplays. A company of prominent stage artists has been secured, and stories written by prominent people will be screened. The first releases include "Emilien Moreau," from the play at present meeting with great success in England. This will be followed by adaptations of the stage plays, "The Woman in the Case" and "A Fool There Was"; "A Pearl of Great Price," by John Oxenham, and "The Love That Saved," by Randolph Bedford, a well-known local author.

Wonderland City, once a favorite resort, having such amusements as switchback railways, etc., and situated five miles from Sydney, has been secured by the new concern as a studio. Washed on the eastern side by the Pacific Ocean, it is an ideal spot, as there is splendid scenery nearby. The company is to be complimented on having secured this ground, which covers an area of something like twenty acres.

* * *

The above news is of great interest to the trade in Australia, as no company has produced pictures regularly for several years. The Willoughby photoplays will be released regularly, one each month.

The scenery in and around Sydney is unsurpassed for the filming of pictures. While in the United States many companies send their actors many hundreds of miles to secure the proper locations, a film company situated in this city need only work on a fifty-mile radius and would secure more different kinds of scenery than any American director has ever made. The climatic conditions are, if anything, better than those of California. The rainy season rarely, if ever, extends over more than a period of six weeks in the whole year. In short, everything is favorable for successful picture production.

* * *

A most interesting film has just been released by the Co-operative Film Exchange. The subject, which is entitled "Across Australia," is nearly four thousand feet in length, and is of an educational scenic nature. It was taken by Francis Birtles, known as the "Overlander," who makes periodical trips across the continent through unexplored regions. The picture is very valuable from an educational standpoint, as it gives a great insight into the mode of living, etc., of the Australian black tribes. Many scenic wonders are included, one being a particularly fine dust storm. So much variety is given that the interest never lags once throughout the whole four reels.

* * *

Pictures shown here lately, with notes from an Australian aspect:

"Sealed Lips" (Equitable) is a really good adaptation of "The Silence of Dean Maitland." Two versions of this novel have been screened before, one being by an English company, a very poor production. The other, made locally by Fraser Films, Ltd., was well up to the standard of imported films. It is now having a very successful run in England.

* * *

"The Juggernaut" drew large crowds, but is rather disappointing, apart from the magnificent train wreck.

* * *

"Kilmeny" (Morosco)—Lenore Ulrich won a name for herself by her work in "The Better Woman," and "Kilmeny" added to her reputation.

* * *

"The Face in the Moonlight" has not been so successful as other World features with Robert Warwick, as costume plays are not at all popular in this country.

TOM S. IMRIE.

Sydney, New South Wales, February 23, 1916.

Paramount's Handsomest Man

NOT all the handsome men that work for motion picture corporations appear in pictures. Some have their beauty hid behind closed doors. Such is the case of Arthur L. Eschert, of the Paramount Pictures Corporation, who has been voted the handsomest man of the corporation.

Modest, big, strong of body and mind, but lacking even a single ounce of conceit, Mr. Eschert, by reason of the honors conferred upon him by the members of the organization, was forced to enter the Motion Picture Mail-Universal Handsomest Man Contest, and it is said without fear of contradiction that he will most likely be one of the men from whom Violet Mersereau will have to chose for her husband; it being her idea to pick the handsomest man for her leap-year husband.

Arthur L. Eschert

"Sure, I'd marry the lady. She's as lovely and sweet as any one could wish for," Mr. Eschert said, "but my only regret is that she is not a Paramount star, for I have always been strong for Paramount girls. And moreover, if I am the lucky person, I too, would go into pictures and leave the business end of the industry just to be with my wife."

Mr. Eschert, who is a particularly busy man, has given over his future fortunes, both the affairs of his prospective wife and his future in the motion pictures, to William J. Mitchell, who is acting as his personal manager.

Oh, you Arthur!

Peggy Hyland Joins Famous Players

FOLLOWING closely upon the announcement that Valentine Grant was soon to appear in a Famous Players-Paramount picture there comes the news of another addition to the ranks of the Famous Players in the person of Peggy Hyland, an English beauty who will soon make her film debut. Miss Hyland's first vehicle has not yet been decided upon.

Though new to American audiences, Peggy Hyland is one of the most popular of British actresses, having won successes both on the stage and screen in her native country. On the stage, Miss Hyland first appeared with Cyril Maude at the London Playhouse, subsequently playing the leading role in "The Little Cafe." Later she appeared at the Duke of York's in "The Yellow Jacket."

Peggy Hyland.

Miss Hyland's first screen role was in "The Love of an Actress," which was followed by "John Halifax, Gentleman," and "Lochinvar." Just before she sailed for America, Miss Hyland appeared in a great film presentation of Tom Robertson's great play, "Caste," in which she played the role of Esther Eccles—Eccles being played by Sir John Hare.

Miss Hyland is a slip of a girl, charming, winsome, unaffected. Extremely clear-cut features and light brown hair make her an ideal subject for the camera.

UNITED FILM SERVICE CORPORATION.

Chicago is now the headquarters instead of New York for the main office of the United Film Service Corporation controling ten exchanges west of this city. These exchanges are all handled by live wire managers. In fact, the officers of this corporation are very well known to the trade, namely, D. J. Chatkin, vice president, and M. Feldstein, secretary and treasurer. The president, M. A. Levy, is a well-known Chicago man, being president of the Motor Necessity Company and a prominent contractor and builder.

The United Film Service Corporation will handle any film proposition, no matter how large or small, providing it has merit, and it is in a position to give manufacturers an outlet covering the entire northwest. The main office in Chicago, large and well equipped, is located at 17 North Wabash avenue.

BIG KERRIGAN FEATURE COMING.

Director Otis Turner made some unusual scenes in the five-reel feature, "A Son of the Immortals," in which J. Warren Kerrigan is playing the featured lead. In fact, it is said no more striking scenes have been enacted at Universal City.

Turner used five hundred persons, a full troop of cavalry and a large number of automobiles in the various scenes of the photoplay. Special buildings were constructed and regular streets laid out with brick sidewalks and curbings and no detail was overlooked to get the best possible photography.

RUSSIAN DANSEUSE IN LUBIN PICTURE.

Karvo Poloskova, the celebrated Russian Danseuse, was especially engaged for the big ballroom scene in "Love's Toll," a multiple reel photoplay feature written by Dr. Daniel Carson Goodman for the Lubin Company. In this scene the members of three musical comedy companies served as extras. It was taken on the largest stage in the country, that of the Metropolitan Opera House in Philadelphia. "Love's Toll" is to be released as a V-L-S-E classic.

PITTSBURGHERS HELP ACTORS' FUND.

Commodore J. Stuart Blackton, treasurer for the motion picture campaign for the Actors' Fund, has received a check for $100 from Al. W. Cross, chairman of the Pittsburgh local committee for the motion picture campaign, as the result of the first gun fired in aid of the million dollar permanent endowment for the Actors' Home.

COLOR AND REALISM, TOO, IN THIS SCENE.

In one scene of the eighteenth episode of "Graft," which is being filmed by Director Richard Stanton, the latter, who is playing the leading part, was required to arise from a grave. In the foreground of the picture, a colored man and woman were sitting on a bench making love, when an owl in a tree above them hooted. They had no knowledge at all of a man being "planted" in the grave. The owl had startled them both when the earth began to move in the mound to be followed by the arm of a man. The colored performers made a wild dash for safety. The camera got the very finest expression of fear to be imagined as the couple had never been rehearsed in the scene.

HARRY MEYERS AND MISS THEBY WITH VIM.

Vim Film Corporation announces that Harry Meyers and Rosemary Theby have joined its forces and will be seen in single-reel refined comedies. These will be released on the General Film program, one each week. The two well-known players left for the Vim studio in Jacksonville, Fla., on Tuesday, April 4. Accompanying them was Harry Kepers, expert cameraman.

LUBIN SELECTS BEACH STORIES.

Scenarios are in preparation for the transformation of the Rex Beach novels into photoplay features by the Lubin Company. "The Barrier," "The Silver Horde" and "The Iron Trail" are underlined for production. The Lubin Company is determined to make each play mark an epoch in screen achievement. The companies will be established in the localities described by Mr. Beach in the novels.

Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912.

Of Moving Picture World, published weekly at New York, N. Y., for April 1, 1916.

State of New York } ss
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the business manager of the Chalmers Publishing Company and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912 embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher, Chalmers Company, 17 Madison avenue, New York; editor, John Wylie, 17 Madison avenue, New York; managing editor, John Wylie, 17 Madison avenue, New York; business managers, John F. Chalmers, John Wylie, 17 Madison avenue, New York; Eliza J. Chalmers, 17 Madison avenue, New York.

2. The owners are:

Chalmers Publishing Company, 17 Madison avenue, New York, the stockholders of which are James P. Chalmers, Eliza J. Chalmers, John F. Chalmers and John Wylie, all at 17 Madison avenue, New York.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOHN F. CHALMERS, Business Manager.

Sworn to and subscribed before me this 1st day of April, 1916. (Seal) James H. Seaman.
(My commission expires March 31st, 1917.)

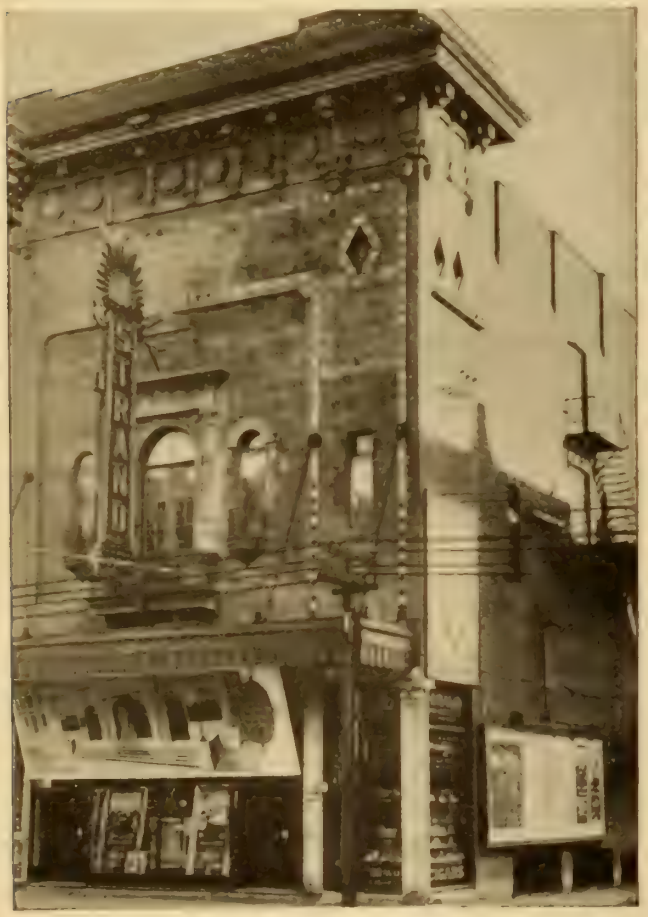
STRAND, MONTREAL, QUEBEC.

One of the Most Popular Photoplay Houses in the Metropolis—Represents an Investment of $80,000.

THE cut accompanying this article is that of one of Montreal's most popular moving picture houses, the Strand. The Strand was opened more than two years ago, and was one of the newer kind of moving picture theaters in the Canadian metropolis. It is a handsome house, at the same time not being too elaborate, but built with the practical always in view. The theater is built on a lot 43 feet wide and 90 feet long. The exterior presents a lofty aspect, and is built of concrete, the decorations being of a character best described by saying that they are green mosaic. The management believes in advertising and consequently an attractive display of paper and announcements is always indulged in. The lobby gives one the idea of stability as it is built solidly, and the ceiling is lofty. The decorations in the lobby as well as the rest of the theater, are green. The floor is of marble, and decorations in old ivory are in pleasing contrast to the green color scheme.

G. Ganatakos.

The auditorium, as has been said before, has green decorations and old ivory finishings and designs. There are seats for 850 persons. A piano is the principal musical accompaniment to the photoplay, and this is presided over by William Eckstein, who is generally conceded a clever pianist. The operating booth is equipped with two Simplex machines. Good projection is the general rule. The theater is owned by the Independent Amusement Company, Ltd., a concern capitalized at a quarter of a million dollars. The Strand itself is an investment of $80,000. This particular theater is considered one of the successful Montreal houses from a financial point of view, as it has always paid lucrative dividends. The managing director of the company is G. Ganatakos, whose photograph is reproduced on this page. Mr. Ganatakos is a successful exhibitor.



Strand Theater, Montreal, Quebec, Canada.

The Independent Amusement Company, Ltd., besides operating the Strand, also own and conduct the Moulin Rouge on the same street, but several miles away. The Moulin Rouge caters mostly to a French clientele. The Regent theater, which is under course of construction in Montreal, is likewise an investment of this company. The Regent will be one of the most luxurious houses in Canada, and represents an investment of $100,000. It is located in the north end of the city.

PARAMOUNT-EMPRESS THEATER, SALT LAKE CITY.

On February 12 last—Lincoln's Birthday—the Paramount-Empress theater was opened in Salt Lake City, Utah. It is an attractive house, both inside and out, and has been playing to good business since its dedication. The theater is handsomely decorated in old rose, gray and gold, and is practically fireproof. It is probably the best-constructed photoplay house in the state.

H. E. Ellison, formerly manager of the Princess theater, Denver, Colo., is the man "behind the wheel" at the Paramount-Empress. He is an experienced picture man, and it is safe to predict that the theater will have a long and prosperous career in his hands. The opening bill was Mary Pickford in "Poor Little Peppina" and the Paramount Pictographs.

Paramount-Empress Theater, Salt Lake City, Utah.

This new photoplay house has all the up-to-date innovations and improvements. There can be found in convenient locations beautiful rest rooms for women, well-appointed smoking reservations for men, a well-equipped nursery for children with maids in attendance, telephone booths, sanitary drinking fountains and numerous other necessities. A Gold Fibre screen is used, and a nine-piece orchestra, which is under the direction of Willard E. Weihe. The box office is fitted with automatic ticket selling machines.

Director William Bowman has completed the filming of "The King of Broadway," in which Carter De Haven, the well-known comedian, plays the featured lead, and he is now getting ready to begin work on a new film play, the title of which has not been determined.

Reviews of Current Productions

Exclusively by Our Own Staff

"The Wall Between"

Army Caste is Theme of Latest Quality-Metro Production Starring Francis X. Bushman.

Reviewed by Lynde Denig.

THE Metro Corporation is to be commended on its choice of subjects reflecting American life. Just at this time, with the great furore over preparedness and a larger army, audiences can hardly remain unmoved by a story of the service, especially if it suggests the desirability of a democratic reform. "The Wall Between," produced in five reels by John W. Noble of the Quality Pictures Corporation, from a book by Ralph D. Paine, is such a story. It is a plea for the enlisted soldier, the first class fighting man, and a thrust at the snobbery that seems to be such an inevitable and unfortunate part of a military caste, here or elsewhere.

An explanatory title at the opening of the picture, supplemented by a few lines on the screen, denoting a wall with officers on one side and men condemned to remain on the other, indicates the intention of the production. For purposes of drama, the author was entirely within his rights in selecting exceptional, rather than typical cases; hence in Sergeant Kendall, played by Francis X. Bushman and Lieutenant Burkett, presented by John Davidson, we find an extraordinarily able soldier and an astonishingly caddish officer. The conflict is between these two men and other characters in the play, accurately drawn as they are, must rest in a subordinate position.

Kendall is a college graduate, who, through force of circumstances is led to enlist in the army, and having enlisted he performs every duty with scrupulous exactness. Burkett owes his place in the service to political influence, and being an incompetent as well as a cad, is cordially disliked by officers and men alike. Trouble starts over the sergeant's unintentional failure to salute his superior, continues when Kendall, in civilian's clothes, is introduced at a country club, and terminates with the lieutenant's resignation from the army, after he has displayed hopeless cowardice in action.

Before becoming a director, Mr. Noble was an army officer

Scene from "The Wall Between" (Quality Metro)

and in producing a picture of this type his experience was of the greatest value. Care was taken to observe the details of army etiquette; scenes were such as might reasonably occur at a post and the campaign in Nicaragua, the spectacular feature of the production, was handled with military expertness. For the better part of a reel we see Mr. Bushman in the thick of the fight, leading his men over trenches and saving the regiment endangered by the failure of Burkett. There is no need to comment on the ability of Mr. Bushman to portray a character of this description, or on the likable qualities of Beverly Bayne, his leading woman. A defect in the production, which might be remedied, is an over-abundance of speaking titles that retard the action.

"The King of Broadway," the five-reel feature photoplay in which Carter De Haven is being starred, has been completed by Director William J. Bowman, and is being prepared for shipment. Fast time was made in the filming of this photoplay which was written by Bowman.

Produced for World Film

"The Reapers" Urges the Power of Faith—"Then I'll Come Back to You," a Play of Sentiment.

Reviewed by Lynde Denig.

"The Reapers."

MIRACULOUS recoveries, by no means a rarity in photoplays, generally are attributed to surgical expertness. In "The Reapers," produced by Burton King of the Triumph-Equitable Company, from a scenario by Eve Unsell, it is different. Christian Science replaces surgery, and a man paralyzed from the waist down is inspired by an all-powerful faith which cures him of his affliction. Being less extraordinary than the "testimonials" of many Christian Scientists, there is no good reason why this sudden return to health

Scene from "The Reapers" (World-Triumph).

should not be utilized in a photodrama. To deny the possibility of such a happening would be to deny the efficacy of Christian Science and the right of an author to use it as a recognized fact. On this score, "The Reapers" is not open to serious objection.

Another turn in the plot is more likely to stir adverse comment. Albert Jordan is introduced as a man of means, the head of a large publishing house. Occuping such a position he most certainly would not be completely dropped because of physical incapacity; yet Jordan soon is reduced to such financial straits that he is forced to sell papers at a corner newsstand. Also, the main reason advanced for the elopement of his wife with a temporarily prosperous gambler, is the inability of the husband to provide the luxuries so dear to some feminine souls. All this seems a trifle improbable in the life of a man definitely established in the business world.

The picture in its entirety, however, makes a strong bid for sympathetic appreciation. Overlooking the improbability of finding Jordan in such a predicament, there is no gainsaying the appeal of the man as portrayed by John Mason, and that of the delightful little girl playing the daughter in childhood. Perhaps Mr. Mason never had an equally good opportunity to reveal his ability as a screen actor. In a role that might easily be over-played, he gives due heed to the demand for pathos and spiritual exaltation, without sacrificing the manliness of the character. The foolish wife, whose fine feathers become sadly soiled as her gambler-lover descends the social scale, is presented with sincerity by Clara Whipple. Warner Oland as the gambler, Rene Dentling as Edna Jordan and Piere LeMay as her fiance, complete the cast. The picture was adequately mounted.

"Then I'll Come Back to You."

The photoplay version of Larry Evans' story, directed by George Irving of the Frohman Amusement Corporation, is pleasingly naive. It is life still in the glamour of love's young dream, when the fates kindly conspire to assist the deserving and frustrate evil-doers. "Then I'll Come Back to You" should strike a responsive chord in the very young, in the very old

and in those of all ages who enjoy the fresh charm of Alice Brady. It may be wholesome sentiment, or it may be unconvincing sentimentality, all according to the point of view.

Early in the action we are introduced to a party of children, among them Steve O'Mara, a ragged little boy, and Barbara Allison, a smart little girl. Even in youth Steve champions the fair Barbara and when they part, it is with the understanding that he will return to claim her. Much happens during a ten years' interval, at the close of which Steve is in

Scene from "Then I'll Come Back to You" (World-Frohman).

charge of the construction of a mountain railroad, whereas the villain of the story, Barbara's fiance, has sound business reasons for wishing to prevent the completion of the road at the appointed time. Here are the two opportunities for conflict—the railroad and the girl—and in both Steve wins the decision. Also, at the end of a perfect day, he is advised of a will making him heir to a valuable lumber tract.

The story permits the use of a wide variety of attractive locations and towards the close introduces about a reel of spirited action, including a fight to a finish between Jack Sherrill as Steve and George Kline as a pugilistic laborer. As stated in a sub-title, "all at once everything seems to happen." Miss Brady does not slight any of the possibilities in the role of Barbara and Mr Sherrill makes a manly, hard-hitting hero.

"THE VOICE IN THE NIGHT."

A Cleverly Constructed Three-Reel Lubin Photodrama, Directed by Clay M. Greene.

Reviewed by Edward Weitzel.

THE Voice in the Night" has the prime requisite of a photoplay—it is always entertaining. It owes this condition principally to the fact that it is cleverly constructed. The story in itself is not remarkable for originality, deep insight into familiar phases of life or the strength of its

Scene from "The Voice in the Night" (Lubin).

moral lesson. It is unfolded so skilfully, however, that the interest is never permitted to drop.

Starting with the well-tried situation of an enterprising young reporter on the lookout for "live" copy, a mysterious murder is shown, to which the young fellow is a witness, and subsequent events are devoted to the tracking of the guilty man. The shooting was really done in self-defense, but this fact is not brought out until the man who fired the shot reveals all the details of the affair to the reporter. This man is a minister, and the reporter gets the clue to his identity by the sound of his voice when he hears him preach. The minister's young sister has been betrayed. Later she marries the Governor of the State, and the man who deceived her, attempts blackmail. The woman goes to her brother for counsel and is advised to keep a clandestine appointment insisted upon by Joseph Leach, the betrayer. The minister is first on the scene and wears a mask. When Leach arrives he is warned by the minister that he must stop his attempt at blackmail. Leach draws a pistol, but is himself shot during the struggle for the weapon. The reporter, hiding in the shadow, hears the sound of the minister's voice. Having resolved that he will track the man unaided and so secure a "scoop" for his paper, the reporter puts his plan into execution. When all the facts are in his possession, he realizes that only the innocent will suffer if he makes copy of the affair. His paper loses a big "scoop."

While watching the development of such a plot it is essential that the interest of the spectator be held with a firm grasp, as the plausibility of the story will not stand deliberate analysis. The author and the producer of "The Voice in the Night" have never lost sight of this important point.

The picture is satisfactorily acted by Arthur Matthews, Francis Joyner, Leslie Austin, James Cassady, Hollins Anthrim and Helen Greene.

"The Cycle of Fate"

A Photodrama of the Sea and the Underworld, by Selig, with Bessie Eyton and Wheeler Oakman in the Well-Assigned Cast—Written and Directed by Marshal Neilan.

Reviewed by James S. McQuade.

THE Cycle of Fate," a V-L-S-E subject by Selig, released Monday, April 3, can be commended for its gripping story and strong dramatic incidents, the latter having to do with life in the underworld of a great city.

The opening scenes are picturesque and beautiful, showing

Scene from "The Cycle of Fate" (Selig).

a rockbound coast and the jutting headland, on which a lighthouse commands a fataway sweep of the sea. Old Sandy Hodge, a sturdy mariner of Scotch descent, and his only child Maybelle live there all alone until Aaron Strong, the strapping captain of the schooner Seal, comes along and makes Maybelle his bride. Then Aaron leaves for a cruise and is lost. The news brings death to Maybelle, who succumbs to hopeless grief, after giving birth to twins, named Maybelle and Joe Strong. The children bear on their left hands a birthmark exactly like the scar on the corresponding hand of their mother, caused by an exploding lamp, on the night that she heard of her husband's death.

Old Sandy Hodge treats his little grandson Joe so harshly that he runs away from home while still a boy, and after years have passed we find him a daring member of a dangerous band of outlaws in the great city. Maybelle, in the meantime, has grown up to be a beautiful girl, and teaches school near the old home. Her exacting grandfather demands every penny of her earnings, and the girl, in turn, becomes tired of the home nest. She becomes infatuated with a young man from the city, who has been befriended by her grandfather and herself, and accompanies him to the metropolis to become his bride. But this man, Sid Aldrich, seeks only her ruin. He is a member of the gang to which her long lost brother Joe belongs, and fate wills it that Joe should save her from his clutches. The birthmark reveals her identity to Joe, and without making himself known he puts up a brave and reckless fight in her defense that results in her salvation.

Miss Bessie Eyton appears as Maybelle, the granddaughter of Sandy Hodge, and the sweet girlishness and confiding nature of her prototype are delightfully shown. The spectator will be pleased to see that Maybelle comes into her birth-

right as the wife of a Dr. Burton, who attended her during the sickness that resulted from the drug administered by the villain Aldrich and his companion, Boss Kipper.

Wheeler Oakman's Joe Strong is a finely drawn type of the young man whose honest ancestry struggles for the mastery over evil environment. Joe's doughty courage in wrongdoing to save poor little Mame O'Malley, whom he loves, from the ravages of consumption, almost takes on an air of virtue in one's eyes. And that fight against big odds to save his sister from the spoilers, in which ready wit and lightning action are brought into play, makes the heart thump and the brain thrum.

The Boss Kipper of Al. W. Filson is another strong characterization, of an entirely different type. Here we have the brute revealed without any redeeming compensation, so vividly, indeed, that we are forced to loathing. Frank Clark's Sandy Hodge is drawn to the life. Some of us have known men just like this honest, God-fearing, austere old Scot, who makes life a hardship in order that heaven may be all the sweeter, and who—next to his faith—esteems money the greatest possession.

The Sid Aldrich of Lewis Cody is another well-drawn character, of the repulsive type. Deserving of mention before this is Miss Edith Johnson's Maybelle, mother of the Maybelle and Joe, who figure so prominently in the story. One will long remember the look of anguish and utter hopelessness on Maybelle's face as she stands on the cliff, after looking down on the sea that has robbed her of a husband and her children of a father, as shown by Miss Johnson.

In addition to able direction of "The Cycle of Fate," Mr. Neilan has found time to give us a Dr. Burton that appeals strongly to our better instincts.

Biograph Reissues for May

More Griffith Subjects With Casts That Mean Much to Followers of the Screen.

Reviewed by Lynde Denig.

THE neatness and clarity of Griffith's construction were emphasized at a private showing of the five Biograph reissues selected for May. In one of the pictures, "The House with the Closed Shutters," titles had not been inserted, yet without any printed explanations there never was a question about the meaning of the scenes, and this, despite a quite unusual plot for a Civil War drama. Of course the story will be strengthened by appropriate inserts before release; but it speaks well for the native power of a picture when the action is so unmistakably self-explanatory. Henry Walthall plays a cowardly soldier, who for long years is hidden in a room with closed shutters, lest the disgrace become known. Dorothy West appears as the sister who is shot in performing the mission which the brother flunked.

"Swords and Hearts" is another Civil War story, swift in movement, keenly dramatic and exceedingly well acted by Dorothy West, Claire McDowell, Wilfred Lucas, Francis Grandon and Vernon Clodges. Here, as on numerous other occasions, Griffith displayed an ability to duplicate Civil War settings and types seldom approached by other directors. In "The Mistake" we find an interesting and somewhat unexpected treatment of a dramatic triangle, with scenes photographed in the beautiful California valley that supplied

Scene from "During the Round-Up" (Biograph).

locations for many of the early Biograph productions. Charles Mailes is a rugged miner, Blanche Sweet his pretty wife, and Henry Walthall the man suspected of stealing her love. But it is all a mistake, as the jealous husband learns after he has shot his supposed rival.

"The Perfidy of Mary" opens with a poetic prologue, marked by the finest kind of artistic settings and lighting, and passes naturally into a modern story of character comedy and sentiment, in which a young Lothario courts first one girl, then another and ends by losing both. Dorothy Gish and Mae Marsh share the honors in this production with Walter Miller and Lionel Barrymore. "During the Round-Up" is a picture of ranch life acted with considerable intensity by Henry Walthall, Lillian Gish and Fred Burns. There is a quantity of hard riding, culminating in a thrilling chase and the rescue of Miss Gish.

"A Wife's Sacrifice."

Latest Fox Offering Well Acted and Ably Directed, But Has Weak, Unconvincing Story.

Reviewed by Hanford C. Judson.

WITH a woeful lack of human probability, the latest Fox picture, "A Wife's Sacrifice," has every other quality of a good offering, except its subtitling. One of its subtitles, the one that sets forth on the screen the feelings of the hero's daughter when he has told her that her mother is in disgrace, is an illustrious example of inept screen writing. The story reminds one of the early school of five years ago when brands long forgotten were doing marvelous things with human nature. But we have used up all our criticism. The picture, directed and played as it is, is far from being worthless as entertainment. It shows plenty of admirable work on the part of producer and cast. It has many beautiful scenes.

Robert B. Mantell carries the prominent role with a calm assurance of mastery that fulfills the classic motto, "in nothing too much," and leaves an impression of real humanity. Winsome even in her villainness part, Genevieve Hamper helps. Stewart Holmes, always an able actor, has the heavy role, as her brother. Claire Whitney and Walter Miller are the juveniles and both are pleasing. Jane Lee, Louise Rial and Genevieve Blinn have good roles and do acceptable work.

The picture was put on by J. Gordon Edwards who has made it run with a smooth and easy naturalness though no directing in the world could make it convincing. The story certainly was not director proof nor actor proof. The sets and trimmings are what they ought to be and the camera work seems to be excellent.

Helen Marie Osborn, a Pathe "Starette."

To Balboa has come the unique distinction of being the birthplace of a starette. She is Helen Marie Osborn, the featured player in "Little Mary Sunshine," released by Pathe on its Gold Rooster program. Baby Marie was just three years old when she did the picture for Balboa, under Henry King's direction. Now, she is the talk of filmdom. The youngest leading woman before the public she has been hailed as "the brightest baby star of the films." It is generally agreed that Balboa has a real find in this little actress.

"The Vital Question"

Love and Business Are Important Factors in Vitagraph Drama Produced by S. Rankin Drew.

Reviewed by Lynde Denig.

HAVING followed the five reels of this Vitagraph drama, passing under the name of "The Vital Question," one may ask, where is the question and what is the answer? The significance of the title is too vague; for even in these days of free nomenclature and the choice of words with a view to their advertising strength, it is well that they should have a pertinent bearing on the subject behind them. The production in point might have been christened more appropriately.

Joseph L. Norris wrote a story of high and crooked finance—so frequently synonomous—which found a competent producer in S. Rankin Drew. Barring some photography that appeared out of focus in the print shown for review, the workmanship in this picture is excellent and the acting is better yet. We have Virginia Pearson, conveying perfect sincerity in her portrayal of an unselfish woman; George Cooper, described as her weak, but affectionate brother; Leo Delaney, as a militant district attorney; Anders Randolf, as the head of a nefarious trust and Charles Kent, as an influential business man who has over-stepped the legal mark. The picture is so well acted and staged that one may overlook the absence of a story justifying the use of the word, "vital."

Probably first interest will center in Miss Pearson's characterization of Beatrice King, certainly an unusual woman in her regard for her father, who commits suicide, rather than face the exposure of commercial irregularities, and in her devotion to a weakling brother. These two, brother and sister, are the real force behind the plot, advanced with considerable adroitness to show the sacrifices a truly unselfish woman may make. In love with an irreproachable young lawyer, later district attorney, Beatrice becomes the wife of a trust magnate, merely to save her brother from the

penalty of forgery. Need it be added that the district attorney is indefatigable in his efforts to expose the trust, that he is successful and that the head of the combine is eventually killed, making possible the union of Beatrice and her faithful champion.

A few slips in the production, such as the scene in which a bank refuses Mrs. Worden's check at the request of her husband, though her account is good—something that could not happen—do not seriously mar the dramatic force of the

Scene from "The Vital Question" (Vitagraph).

story. The main characters ring true and the plot, in its entirety, is not illogical.

Triangle Program

"Sold for Marriage" and "Hoodoo Ann," Both Five-Reel Fine-Arts Films.

Reviewed by Louis Reeves Harrison.

"SOLD For Marriage" is a carefully made and fairly interesting picture of Russian life at home and in the Russian colony at Los Angeles. Its greatest force is dependent on realism, for, if the scenes and incidents are "true to life," as the critic says in his first efforts, they afford an interesting glimpse of the low status of Russian civilization. They are probably as true as any we can get at this distance, and the extreme care shown in the matter of small details indicates that they are. At least, they make the action plausible and stimulate thought. The beastliness of marketing women in marriage is strongly enforced, both in the Russian environment and in the customs Russians have imported. Granted that all is as represented on the screen, there is a power in the production beyond its story interest.

Lillian Gish carries her role with her accustomed intelligence, holding attention by sheer weight of intense personality. She

Scene from "Sold for Marriage" (Fine-Arts).

has improved in divesting herself of the habit of crooking her elbows in at the body and gesticulating with her hands alone, in favor of a free-arm movement much more effective, but she still manifests a high nervous organization in her movements. She is such a capable actress in other respects, that it is to be hoped she will acquire greater control of little nervous workings of which she is unconscious, which give a sameness of characterization to the roles she assumes. A. D. Sears as her uncle in the play gives an admirable performance, and the cast generally is good.

"Hoodoo Ann."

"Hoodoo Ann" has some amusement and Mae Marsh in it, but it is so obviously a manufactured story, the kind we write at the studio, that the initial characterization, very promising in its way, is lost sight of in the badly-arranged structure and an apparent abandonment of original purpose. It starts as a Cinderella story, poor Ann despised by her sisters, in this case her schoolmates and leads up to the child's adoption by a tender-hearted old couple in easy circumstances. At this

Scene from "Hoodoo Ann" (Fine Arts).

point, when some amusing consequences of a sudden change of environment were to be expected, the story jumps a couple of years for no visible purpose, a thing not to be done under any circumstances if it can be avoided. Another story is started about the quarrels of neighbors and an accidental shot which nearly involves an innocent party, all brought about by an interminable moving picture exhibition something entirely foreign to the main story interest. A mere glimpse of the motion-picture story within the main story would have served the purposes of suggestion, but the whole thing is a studio melange like one of those salads men think they know how to make. Mae Marsh and an occasional bright subtitle may lift the picture over, but it could not get far without their aid.

"The Traffic Cop"

Five-Reel Thanhouser in the Mutual Masterpicture Series.

Reviewed by Louis Reeves Harrison.

"THE Traffic Cop" is unique in some respects, and it will probably be popular, but its main assets are the impersonations of Gladys Hulette and Howard M. Mitchell, the flash of some bright subtitles and an occasional glimpse of inside police methods. There is ingenuity shown where the

Scene from "The Traffic Cop" (Thanhouser).

heroine diverts attention from a falsely-accused man who is escaping from the police—she compels an unsuspecting book agent to be caught in her company when she realizes that the police will be obliged to identify him as the man they are after by the place they find him and the company he is in—enabling the innocent man to get away pending detection of the one who is really guilty. Miss Hulette is fully equal to the opportunities afforded her in this and other situations, and she helps materially to carry the play on to success by

the grace with which she portrays a woman of tact, one who knows how to do the right thing at the right time.

Howard M. Mitchell is an athletic hero, a fighting cop, who wins the heroine through a spirited chase of a runaway horse on which she is mounted, and he does well wherever he is called on for mental revelation, but the story is not particularly strong on psychology, and, at this stage of motion-picture development, that means a story not particularly strong. Nearly every pronounced feature success contains a certain amount of fascinating psychology from beginning to end. There is observable the Thanhouser intelligence of production which avoids offence to intelligence in the audience, and that is always a big step toward high artistry of production.

"The Iron Claw"

Chapters 4 and 5 Bear Out the Promise Contained in the First Episodes of the Serial.

Reviewed by Margaret I. MacDonald.

THE Pathe serials have come to be household words in the home of the picture fan. They bring with them a world of thrilling anticipation; there are to be hair-breath escapes; there are plenty of good people and plenty of bad people to make things interesting; and in fact the artistic pass to which the Pathe Exchange, Inc. has brought the making of a film serial has won the confidence of the picture public.

"The Iron Claw" with Pearl White, Sheldon Lewis, Creighton Hale, the "Laughing Mask" trailed always by a question mark, and other fine types in the cast, is holding the interest aroused in the first memorable episode when it became necessary for Legar to replace his mutilated right hand with the iron claw from which the serial takes its name. Chapters four and five are named respectively "The Name and the Game" and "The Intervention of Tito." In the first mentioned the mysterious masked personage that has repeatedly befriended Margery gets, as it were, the laugh on Legar and his men when he disguises as one of Legar's confederates and takes possession of the cash boxes containing Golden's wealth that have been stolen from the bank by Legar. The money is returned to Golden, and passing on to the next episode we find Legar desirous of obtaining a portion of a valuable paper that is hidden in the Golden safe, and which contains an incriminating confession forced from him at a

Scene from "The Iron Claw" (Pathe).

previous date. Margery coming from the safe, paper in hand, is pounced upon by Legar who has succeeded in entering the Golden home, and is forced back into the safe and imprisoned therein until her rescuers are enlightened as to the combination by the Poll parrot who has learned to repeat it. The Laughing Mask gains possession of the paper before Legar gets very far from the house, and at the close of the episode a thrilling escape on the part of Manly from the den of Legar, where he has been retained after a capture, again brings the parrot into play. Polly this time upsets the lamp and sets fire to a keg of dynamite causing a terrific explosion.

There is no mistake about "The Iron Claw" being one of the best serials on the market.

"The Great Problem"

A Bluebird Photoplay That Depends Largely Upon the Attractiveness of Violet Mersereau.

Reviewed by Lynde Denig.

WITHOUT Violet Mersereau, or someone equally fetching to head the cast, "The Great Problem," written and produced by Rex Ingram, probably would not last long as a five reel feature. Either the film editor would use his shears until a few thousand feet had been eliminated, or the picture would be passed by in favor of something more vital. With Miss Mersereau exerting her potent girlish charms so freely, it is different. There is at least one sound reason for believing that the production will satisfy the quite prevalent fondness for a glorification of innocent maidenhood, in appealing poverty, in amusing gaucheries consequent upon the girl's entrance into a social life with which she is unfamiliar, and in an eventual triumph over circumstances.

Most emphatically this is Miss Mersereau's picture, and in playing two roles, first the miserable wife of a thief; then

Scene from "The Great Problem" (Bluebird).

the daughter, Peggy, trained in the delicate art of picking pockets, she has opportunities for almost every variety of acting, from intense emotionalism to the lightest sort of pert coquetry. It is not surprising to find that Miss Mersereau is most winning when the character of Peggy comes nearest to approximating her own engaging and youthful self.

But as the title suggests, the story aims at something deeper than the display of a graceful young woman, and it is here that the author-director fails to make his case entirely convincing. Prison reform is the theme, a reform based on a popular belief among contemporaneous sociologists that an unhealthy environment makes criminals and that in wholesome surroundings they may be restored. Peggy is used as a test, the subsequent method of the prison authorities in dealing with their charges to be guided by the district attorney's success or failure in remoulding the nature of the wayward girl. Rather too obviously, the value of a change affecting so many hundreds of men would not be judged on the results obtained in the instance of one immature character. We are forced to dismiss the augument of the picture as negligible.

Scenes of underworld life in the first reel are well staged, and in so far as settings and acting are concerned there is little fault to be found with later passages in the production. There is danger, however, of Director Ingram using close-ups too freely when scenes do not warrant emphasis. Incidental bits of comedy are welcome. The cast includes Dan Hanlon, Lionel Adams and William J. Dyer.

"The Parasite"

Third Episode of the Kalem Serial, "The Social Pirates," Written by George Bronson Howard, and Featuring Marin Sais and Ollie Kirkby.

Reviewed by Edward Weitzel.

THE promise of the Kalem Company that each episode of "The Social Pirates" would be complete in itself has been kept in the first three instalments of the George Bronson Howard serial. "The Little Monte Carlo" and "The Corsican Sisters" revealed the pleasant fact that capable casts, generous and intelligent production and skilfully devised scenarios had been provided for the first two numbers. "The Parasite" belongs in the same good company. The underlying thread of comedy is not quite so pronounced in this picture, but makes itself felt at opportune moments and is used with marked effect at the finish. Dramatically, there is always something to hold the interest.

Mona and Mary, who, from their mission in life, may be classed as a pair of trim and speedy submarines that delight in shooting about in the social sea and sinking the piratical gentlemen who wage warfare against the happiness and moral condition of the weaker sex, get in the wake of a buccaneering heart-breaker and do not give up the pursuit until he is (figuratively) torpedoed and sent to the bottom. The piratical person's name is Reynolds. A fond but foolish female writes him a bunch of compromising letters. These he refuses to return, little thinking that the periscopes of Mary and Mona have sighted him and that he will soon be engaged in a battle of wits with a skilful and determined enemy. The means by which he is forced, against his will, to return the letters and hand over valuable booty belonging to himself, is continuously engrossing if not always plausible, the activity of the two avengers being a source of gratification and entertainment for all onlookers.

Marin Sais and Ollie Kirkby have a fresh supply of becoming frocks, and display keen enjoyment in their work—an enjoyment which will be shared in by every spectator. Frank Jonasson is effective as the social freebooter, and Paul C.

Scene from "The Parasite" (Kalem).

Hurst is amusing as a humorously inclined safe-cracker. Producer James W. Horne was master of every situation that make up the two reels.

"Thrown to the Lions"

Mary Fuller Featured in Five-Reel Red Feather Production Which Deals Authoritatively with Modern City Life.

Reviewed by Robert C. McElravy.

IT IS always thumbs down for simple virtue, today as in the days of Nero. That is the analogy carefully worked out in this five reel subject. The short prologue and epilogue, in fact, date back to the time of the cruelest of emperors, picturing a Christian girl at the mercy of the beasts, while the Roman populace looks on.

But there were heroes then, as there are heroes now, to come to the rescue of outraged maidenhood, and the hopeful note is uppermost in this strong offering.

The scenario was adapted by Robert Lusk from a story by Wallace Irwin, whose vigorous fiction is well known to magazine readers. Mary Fuller does some of her best work in the part of Linnie Carter. She is personally appealing and plays with restraint and intelligence. She is assisted by a pleasing cast, which includes Joseph W. Girard, Finita De Sopia, Clifford Gray and Augustus Phillips. Joseph Girard also does some excellent work as the political boss.

The production, barring the opening and closing scenes, is intensely modern in tone. It pictures the experiences of a girl, who with a friend, sets out to win her way by singing for a living in a cafe. She is made the victim of a fake marriage by the political boss, and saved by her comedian friend, Billy Weed. Then the district attorney falls in love with her, but

Scene from "Thrown to the Lions" (Red Feather).

breaks the engagement on the eve of their wedding. Again the comedian proves himself her true friend, and in the end she gives her love to him.

There are some highly dramatic episodes in the latter part of the production: the mock marriage, shooting of Sullivan by the gunmen, and the latter's false accusation on his death bed are all well handled. Not so much from the standpoint of novelty, for almost everything in this number has been done many times before, but because it is a consistent and well-rounded picture of metropolitan life of today, is this to be called a strong subject. The settings and photography are in keeping with the care shown in other details.

"The City of Illusion"

A Six-Reel Photodrama, Written and Directed by Ivan Abramson, and Produced by the Ivan Film Company.

Reviewed by Edward Weitzel.

THE title of Ivan Abramson's latest photoplay, "The City of Illusion," suggests a big theme. The author has chosen to make a comedy-drama after the model in vogue on the stage of the popular price theater twenty years ago. All the elements to be found in a big money-maker by Theodore Kramer or the author of "Across the Pacific" are component parts of Mr. Abramson's screendrama. There are the three pairs of lovers that suspend hostilities, sign peace protocols and indulge in a long and lingering kiss just before the finish; the comic relief is brought in at regular intervals, and the happy ending is there, in which everything and everybody comes out just right—including the punishment meted out to the villain. Similar rules of construction, as applied to the art of the photoplay, result in a class of pictures that find favor with many patrons of the screen. "The City of Illusion" will appeal strongly to this grade of theatergoers.

The plot of the drama has for its central theme the wooing of Claire Burton, an unusually unsophisticated country maiden, by Paul Stanford, an elderly southern landowner. For a short time Claire is happy in her new home. Then the serpent enters her Eden, a New York lawyer, who tells her of the wonders of the big town. Claire is infatuated with the man and also

Scene from "The City of Illusion" (Ivan).

with the desire to experience the joy of life as it is lived on Broadway. She calmly asks her husband to divorce her and when he explains the impossibility of granting her request, unless she has been unfaithful, she promptly announces that she has played the wanton with the New York gentleman. Her wish is realized, she hurries north, finds that the lawyer has just married an heiress and does not want another wife, discovers she has made a fool of herself, meets her ex-husband, admits she lied about her lapse from virtue and, as they say in the South, is "mighty glad" to become Mrs. Paul Stanford once more. The other two love affairs are implicated with this motive, also considerable political atmosphere that is fairly interesting.

The production is creditable. Mignon Anderson as Claire Burton followed the lines laid down by the creator of the character with fidelity and pleasing effect. Carleton Macy was equally faithful in his acting of Stanford, and excellent impersonations were contributed by Bradley Barker, Joseph Burke, Paula Shay, Blanche Craig, Mathilda Brundage, Maxine Brown, Willard Case, Guido Colucci and D. H. Gould.

"The Folly of Sin"

Great Northern Drama Gives Another Illustration of Some Familiar Moral Principles.

Reviewed by Lynde Denig.

THAT fame and fortune are not picked up on the path of pleasure will once more be brought to public attention through this Nordisk Film drama, giving due prominence to the pleasing presence of Joan Peterson and to Charles Wieth, a capable actor. In common with other Nordisk Films, "The Folly of Sin" was sharply photographed to bring out the full

value of distinctive backgrounds. Interiors always suffice, even approaching elaborateness at times, and the exteriors, selected with a sure appreciation of effective composition, are a yet more certain pictorial asset. The investiture of the latest Great Northern contribution merits the word, artistic.

The story told in these five reels suggests little by way of comment, for it is cut after a standard pattern included in the style book of European scenario writers. Two ambitious doctors, one a social favorite, the other a recluse, experiment with serums for the cure of cancer. Dr. Felix is in a fair way

Scene from "The Folly of Sin" (Great Northern).

to achieve fame when he succumbs to a hankering after the joys of life. Dr. Hatton, jealous of his rival's impending success, undertakes to lead him on the merry path of pleasure, knowing full well that once started, the cancer cure will be slighted. With Mephistophelian cunning, Dr. Hatton transforms the serious scientist into a man of the world, meanwhile perfecting his own medicinal compound. Success is his reward, whereas the misguided Felix, having made a bad botch of everything, drinks poison.

First among the pitfalls placed in the doctor's path is a pretty woman, and the expected happens. It is interesting to follow the development, or rather degeneration of the character, as presented by Mr. Wieth—his immediate response to feminine charms, his phenomenal good fortune at roulette, his selfish dismissal of the woman he ruins; in fact the complete spoiling of a good doctor to make a harmful cad. For almost two reels the plot advances in leisurely fashion, but after that it improves and the action offers dramatic clashes in ample number. "The Folly of Sin" averages well in the treatment of the story, in the acting and in settings and photography.

"The Folly of Revenge"

Five-Part Offering of New York Film Company Is Exceedingly Melodramatic in Story and Acting.

Reviewed by Lynde Denig.

DIVIDING current photoplays into classes A, B, and C, "The Folly of Revenge," bearing the trademark of Nola Films and handled by the New York Film Company, falls naturally into the second division. Judged by standards applied to productions designed for American theaters of the first grade, it would not do at all; but there remains a large public still responsive to elementary sensationalism, such as the European studios offered in large quantities several years ago. Whether "The Folly of Revenge" was made last month or last year, is of no consequence, for its model might be found among the products of a much earlier date. In remarking, then, that these five reels are good of their kind and likely to thrill, it is with the understanding that between class A and class B there is a wide gap.

The tone of the story may be gathered from the briefest of plot summaries. A sculptor, having found a model, beautiful in body and soul, completes his masterpiece, marries the woman who inspired him and suffers keenly when she is stolen by Baker, one of his profligate acquaintances. The wife kills herself and Antonio lives in anticipation of a day of reckoning, which comes years later when his daughter has reached maturity. Gypsies engaged to steal Baker's wife, take the sculptor's daughter instead. The girl is saved, but the experience forces Antonio to conclude that it is safer to abandon his long-cherished dream of revenge, so nearly the cause of another tragedy.

In point of studio work, some of the best scenes in the picture come in the opening reel, showing the sculptor and his model during the making of the statue. The woman's suicide by floating over a waterfall, after being tossed about in the rapids of a river, is a notable bit of melodrama, and there is plenty of activity and physical conflict in the gypsy band, of which the sculptor becomes a member. Several of the minor characters are accurately drawn without the exaggerations that mark the playing of Warren E. Lyle in the role of Antonio. But after all, Mr. Lyle may have chosen the best method of interpretation for a picture in which author and director used the full license accorded makers of melodrama. Restraint has no place in "The Folly of Revenge." Locations

Scene from "The Folly of Revenge" (New York).

are attractive and for the most part clearly photographed, scenes move swiftly, the plot is readily followed and the players are adequate.

Preparedness

Juvenile Film Company Deals in Humorous War with Topic of the Day.

THE Juvenile Film Company, which has Paul H. Cromelin for its guiding spirit, has put out some very entertaining films which have found their way into many territories. Though but an infant concern, this company is gaining fame rapidly. Mr. Cromelin, a keen student of conditions in the industry, has started the Juvenile Film Co. because of a belief that good juvenile films were a need in the market. His forecast was entirely correct as is shown by the flattering success which has so far attended his efforts.

The latest production of the Juvenile Film Co. deals in a humorous way with a very timely subject, "Preparedness." All the warring nations are represented in miniature entrenched behind snow forts and fighting valiantly with the exception of Greece, which excites laughter by its indecision and poor Belgium and Servia which excite pity and sympathy. In the midst of all these fights and apparently quite untouched by the mimic strife going on around him is Uncle Sam with the Dove of Peace as his only visible asset. Mexico annoys him a little with an occasional snow ball, but he is evidently pursuing the once celebrated policy of watchful waiting. Japan looms up more dangerously and Uncle Sam begins to show more interest in the struggle that is raging around him. Presently

Scene from "Preparedness" (Juvenile).

he has a visitation. It is the spirit of '76. Uncle Sam now appreciates the fact that this is the time for preparedness, he lets the Dove of Peace out of the cage and surrounded by the embodiments of the Spirit of '76 he stands in a resolute attitude—not a bit truculent, but no longer dreaming of the millennium.

It is a splendid picture which will please both young and old, but especially the young.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

FREDDY VERSUS HAMLET (Vitagraph), March 24.—Ralph Ince is the scenarioist of this one-reel farce in which the belle of the village falls in love with a fly-by-night Thespian. The plot is mildly amusing, but William Dangman and a remarkably active old cab-horse put unexpected vim into the picture. Tod Talford, William Lytell, Jr., and Daisy De Vere were also of service in helping on the good work.

OTTO THE SOLDIER (Lubin), March 27.—It is to be hoped that when the call to arms is heard again in this country, none of the volunteers will exhibit the same spirit, or lack of it, as Otto, the "hero" of this one-reel comedy. Burk Symon, the author, has taken D. L. Don's measure and fitted him with an excellent comedy role. The situations are amusing, and Florence Williams, Alice Mann and Emily Lowry are useful members of the cast.

SELIG-TRIBUNE No. 25, 1916 (Selig), March 27.—St. Patrick's Day Celebration, Chicago; U. of C. students at Berkley, Cal., in preparedness drill; cutting ice, Waltham, Mass.; jitney railroad, Fresno, Cal.; sinking of the Steamship Herman Winter, Portland, Maine; winter golf on roof of Boston hotel; arrival of troops at Columbus, N. M.; Mexican troops, Chihuahua, Mexico; White Sox at Mineral Wells, Texas; war supplies for Allies, Seres, Greece; army mules for Italy, Yarmouth, Mass.; Allied warships, Saloniki, Greece.

THREE JOHNS (Vitagraph), March 27.—The fun in this one-reel farce is based upon mistaken identity. Edwin Ray Coffin, the author has shaped his material cleverly, and the humorous interest steadily increases until the finish is reached. George Kunkel, George Holt, George Stanley, Otto Beninger, Jack Mower and Anne Schaefer obtain full value for the acting possibilities of the picture.

HAM AND THE HERMIT'S DAUGHTER (Kalem), March 28.—The susceeptible soul of Ham is always getting him into trouble. The unworldly daughter of a hermit finds him a model of manly beauty and he is equally charmed with her. Ham in love is always an object of much mirth. Bud Duncan, Porter Strong, Norma Nicholls and Julie Cruze are members of the cast.

VERNON HOWE BAILEY'S SKETCH BOOK OF PARIS (Essanay), March 29.—The skill displayed by Vernon Howe Bailey in his drawings of the great cities of the world makes this series of pictures a welcome addition to any program. The artist's impressions of Paris give a vivid reproduction of many famous buildings and views in the French capital.

THE TRAILING TAILOR (Kalem), March 29.—Howard Irving Young is the author of this one-reel comedy, and William Beaudine made the production. It has a neatly devised plot involving a socially ambitious tailor, and the reel is spiritedly played by Ethel Teare, Jack MacDermot, Gus Leonard and Victor Rottman.

SELIG-TRIBUNE NO. 26, 1916 (Selig), March 30.—Fifth Cavalry leaving Fort Meyer, Va.; horse racing at Oriental Park, Havana, Cuba; wounded soldiers at Charing Cross Hospital, London; logging, Bingham, Me.; U. S. sailors on shore leave, Guantanamo, Cuba; big fire, Nashville, Tenn.; Irish Guards win foot race, Warley, Eng.; 23d Infantry arrive at El Paso; on the march into Mexico; Phila. Nationals and Chicago Cubs play game at St. Petersburg, Fla.; "Paseo de Carnival," Havana, Cuba; steamship Governor Cobb entering Havana harbor; cadets at Morro Castle, Havana; milk supply, Havana.

THEIR VACATION (Vim), March 30.—Plump and Runt carry the weight of the fun in this one-reel farce, Plump appearing as a susceptible young gentleman with considerable ready money, and Runt as his valet. There are a number of lively mix-ups during the action of the reel, and strenuosity is the watchword of the entire cast.

ALMOST A HEROINE (Kalem), March 31.—In this Sis Hopkins number the cause of the trouble is another case of "mixing the babies up." The action is rapid and the fun of excellent quality. A review of the picture was published in the issue of April 8, page 282

ANVILS AND ACTORS (Vim), March 31.—A "Pokes and Jabs" comedy that will be found moderately amusing. The comedians in love with the blacksmith's daughter are bitter rivals. Jabbs becomes an actor and Pokes in search of the girl who has suddenly disappeared from her home comes upon Jabbs and his troops in a theater in a neighboring town. Pokes makes a great deal of disturbance, and in fact, breaks up the show by jumping on the stage at the climax of a tragic scene. A good number.

THE TRAPPING OF PEELER WHITE (No 73 of "The Hazards of Helen" Railroad Series) (Kalem), April 1.—A new writer for the series is the author of this one-reel Hazard. His name is Herman A. Y. Blackman and he has devised a drama that will stand comparison with the preceding numbers. Helen is still at her old post as operator, and a gang of crooks keep her busy protecting the property of the railroad. True Boardman, Percy Pembroke, Harry Schum and Roy Watson aid Miss Gibson in the acting of the reel.

BILLIE'S DOUBLE (Lubin), April 1.—"The fellow who looks like me" has long been a favorite comic character of the drama. In the present photoplay, written by Clay M. Greene, the counterfeit presentment of Mr. William Reeves is introduced and the author has supplied both gentlemen with wives, one of them with a joyous jag, and housed both families in the same hotel. The ensuing mix-up is good for numerous laughs. Francis Joyner, Margaret Moore, Mrs. Dunmire, Colton White and Charles Griffiths complete the cast.

THE BATTLE OF TRUTH (Biograph), March 22.—An unusual three-part picture based on a story by William Hamilton Osborne, called "The Murder of the Cafe Epicure." The plot is founded on the difficulty of obtaining evidence against criminals protected by political influence. Charles Perley, Jack Drumeir, Charles Mailes, Vera Sisson and Ivan Christie are in the cast.

I WILL REPAY (Essanay), March 25.—The plot of this three-reel drama is not always pleasant, its theme hereditary insanity. The author has worked out the subject in an impressive manner, however, and it has been adequately treated by the cast and the director. Marguerite Clayton, Edward Arnold and John Junior have the leading roles.

HUSKS (Vitagraph), March 25.—James Oliver Curwood is the author of this three-reel Broadway Star Feature. In working out his theme he shows a fine scorn of the happy ending. There is a suggestion of "The Governor's Lady" and "The Man Without a Country" in the story, but Mr. Curwood has handled the material after his own fashion and turned out a strong, human drama. The different characters are ably played by William Humphrey, Harry Northrup, Carolyn Birch, Rose Tapley and Nellie Anderson.

A SOCIAL DECEPTION (Selig), March 26.—This three-reel photoplay is difficult to classify. At times, it suggests a serious drama; more often, it becomes a "smart" comedy. And it is always entertaining. Things happen in the real story book way, but the author has not taken the theme too seriously and is amusing where a less skillful writer would have dealt in heroics. Much of the success of the picture is due to the clever cast, which includes Harry Mestayer, Wheeler Oakman, James Bradbury, Al W. Filson, Vivian Reed, Grace Darmond and Eugenie Besserer. T. N. Heffron directed the picture.

THE STRANGE CASE OF MARY PAGE, No. 10, "The Clew" (Essanay), March 27.—There is no lack of action in the visualized testimony of the witness examined during this session of the trial of Mary Page. A plot to entrap Langdon when he runs against Pollock for congress is shown, and Mary is implicated in the affair. The new clew is given to Langdon by a detective, who informs him that Pollock had a quarrel with several men over a card game the night before the murder.

THE LITTLE MONTE CARLO (No. 1 of the "Social Pirates"), (Kalem), March 27.—The opening installment of the new Kalem Serial by George Bronson Howard, has many merits. Plot, production and cast are all excellent. A review of the picture was printed in the issue of March 25, page 2026.

THE DIXIE WINNER (Essanay), March 28.—Joyce Fair is the center of interest in this two-reel southern drama, in which the fate of the heroine is decided by the result of a horse race. Joyce is the jockey who rides the winner and thus saves her mother from a distasteful marriage. The story is an appealing one and the young actress is perfectly suited to the leading character. Ernest Maupin, Patrick Calhoun and Marian Murray have the other important roles.

THE VOICE IN THE NIGHT (Lubin), March 30.—A review of this picture is printed on another page of this issue.

Metro Pictures Corporation.

THE WALL BETWEEN (Quality) March 20.—Adapted from a book by Ralph D. Paine, this five-part drama of army life goes to show the injustice of the well-nigh insurmountable wall between officers and men in the United States service. The cast is a strong one, headed by Francis X. Bushman and Beverly Bayne. A review may be found on another page.

Mutual Film Corporation.

MUTUAL WEEKLY, No. 65 (Metro), March 30.—Excellent scenes on the Mexican border, showing the departure of troops and funeral services of the American dead at Columbus, lead this number in interest. It also contains a wide variety of other subjects. There is a tendency at times to cut certain scenes too short.

THE LION HEARTED CHIEF (Vogue) March 30.—This is a very attractive farce comedy with Priscilla Dean, the pretty heroine of Vogue comedies, Jack Dillon, Frank Coleman, Paddy McGuire, Arthur Moon and Louise Owen in the cast. The story treats of how the Lion Hearted Chief in pursuit of two evil doers is tricked by a young man who loves his daughter into consenting to the marriage of the loving pair. A good deal of slapstick work is encompassed in the business of the play, but it is all amusing and unobjectionable.

ON A STILL HUNT (Vogue), April 2.—A rough and tumble comedy number, by Thos. Delmar. The action is lively and concerns a burlesque detective rounding up some moonshiners. The humor is only fairly strong; the number as a whole is fair.

SEE AMERICA FIRST NO. 2 (Gaumont), April 2.—Daytona, Fla., and vicinity is the subject of this beautiful scenic offering. The trip along the Oklawaha river with its fringe of tropical foliage, and the reflections thereof mirrored in the water is wonderfully attractive in the film and also the under water photography made possible by a glass bottomed boat. The Pelican Islands which are kept by the government as a bird reserve are also interesting. This is finished by a comic cartoon from the pen of Harry Palmer entitled "Nosey Ned."

NOSEY NED (Gaumont), April 2.—On the same reel with the above this truly comic cartoon gives a glimpse of some doings at Columbus, N. M., from where the search for Villa is being directed. "Nosey Ned" barred out by the authorities who taboo war correspondents transforms himself into a bean, takes his place in a bag of beans and distinguishes himself by lassooing William Bryan on a Mexican desert.

RUINING RANDAL'S REPUTATION (Falstaff), April 3.—Riley Chamberlain appears in this as a guardian uncle who refused to let his niece wed. His enemies run him for congress and proceed to put up all manner of political tricks on him. He is glad to step out and withdraws his opposition to the love affair. This has a number of quite amusing situations in it.

BILLY VAN DEUSEN'S MUDDLE (Beauty), April 5.—A comedy number, featuring John Steppling, John Sheehan, Carol Halloway and Dick Rosson. The angry young wife selects Billy as a co-respondent in her proposed divorce case. The humor is of the farcical sort. There is a lively chase by a motorcycle and two automobiles. The number is strong on action.

SEE AMERICA FIRST NO. 30 (Gaumont), April 5.—Del Monte, Cal., is the subject of this number of Gaumont travel series, including the celebrated seventeen mile drive. Charming surf scenes and viws of old missions and other interesting bits of architecture belonging to a past century are shown. On the same reel is a comic cartoon by Harry Palmer "The Greatest Show on Earth."

THE GREATEST SHOW ON EARTH (Gaumont), April 5.—"The Greatest Show on Earth" turns the limelight on the Bull Moose party in a very amusing manner. The front feet of the Moosephant are anxious to travel, while its hind feet are exceedingly pranksome.

THE PROFESSOR'S PECULIAR PRECAUTIONS (Falstaff), April 8. An amusing comedy in which two rival professors of mineralogy figure. The poverty stricken professor is obliged to sell a valuable diamond to his rival who demonstrates to him at the same time the burglar-proof devices with which his wonderful samples are protected. Too frequent use of these devices without reason provoke the police, fire departments, etc., to the extent that when a real alarm call is sent in from this source no notice is taken of it. This fact, of course occasions some queer situations.

ART AND ARTHUR (Beauty), April 9.—With a few eliminations which would undoubtedly be made, this comedy will be found amusing. Orrall Humphrey plays the role of a young artist whose papa is opposed to his artistic ideas and his mamma fosters the idea that her child was born a genius. Arthur, however, becomes the butt of his associates' jokes and upon being found in his studio with a half undressed model, his mamma takes him home "no more to roam."

Mutual Film Corporation Specials.

REVELATIONS (Mutual Masterpicture de luxe), March 30.—A powerful five-reel subject, by J. Edward Hungerford, picturing the heart story of a young German girl who has gone to Paris to study music. She has incurred her father's anger by the step, and when poverty comes she begs on the streets rather than sell her honor. A former friend, student in the Latin Quarter, discovers her and takes her home. Separation comes, her child is born, and she wins success as a singer. Then she goes home and a series of intensely interesting episodes occur. Constance Crawley does strong work as Martha, and Arthur Maude and Wm. Carroll also do well as the husband and father. The number tells a highly emotional story and is presented very effectively throughout.

SNOW STUFF (Mustang), March 31.—A three-reel number, featuring Art Accord as Buck Parvin, Dixie Stratton as the leading lady, and others. The Titan Motion Picture Company is seen in the midst of a fine winter landscape at Truckee, Cal. The setting is very pleasing. The plot could well have been handled in two reels instead of three. It pictures the arrival of the new manager from the East. He tries to make love to the leading lady, who sends him reeling into the icy river. There is considerable amusement in the main situation, and the later developments in New York. A little thin in plot, but quite entertaining.

THE NET (Mutual Masterpicture de luxe), April 1.—A moderately interesting five-part romance of the sea coast, written by Lloyd Longergan. Ethel Jewett, a beautiful and talented young actress plays the feminine lead with pretty Marian Swayne playing second. Bert Delaney plays the role of the young fisherman who at different times rescues both girls from death, the one from the sea and the other from the quicksands on the shore. Others of the cast are Inda Palmer, Arthur Bauer and Morgan Jones. There are many pretty touches to this production which will be found pleasing to most audiences, but some of the situations of the play are arrived at too easily to prove convincing.

THE TRAFFIC COP (Mutual Masterpicture de luxe—Thanhouser No. 90), April 8.—This will be found to be an intensely interesting and original five-reel number, the story of which was written by Lloyd Lonergan for the Thanhouser Film Corp. The traffic policemen of New York City figure to a considerable extent in the film. The story shows how the younger brother of a police officer gets into trouble and is helped to escape arrest under a false accusation of embezzlement, through the quick wit of his brother's sweetheart. Howard Mitchell and Gladys Hulette are the stars of the play.

THE WAYFARER (American), April 15.—An attractive melodrama in which Vivian Rich plays the feminine lead. The story treats of how a young man wrongly accused of murder in trying to escape the authorities rushes into the room of a young girl who has been wronged by the murdered man, and who is about to poison herself. The two escape and go south where they marry and live happily until the arrival on the scene of the clerk from the office of the murdered man. He tries to ruin the lives of both, and on his way to give them up to the authorities meets with an accident and is killed. The story has been consistently developed and will be found interesting to most audiences.

Paramount Pictures Corporation.

THE SOWERS (Lasky), March 30.—Presenting an all-star cast including Theodore Roberts, Blanche Sweet, Thomas Meighan and others. The film is interesting throughout and the Russian atmosphere is adequately injected. For an extended review of this subject see page 281 of the issue dated April 8.

THE HEART OF PAULA (Pallas), April 3.—A story of romance and adventure with scenes laid in a Mexican town. Lenore Ulrich gives an impressive performance as a Spanish girl, who loves a young American engineer. The artistic quality of the picture is enhanced by fine lighting and photography.

Pathe Exchange, Inc.

PATHE NEWS NO. 23, 1916 (Pathe), March 19.—Interesting items of this issue are, the result of a gasoline explosion in Detroit, Mich., the overflow of the Missouri river in South Dakota, the erection of a field wireless at Columbus, N. M., for communication with the troops across the border, Pack Mules at Etna Mills, Cal., carrying mail over the salmon Range mountain tops, and Pathe spring fashions.

PATHE NEWS NO. 24, 1916 (Pathe), March 22.—Some of the interesting items of this number show recruits falling in line in Montreal, Can., the celebration of St. Patrick's day by the Mutual Welfare League at Sing Sing, all kinds of ships put into use to further the needs of commerce on the west coast, and several scenes showing different varieties of gas masks in use in France, including an apparatus for spraying the air with alkaline liquid to remove the chloride fumes.

LONESOME LUKE, CIRCUS KING (Phunphilms), March 29.—A Lonesome Luke in which Luke runs "the best ten-cent show that was ever seen for a quarter." Some very funny incidents occur about the circus tent where we are taken into the confuence of the manager and are allowed to view the various characters making up. An entertaining number for those who like slapstick comedy.

Pathe Exchange, Inc., Specials.

THE IRON CLAW NO. 4 (Pathe), March 20.—"The Name and the Game" is the title of this number of the serial. In it Legar robs the bank in which Golden has money. The Laughing Mask, however, hears of the affair and in disguise appoints himself receiver of the money at the docks where it is being put aboard a vessel. A note sent to Golden states that the money will be returned providing a certain amount of it be used for the good of the poor. A very interesting number.

THE IRON CLAW NO. 5 (Pathe), March 27.—"The Intervention of Tito" is the title of this number wherein a parrot which formerly belonged to Legar, and therefore a pet of Margery's is bought by Golden. Polly has learned to be most efficient in the use of the English language, and when Margery is confined in a safe by Legar who gets away, with a paper of which he has been covetous, she repeats the combination which she has overheard Margery repeating to herself, thereby saving the life of her mistress. And to cap the climax, Polly upsets a lamp in a shack where Golden's secretary is imprisoned, causing a quick exit in which the secretary escapes.

Signal Film Corporation.

THE GIRL AND THE GAME, NO. 15 (April 3.).—"Driving the Last Spike" marks the close of an excellent series. In this the last of Helen's daring adventures Seagrue is shot by his own associates in place of Storm whom he has planned to have killed. The signal for the shot goes amiss, or rather the lifting of a towel is mistaken for the dropping of a handkerchief. An exceptional thrill is exhibited in this closing episode when a fast train hits an automobile, completely demolishing it.

Triangle Film Corp.

BY STORK DELIVERY (Keystone), March 26.—A farce with a story in it. Very amusing after it is well under way.

Universal Film Mfg. Co.

HUNGRY HAPPY'S DREAM (Big U), April 6.—An eccentric comedy number in which Paul Bourgeois appears as a hobo. He dreams he is a trainer of wild animals. The animals will prove an interesting feature to children. A fair number.

BILL'S WIFE (Laemmle), April 9.—A comedy number, featuring Fred Church and Myrtle Gonzales. After an ideal honeymoon, the young husband pines to get out with the boys. He leaves his wife in tears and finds that after all cabarets no longer appeal to him. He returns to home and happiness. Well-photographed and unusually attractive in presentation. A good subject of the light sort.

PUTTING HER FOOT IN IT (Nestor), April 10.—A comedy number enacted by a capable cast, but one which introduces a great deal of unnecessary vulgarity. This is much below the average production of this company in its general tone.

HELD FOR DAMAGES (Imp), April 11.—Not a very plausible little comedy, but well photographed and entertaining. The girl milliner holds up the wealthy father for $500 apiece for his son and bulldog, both of which played havoc in her shop. H. Dittmar, Edna Pendleton and Harry Benham appear. Also the aforementioned dog.

THE BRINK (Laemmle), April 12.—A pleasing story of a young wife who plays with the fire because her husband is busy with his work. There is no strong drama in this, but it is well handled by a pleasing cast and proves very entertaining. Val Paul, Myrtle Gonzales and Fred Church appear.

SOME HONEYMOON (Nestor), April 14.—A bright comedy number, featuring Billie Rhodes, Lee Moran and others. The bride and groom make a bet they can disappear so successfully their friends cannot find them. They become employed as bellboy and maid in a hotel and have some funny experiences. This is novel and enjoyable.

HUEBY PUTS ONE OVER (Joker), April 15.—An amusing low comedy number, by Allen Curtis, featuring Gale Henry, William Franey, Lillian Peacock and Charles Conklin. This is laughable in numerous places, though it contains some rather harmless vulgarity. The mirror trick makes a good feature.

Universal Film Mfg. Company Specials.

THE RIVAL PILOTS (Bison), April 15.—A two-reel number, by Wright Roberts, featuring Lee Hill, L. C. Shumway and Margaret Mayburn. This is a brisk railroad story, very good of its type and containing some sensational scenes. It is a question whether the average observer really enjoys seeing a small child exposed to such danger as the one in this picture is. It seemed a tremendous risk and gave more of a shock than a pleasurable thrill. The story as a whole is entertaining and keeps a firm hold on the interest.

THE POET'S PROGRESS (Imp), April 7.—A two-reel comedy, by Sam Greiner, featuring Matt Moore and Jane Gail. He is an unsuccessful poet and she a slavey. She reconstructs one of his poems into an advertisement and it wins a thousand-dollar prize. The scenes are taken in a dilapidated old house on Washington square, New York, and have an atmosphere in keeping with the story, which is told in slightly burlesque style. This is not in any way remarkable, but has an amusing idea in it and proves quite entertaining.

MIGNONETTE (Imp), April 9.—A two-reel number, by Harry Ditmarr, featuring Harry Benham as a young composer in New York. He falls in love with the wife of a brutal young landlord, and dedicates his opera to her. The landlord, discovering their love, separates them and throws the score of the opera into the fire. The wife saves the manuscript, which turns up in an odd way later. This has some minor faults of construction, but makes on the whole a very pretty love story, and the cast is pleasing. Some good scenes of Washington square, New York, are shown.

THE BRIGADIER GERARD (Red Feather Photoplay), April 10.—A splendid five-reel number, featuring Lewis Waller in one of the famous exploits of A. Conan Doyle's dashing hero, whose bravery and boasting have furnished so much entertainment for fiction readers. The screen production is wonderfully interesting throughout, carrying the high spirit of the stories themselves, and furnishing the eye with a very satisfying treat in the way of costumings, settings and general atmosphere. The characters of Gerard, Napoleon, Talleyrand and the Countess are all very acceptable. A. E. George, Fernand Mailly and Madge Titheradge play the last-mentioned roles. A fine romantic offering.

THE HIDDEN CITY OF CRIME (Universal Special Feature), April 10.—No. 18 of the "Graft" series. In this frankly sensational instalment, Mayor Harding has a clash with the opium smugglers. The scenes in the Chinatown dives are the best of the kind staged in a long while. The little Chinese girl, who assists Harding in his escape, does very pleasing work in her characterization. Some of the episodes are not very convincing, but all are entertaining.

LATHERED TRUTH (Victor), April 12.—A two-reel number, featuring Rosemary Theby as a manicure girl with social aspirations and Harry C. Myers as a moving picture director. The plot is not much, but some of the satirical humor is good and the sub-titles are clever. The egg-throwing scenes in the burlesque on Uncle Tom's Cabin are funny, but constitute a rough form of humor. This number is entertaining and quite novel in spite of certain drawbacks.

THE DOCTOR OF AFTERNOON ARM (Imp), April 14.—A two-reel number, by Robert F. Hill, featuring Sydell Dowling, Sidney Bracey, Edith Roberts, Sam Drane and others. This is a Western subject, built on familiar lines but with enough originality in certain scenes to hold the interest closely. The young girl brings about the reformation of a young doctor who has become a derelict. The shooting in the darkened wine room makes a good scene; also the probing of his own wound by the doctor. Later, when the girl's honor is threatened, the doctor and her brother raid the wine room single-handed and free her, after a second tragic shooting affair.

World-Equitable.

THE SUPREME SACRIFICE (Premo), March 20.—A conventionally melodramatic story of a man's unselfish sacrifice that he may save the reputation of a close friend. The picture presents little new, but probably will satisfy an audience that is not over critical. Robert Warwick is the star. A review appears elsewhere in this issue.

THEN I'LL COME BACK TO YOU (Frohman), April 2.—Alice Brady is the star in this pleasing, if somewhat naive story, reviewed elsewhere in this issue. Much of the action transpires in a picturesque, mountainous country where exteriors were well photographed. Jack Sherrill, playing in Miss Brady's support, makes a manly hero.

THE REAPERS (Triumph), April 2.—Christian Science is credited with the remarkable recovery of the chief character in this picture after he is partially paralyzed. The story is made quite appealing, as acted by John Mason and Clara Whipple. A review appears on another page of this issue.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 25, 1916 (Vitagraph), March 28.—Hindu subjects at Calcutta pray for the Allies; reopening of Fair at San Diego, Cal.; Franklin K. Lane at the Fair; Hotel Imperial fire, Knoxville, Tenn.; Serbian refugees at Salonika; railroad wreck, Jamestown, N. C.; unique banner made at Lynn, Mass.; fashions; reserves arrive in El Paso; "Somewhere in Mexico"; Krazy Kat Invalid," cartoon.

THE VITAL QUESTION (Vitagraph), April 3.—A review of this well-produced five-part drama appears elsewhere in this issue. The picture is more notable for the acting of Virginia Pearson and George Cooper, than for the story based on crooked business dealings and a young district attorney's method of exposing the head of a trust.

ESSANAY PHOTOGRAPHERS RETURN FROM TRIP.

A corps of Essanay photographers have returned from another expedition in search of rare and interesting subjects for scenic movies, which it is releasing in split reels of five hundred feet, in conjunction with Wallace A. Carlson's animated cartoons on current events of the day, and Vernon Howe Bailey's Sketch book on the various cities of the United States and foreign countries.

Six thousand feet of film were taken in Arizona at various points of historic interest. Scenes were taken at Castle Hot Springs, Arizona, which is an oasis in the western desert, showing palm and orange trees in full bloom, whereas for miles around there is nothing but sand and deadly waste.

The minature Grand Canyon of Arizona also was visited, and the scenes will show the winter snows on the top of the mountain seven thousand feet above the sea level and the arid summer in the valleys, just two hours' ride down the slopes. At Clarkdale all the workings of the great copper smelter, the largest smelter in the world, were photographed, from the digging of the ore to the finished product.

In these scenes also will be shown the cliff dwellings of the Aztecs, including Montezuma's castle high up in the cliffs. Scenes also were taken in the Salt River valley, in and around Phoenix. These show the Roosevelt dam and the vast acreage snatched from the desert and now blossoming with all kinds of green growth, through the wonderful drainage system made possible by the dam. These scenes are both of intense interest and highly educational.

SLIDE FIGHT PICTURES.

The Novelty Slide Company, which is controlling the exclusive slide rights on the Willard-Moran Championship Contest, held Saturday night, March 25, at Madison Square Garden, New York City, reports that the territory on this unusually big event is going big.

In spite of the smoke and other bad photographic conditions that prevailed in the Garden the night of the fight, the slides can be seen as distinctly as by those who attended the fight itself, and the Novelty people succeeded in obtaining twenty of the best views, and each slide has a simple and short explanation.

Fourteen states were sold the first day the slides were released, and judging from the flow of inquiries that are rushing into the office of the Novelty Company, the remaining territory will soon be closed out to the highest bidders.

The Novelty Slide Company wishes to warn all interested in these Willard-Moran slides, to beware of other offers, as the Novelty Company controls the exclusive rights on the original photos.

"UNWRITTEN LAW" PASSED BY PENNSYLVANIA CENSORS.

The Pennsylvania State Board of Censors, sitting in judgment on the California Motion Picture Corporation's "Unwritten Law" a few days ago, passed the big Beatriz Michelena feature practically as it was submitted to them. The only change suggested was the elimination of a couple of subtitles.

Manufacturers' Advance Notes

"WIVES OF THE RICH"—(Selig).

"Wives of the Rich" is a Selig multiple reel drama, produced by T. N. Heffron from the story written by Allen Curtis Mason, and released through General Film Service on Monday, April 10. "Wives of the Rich" will be pronounced by critics as one of Mr. Heffron's best productions, featuring as it does, Mr.

Scene from "Wives of the Rich" (Selig).

Harry Mestayer, supported by Lillian Hayward and a strong company of artists.

It is the story of high society, in which the wife of John Grant is given every privilege and comfort by her husband. She, however, squanders her financial allowance at bridge. Desperate because of lack of funds with which to pay her social obligations, she is tempted, and borrows money from Robert Baker. After getting the woman into his power, Baker demands that she visit him for settlement. She does so, and is followed to Baker's bachelor apartments by her husband. In the struggle that follows Baker meets death. Mrs. Grant flees to her home, while her husband, in order to protect her good name, makes Baker's death appear as a case of premeditated suicide.

Returning home, Grant confronts his wife. With a look into her husband's face, Mrs. Grant realizes that he knows all. She then explains how Baker really shot himself trying to wrest the revolver from her which she had carried to defend her honor. Forgiven, the wife promises to avoid all the sins of society in the future. There are many tense moments in this play and the stage settings are elaborate.

TRAVERS DOING "THE LIGHTBEARER."

Richard C. Travers, Essanay leading man, has returned from a flyer in vaudeville to play the lead in "The Lightbearer," a new three-reel photoplay. His act was well received and hundreds shook hands with him at his reception following each performance. He gives a monologue of anecdotes of picture stars after being introduced by several hundred feet of Wallace A. Carlson's film cartoons, illustrating the artist's impressions of Travers in vaudeville. After completing "The Little Shepherd of Bargain Row," an Essanay five-reel feature now in the course of production, he will go on the stage again, returning at regular intervals for studio work.

In the cartoons exhibited by Mr. Travers, Essanay introduced an innovation which shortly will be used in the Canimated Nooz Pictorial, Wallace A. Carlson's burlesque on current-topics, now being released in split reels. This is the use of photographic or half-tone heads with pen and ink bodies. The plan was tested in the Travers cartoons with excellent results.

FARM ANIMALS AT FAMOUS PLAYERS STUDIO.

Next in importance to Marguerite Clark herself in the Famous Players' adaptation of Eleanor Hallowell Abbott's celebrated story, "Molly Make-Believe" the the many animals which Director J. Searle Dawley has assembled in her supporting cast. Inasmuch as little Molly is a country girl, it was of course imperative that the various barnyard inhabitants be introduced upon the screen.

As a result, a stable was erected in the Famous Players studio where the old family horse, a pet pig and some chickens were assembled for the production. Miss Clark, who is a great lover of animals, was delighted when she learned that Mike, a well-trained bull-dog, was also scheduled to appear in her support. There are many delightful scenes in which Miss Clark figures with her dumb associates, among the most humorous of which is that in which she and her small brother feed the pig from a baby's bottle. The scene was not accomplished until the porker had registered his protest against the indignity in no uncertain terms.

Though "Molly Make-Believe" is essentially a comedy-romance, there is one scene which can scarcely be surpassed for pure pathos—that in which Molly dances gaily before the bed of her dying friend, the little cripple, in order to lighten the child's last moments, when Molly's own heart is breaking with sorrow. It is just one of the delicate touches that reaches the heart. The spirit of the book has been carefully preserved.

"THE LIGHTBEARER"—(Essanay).

This is the story of a red-blooded young minister, who when all other methods fail, cleans up a slum district and makes the denizens God-fearing men and women—by his fists. It is a striking picturization of a slum district of a great city, but is lifted out of the sordid by the beautiful love of the young pastor for a girl of the tenements, who has risen pure as a lily from the muck and slime amid the dens of vice. The play is of striking interest with intense action and dramatic situations. The plot is original and leads logically from its inception to a striking denouement. It was written by Charles J. McGuirk. Richard C. Travers as the young minister,

Scene from "The Lightbearer" (Essanay).

possesses all the physical attributes to make the part of the fighting pastor entirely realistic. The pastor of a wealthy city church comes in contact, through a mission, with the people of the tenement district. He finally decides that his duty lies with them, so he resigns his pastorate in the wealthy church. He finds that he is hampered on every hand by his former parishioners. Some of them have large holdings in the vice district which he is trying to clean up. He is also balked by a saloonkeeper, who is the political power and the agent for the wealthy property owners. He attempts to lure the one pure girl in the entire district, but is foiled by the minister. The saloon-keeper then attacks the minister, but is given a terrific beating by the fighting parson. The minister then exposes the machinations of the rich, who while church members and pretending to be law abiding citizens, derive their revenue from the spoils of the unfortunate. The newspapers champion his cause and he wins a great victory in the district, cleaning out the vice and bringing the people into his mode of life. His work still goes on, however, with his bride of the slums.

TENTH EPISODE OF "MUSTY SUFFER" (Kleine).

The 10th and concluding reel of George Kleine's epoch-making serial comedy featuring Harry Watson, Jr., entitled "The Mishaps of Musty Suffer," makes its bow next week.

This episode, like its predecessors, bears a somewhat ambiguous but curiosity-exciting title. It is called "Coming Down," which in the opinion of those who have witnessed the previous installments, refers almost as much to the roof of the theater as the action of the story, for wherever shown,

Scene from "Coming Down" (Kleine).

"The Mishaps of Musty Suffer" have made the rafters ring with laughter.

In "Coming Down" the irrepressible Musty Suffer manages to hold the job as all around man in an amusement arcade which he secured so mysteriously in the 9th episode entitled "Out of Order." In this concluding chapter Musty has a terrible time with the Wild Man and the zoo lion, both of which he lets loose from their cages much to his own discomfiture and the riotous mirth of the spectators. In fact, the entire reel is crammed with the hearty chuckles which Harry Watson has so successfully put into each episode of this record breaking series.

Seldom has the moving picture business produced so great a comedian as Harry Watson in so short a space of time. He has made almost unbelievable strides in public favor through his extraordinary work in these comedies. His fame as a stage comedian in the Ziegfeld Follies "Me, Him and I," and other similar stage enterprises stamped him a past master of the art of humorous pantomime, but did not guarantee him a future on the screen. His popularity in motion pictures is an additional proof only of his wonderful versatility.

"APRIL" (American).

The life of Kentucky mountaineers has a recognized place in fiction. Authors have immortalized a people whose only law was self-preservation. Clifford Howard has written a red-blooded, gripping story on this subject, entitled "April," produced by Director Donald MacDonald of the American Film Company for release as a Mutual Masterpicture, De Luxe Edition. Helene Rosson, who has won her way into the realm of screen stars in a surprisingly short time, gives an eloquent portrayal of a "backwoods" girl, in the title role, "April." E. Forrest Taylor, acknowledged screen favorite, enacts the part of Jeffrey Gordon, a lionized Philadelphia poet who on a trip into the mountains for his health meets April. Harry von Meter and Louise Lester play Tim and Martha Eagan, April's supposed father and mother. Tim mistreats his wife and child. Martha buries her baby without the knowledge of its father and substitutes the child sent as by a miracle to ease the pain of sorrow. April grows to love Jeffrey, who returns the affection, but hesitates because the chasm of life station between them. He, however, marries April to save her from a brutal mountaineer to whom she has been sold by Tim. Her identity is revealed at the death of Martha, and the marriage results in happiness and the restoration of April to her father and mother.

"SOCIAL PIRATES" HERALDS LIKED.

An official of the Kalem Company states that three car-loads of paper have already been delivered to the printer to keep up with the demand for heralds on the first and second issues of "The Social Pirates" and that worthy is making frantic calls for more. The Kalem heralds are in two colors, of unusually large size and because of the unprecedented quantity in which they are being turned out are supplied to exhibitors at a price lower than the average herald of half the size. But with the paper market in its present soaring condition Kalem is beginning to worry over the next trip into the mart to secure car-load lots.

TRIANGLE-FINE ARTS TITLES CHANGED.

Pictures are now being completed for the Triangle at the Fine Arts studios to present two established combinations of players later in the spring. Dorothy Gish and Owen Moore seem to be artistically inseparable, as do Mae Marsh and Robert Harron. Little has been given out regarding the Gish-Moore starring piece except that it will give the players an environment entirely different from the atmospheres of "Betty of Graystone" and "Little Meena's Romance." Comedy will be plentiful, it is said. This is suggested by the title, "Susan Rocks the Boat" having been selected.

The Marsh-Harron picture is based on the well-known serial, "The Little Apache." When shown on the screen the picture will be called "A Child of the Paris Streets." Miss Marsh plays the role of an innocent young girl brought up in the Apache section of Paris. Her romance, into which a young American artist enters, furnishes the basis for the story. Grant Carpenter, the author, has achieved considerable fame with his serials and short stories and has already received advance royalties from three New York managers, with prospect of Broadway production next season.

"WHISPERING SMITH" (American).

Samuel S. Hutchinson, President of the Signal Film Corporation announces having secured the film rights to Frank H Spearman's story, "Whispering Smith."

"Whispering Smith" is an ideal subject for the abilities of Director J. P. McGowan and Helen Holmes, whose knowledge of the technique of railroad film production is easily and generally acknowledged as peerless.

J. P. McGowan, who will direct the production, will have the title role, and opposite him, Helen Holmes will portray the heroine character, Dicksie Dunning.

"THE UNWRITTEN LAW" BREAKING ALL RECORDS.

The Exclusive Features, Inc., of 71 West 23d street, report that they are rushed with orders for bookings on "The Unwritten Law." Joseph M. Goldstein, president of the company, was compelled to add additional prints to those that are now in use in Greater New York, and asks the exhibitors to bide with him as he is doing the best he can under the circumstances, and promises to fill the dates of all exhibitors, as he receives them in rotation. "First come, first served" is his policy.

UP AND DOWN THE PASIG RIVER WITH BURTON HOLMES.

The Pasig River is to Manila what the Thames is to London; it divides the city into two parts, enables shipping to get into the very heart of the business sections, and above the city is utilized for factory, warehouse and foundry sites. Still further up stream, it is bordered with lovely suburban residences, and picturesque native "shacks," and offers every opportunity for boating through a lovely and varied country. It is through this region that Burton Holmes takes his fellow travelers in the 11th release of the Paramount-Burton Holmes Travel-Pictures.

From Laguna de Bay, a lake about fifteen miles above Manila,

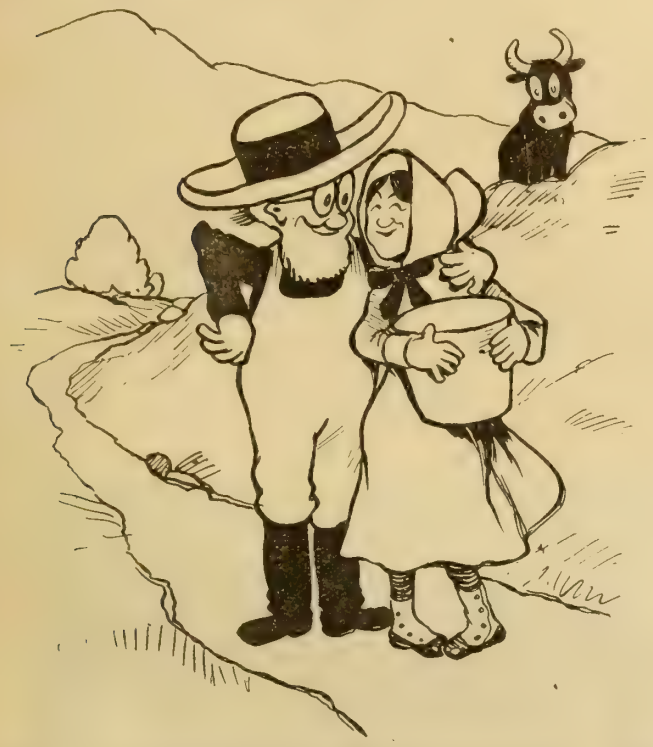
Scene from "Up and Down the Pasig River" (Paramount).

the Pasig flows placidly down to the city and then through it to Manila Bay, its mouth pointed by an old Spanish-built light-house. Mr. Holmes takes his audiences up the river and back again. Beautiful villas and nipa shacks are contrasted with the unpicturesque evidences of American enterprise.

Mr. Holmes stops long enough in his cruise up the river, to enable his audience to study some of the peculiarities of these useful creatures and also, as another incident of the river trip, to watch the cavalry from Fort McKinley go riding past.

PARAMOUNT-BRAY CARTOON SATIRE ON SCIENTIFIC FARMING.

One glance at the Paramount-Bray Animated Cartoons makes the face of the whole world break into a broad smile. These single reel features inject a dash of film tabasco into the weekly Paramount programs. Each release of the amusingly grotesque antics originated on the screen by J. R. Bray, the cartoonist, whets the public appetite for more.



Scene from "Al Falfa and the Milkmaid" (Paramount-Bray).

"Farmer Al Falfa's Scientific Dairy Farm," a satire on scientific farming, will be the release of April 20th. The story of Al Falfa's experiences with up-to-date farming is carried out in the following manner:

The old farmer is shown sitting comfortably on his own veranda, idly dreaming while he smokes and drinks cocktails. He pushes a button conveniently at hand and the picture is flashed to the other end of the wire. Out in the field a large gong rings and a belled cow runs to gather the other cows together to be milked.

Merrily, a group of milkmaids step into the picture to do their milking. They are greeted by Al Falfa, who kisses each one of them as he takes the can from her. From a huge reservoir the milk is then pumped to a creamery. A long pipe line is shown on the screen. Efficiency is the watchword of this dairy, so parts of the pipe line are used for different things. A portion shaped like the letter "U" makes a swing for the children. Another section is tapped so that the baby carriage brigade may be supplied with milk. A third part is used for roosts in a chicken coop. Finally, the pipe end of the dairy is shown. A title is flashed on the screen: "From Now On Human Hands Do Not Touch This Milk." The remainder of the story is comedy.

MARIE DORO IN NEW LASKY SUBJECT.

Marie Doro who has gone to the studios of the Jesse L. Lasky Feature Play Company at Hollywood, California, under a contract for a period of years, will make her debut as a Lasky star on April 24 in a photoplay entitled "The Heart of Nora Flynn" which is being directed by Cecil B. DeMille. This production will show Miss Doro in a role unlike any she has heretofore played in motion pictures.

As Nora Flynn she will play an Irish nurse maid in a house of turbulent domesticity and the role is said to give her exceptional opportunities for the display of her sympathetic powers.

Elliott Dexter will play the principal role in support of Miss Doro and the cast also includes, Lola May, Ernest Joy, Charles H. West and other members of the Lasky company.

STARTED SOMETHING.

George Fitzmaurice, the Pathe director, and the man who made "Via Wireless," "At Bay," "New York," and "Big Jim Garrity," has always been noted for the amount of realism he puts into his pictures. "Fitz" goes to any expense to get the right thing at the right place, and generally does it, if the successes he has turned out on the Pathe Gold Rooster Program may be taken as criterions.

In the feature he is now putting on he wanted to get a good, realistic fight for one of his scenes, and went down into New York's Ghetto to get the proper material, securing the services of some well known "gunmen" as fighters. They went through their paces for a rehearsal, but Fitzmaurice was not entirely satisfied. He started them off again, but this time, too, the fight lacked enough realism to suit the producer. This rather exasperated him and he was at his wits' ends for something to make them fight. Finally he announced that he would offer an extra day's pay to the man who fought hard enough to get hurt.

Did he get what he was after? Well, rather. Ask the ambulance surgeons who came around on the jump to patch the belligerents up.

"FOUR MONTHS" HAS INTEREST.

"Four Months," a three-reel "Flying A" picture, has been completed by Director Carl LeViness and, at its first run, was shown to be a photoplay of gripping interest. The fundamental theme of a young millionaire who believes himself to have but a third of a year to live and so tries to find someone worthy of inheriting his fortune offers an excellent basis for the swift action of the story. Although there are several melodramatic scenes, it is logical melodrama that increases the interest without straining the imagination. Vivian Rich, Alfred Vosburgh and George Periolat are ideally cast. "Four Months" will be released in the near future through the Mutual Service.

SCREEN PSYCHOLOGY TO INSTRUCT COLLEGE STUDENTS.

Hugo Munsterberg, the well-known psychologist, who first realized the advantages to be obtained by using the motion picture screen to forward the country-wide movement of having every man realize whether or not he was "a square peg in a round hole," is soon to utilize the same methods for the teaching of fundamentals in psychology in colleges, and within a few weeks will show his series of pictures "Testing the Mind," which has been released through Paramount in the Paramount Pictographs, as one of its special departments, to the student body of Harvard University.

The ultra motive behind this work on the screen that Mr. Munsterberg is doing, is to "help men find themselves."

"THE GAY LORD WARING" (Bluebird).

J. Warren Kerrigan makes his advent as a star of Bluebird Photoplays April 24 in "The Gay Lord Waring" a sensational story of England's spendthrift nobility. Mr. Kerrigan's leading lady will be Lois Wilson, the Alabama delegate in the nation-wide beauty contest conducted for the purpose of sending a convention of pretty girls to the San Francisco Exposition last summer.

Another beauty will be Maude George who, with Miss Wilson and a large company of transiet loveliness in supernumerary assignment, will sustain the "high society" element that is necessary to all replicas of English swelldom. Duke Worne, Bertram Grassby and J. H. Holland will be other principals in support of Mr. Kerrigan in this exciting release. "The Gay Lord Waring" tells the story of a typical lording who exists on borrowed money because his greatly cherished title is about the only asset he has, plus an inordinate aversion to doing anything useful to pay his toll through life. There comes a day of reckoning with the avaricious money-lender

Scene from "The Gay Lord Waring" (Bluebird).

and the incidents that lead up to that eventful day provide the sensational elements that hold together the strands of the "sociey" element that forms the basis of the photoplay.

There is a realistic fire scene and double rescue; an exciting runaway ending in the spectacular death of the villian in the piece; the representation of a murder enacted during the wild night when the rain was pelting over the moor, and an adventure during a cross-country chase that ends in a collision between the hero and the heroine, making for the eventual love story that ends in traditional happy fashion.

WILLIAM COLLIER'S "THE NO-GOOD GUY."

Convinced by Billie Burke's success in "Peggy," made under his direction, Thomas H. Ince has decided to produce more light comedy features at Culver City for the Triangle. His next release will be William Collier in "The No-Good Guy." A. C. Gardner Sullivan story. It required only projection room showings to reveal to Ince that he was on the right track, and Collier was at once re-engaged for another five-reeler.

The comedian, by training and ability, should be well fitted

Scene from "The No-Good Guy" (Ince).

for the task of transferring comedy to the screen. At twelve years of age he was a call boy in the famous theater of the late Austin Daly. For some time he watched the eminent artists of Daly's company and finally became an inconspicuous associate. His subsequent career has been one of growth and he has been known as a man who could extract more comedy from an unfunny line than any man on the stage. This art is his principal asset in the motion picture field. In "The No-Good Guy" he is said to extract every bit of comedy from the situations as they were developed.

Collier has the character of Jimmy Coghlan, generally recognized as being no good. Enid Markey, Charles K. French and Walter Edwards are prominent in the cast. Edwards directed the picture under the supervision of Ince.

"HUMAN DRIFTWOOD" (World).

Robert Warwick and Frances Nelson, two of World Film's leading artistes appear jointly in the April 17 issue on the World program, in "Human Driftwood," a sensational and picturesque story of both the Southland and Northland.

For the making of "Human Driftwood" director Emile Chautard, of the Peerless branch of World Film, took his company to Florida where the sub-tropical scenes were staged and then with Mr. Warwick and Miss Nelson and thirty-eight players a journey was made to a small settlement fifty miles inland from Saranac Lake, New York. There the proper snow scenes were made in just the environment requisite to a faithful carrying out of the author's story. The company arrived in the Adirondacks during the extremely cold spell, but as the picture was scheduled for release in April and Mr. Warwick was scheduled to appear with Grace George in a legitimate production at the Playhouse, the trip to the interior was made in the face of a terrible blizzard and a universe of snow.

Scene from "Human Driftwood" (World).

"Human Driftwood" with Robert Warwick and Frances Nelson will be the regular unit on the World Film program February 10. It is in five acts and contains three hundred scenes.

SPEED CONTROLLER IN PHILADELPHIA.

The appointment of Williams, Brown & Eerle, Inc., of 918 Chestnut Street, Philadelphia, Pa., is announced as distributors of Speedco Arc Controllers for Eastern Pennsylvania, Southern New Jersey and the State of Delaware, with some prospect of enlarging that territory if the elaborate plans of the company are fruitful. The firm will open a branch display room for moving picture apparatus at 1208 Vine street, which is within the moving picture and film district.

"ALMOST RIGHT" (Cub).

"Almost Right," the Cub Comedy release on the Mutual program for April 14 will present in the featured role the well-known pantomimic comedian, Billy Armstrong, instead of George Ovey, who has been starred in most of the Cub Comedies released to date. Ovey will return to the release chart with the release of the following week (April 21) entitled "The Conquering Hero."

In "Almost Right" Armstrong portrays the character of Luke Sharpe, the detective—a character in which he attained no mean amount of attention while a member of the Essanay-Chaplin company.

He starts out with his ever-present aide, Jigger, to run down a criminal for whose capture a large reward is offered. The clue leads Sharpe and Jigger to a Bowery type of restaurant. In persuance of their plans the detecting firm of two disguise themselves and go to work—Sharpe as a waiter and

Scene from "Almost Right" (Cub).

Jigger as a cabaret performer. As such they prove dismal failures and the consternation which follows their effort gives the criminal, who has entered meanwhile, a quickly seized opportunity to ply his profession.

Not to be outdone Sharpe and Pigger pursue the flying thief to a lodging house where, in the performance of their duty, they cut such curious capers that the police are called and the detectives arrested, the crook meanwhile escaping.

Armstrong interpolates into his scenes a lot of original funny "business" which is enjoyable and Tommy Hayes, as Jigger, is an admirable foil. The two, along with a big cast of comedians, make "Almost Right" a most amusing subject.

GREENE GETS "DRIFTWOOD" RIGHTS.

What is considered the "plum" territory of the United States in the purchasing of the state rights was recently secured by Walter E. Greene of the Greene Feature Film Co. of New York, and Mr. Abrams of the Boston Photoplay Co. on the pictures "The Other Girl" from the Augustus Thomas play featuring James J. Corbett; "The Fortunate Youth" from the novel of the same name by Will J. Locke and "Driftwood" the successful Owen Davis play featuring Vera Michelena.

"APRIL" BY AMERICAN.

Director Donald MacDonald has completed the field work on "April" a five-part master picture by Clifford Howard, which gives so many chances for excellent acting to Helene Rosson, E. Forrest Taylor, Harry Von Meter, Louis Lester and Harry McCabe. The mountain scenes of a photoplay and a delightful love theme lend great beauty to the production which has strong heart interest with swift action.

NEW THOUGHTS IN NEW FILM FOR PARAMOUNT PICTOGRAPH.

Fresh screen propaganda for the cause of "Preparedness," the universal theme throughout the United States today, and that of "Better Babies" is contained in the Paramount Pictographs for the week of April 17. This is the twelfth release of the "magazine on the screen."

The question "Can New York Be Captured," receives a startling and decisive answer through the films in an animated map made under the direction of Frederick Palmer. This great war expert has chosen the point at which an enemy would land, near Boston. Under Palmer's direction and guided by his remarkable store of military knowledge the artist shows the capture of the Springfield Arsenal, and the over-running of New England, which is rich in munition plants, arsenals, and ship and navy yards. The probable strategic moves in such a campaign are followed down to the capture of New York. Mr. Palmer's animated map shows exactly what maneuvers would be used by a foreign foe to capture the largest city in the world.

Other subjects in this release will include new films for the "Better Babies" department; the "Trickids" Serial, "The Hazards of Happifat"; the Psychological tests by Professor Hugo Munsterberg, and a new series "The Old and the New—No. 1. Candles to Electric Lights."

UP-TO-DATE VERSION OF "FEATHERTOP."

There are occasional photodramas which are of unusual value to the exhibitor in attracting patronage because they picture some story which is a household favorite. In this class is "Feathertop," the Gaumont five reel feature which is released April 17 as a Mutual Masterpicture, De Luxe Edition. The

Scene from "Feathertop" (Gaumont).

story of the scare crow, Feathertop, as told by Nathaniel Hawthorne, has a colonial setting. Paul M. Bryan, who wrote "Feathertop" for the screen, cleverly made use of the Hawthorne theme, and even introduced the colonial story as a short dream interlude, but he uses a modern setting for the story. The author also pays tribute to the present demand that photodramas deal with high society by locating many scenes of the play upon Fifth Avenue.

Miss Marguerite Courtot, who is now seen on the screen in "The Dead Alive," will be heroine of "Feathertop." Henry J. Vernot, her director, has exercised great ingenuity in selecting locations that will bring out both the charm of the story and the charm of his distinctive little screen star. Miss Courtot has the part of the daughter of a kindly old florist who is content to dwell remote from the city's distractions and frivolities. She is in love with her father's assistant, and is happy in her quiet, sheltered life until she pays a visit to her wealthy uncle in the city. Here her head is turned by the attention paid her because she is reputed to be her uncle's heiress. She falls in love with a social idler, the modern prototype of Hawthorne's Feathertop.

Among those prominent in Miss Courtot's support are Sydney Mason, featured as her leading man, James Levering, Charles Graham, Gerald Griffin and Miss Mathilde Baring. The picture was made at Gaumont's winter studios, Jacksonville, Fla.

EXHIBITORS SEND "HAM" TO WAR AGAIN.

As the result of letters from exhibitors following the release of "Ham Agrees With Sherman," the Kalem comedian has been forced to go to war again in search of laughs. Exhibitors were loud in their praise of the first war burlesque and insisted that they be given another reel on the same theme. So "Ham and Bud" are now at work on "Ham and Preparedness" at the Kalem California studio.

"ARTIE, THE MILLIONAIRE KID" (Vitagraph).

In this five-reel Vitagraph Blue Ribbon Feature, artful humor underlies the whole action of the play which gives wide range to the comicalities of Ernest Truex, the celebrated young Broadway star who was especially engaged for the production.

The story deals with the adventures of a light-hearted youth whose father turns him out, when his escapades send him home from college with a degree of G. B., P.D.Q. The old

Scene from "Artie, the Millionaire Kid" (Vitagraph).

man hangs the degree of N. G. upon the kid and sends him out to earn his own way, whereat friend son full of conceit, flings back the word to his dad that in a year he'll come back with enough money to buy his "old railroad."

"BATTLES OF A NATION" BOOKING DIRECT.

The American Correspondent Film Co., Inc., announce that all bookings and leasing of state rights in connection with "The Battles of a Nation" are now being handled through their office, 220 West 42nd Street, New York, direct.

"THE WOMAN WHO DARED" (California).

From San Rafael, Cal., where they are busily engaged in the production of the second release of their "Better-than-Program" pictures, the California Motion Picture Corporation are sending on "stills" of "The Woman Who Dared," the subject which is now in the making. Progress reported to date warrants the statement that the production will certainly be ready some time in May. General Manager Alexander E. Beyfuss expects to return to New York in a few weeks to take up the business of marketing the new release on the states rights basis.

With studios at San Rafael, not far distant from San Fran-

Scene from "The Woman Who Dared" (Cal. M. P. Co.).

cisco, the California people are in the ideal spot in which to do exceptional work of all kinds. The exterior locations which they require are picked with all that could be desired for a choice. In "The Woman Who Dared," which will be the most pretentious thing the company has yet attempted, no trouble or expense has been spared in getting just what the action of the story seemed to call for and the "still" pictures which have been sent on bring a promise of a production which will be much out of the ordinary.

"SHADOW OF DOUBT" (Equitable).

Carlyle Blackwell has a new leading woman for his next Equitable release. Jean Shelby she is and how well she matches the romantic nature of the popular Carlyle, will best be shown when the finished picture is flashed throughout the country on April 17 on the regular Equitable program. The title of the next Carlyle Blackwell production is "The Shadow of Doubt" and the direction was under the supervision of Ray Physioc. Blackwell and his company, without any preliminary arrangement, journeyed to Moose Jaw, Manitoba, many, many miles north of the Canadian border and there, midst the actual surroundings so ably set forth by the author, a series of highly sensational and vivid scenes were staged.

Scene from "The Shadow of Doubt" (Equitable).

The story of "The Shadow of Doubt" in itself, comprises many novel situations. Even without two noted players, such as Blackwell and Miss Shelby, the screen would show a most attractive and unusual entertainment.

Blackwell is superb in the role of the man with a dual disposition. His hard-hearted treatment of criminals and his undying devotion to his wife, construct an unusual theme and unusual type.

"FOLLOWING THE FLAG IN MEXICO."

The one branch of the motion picture business that is seemingly never affected by trade conditions is the topical. Though business may ebb and flow the topicals go on forever and though photo plays live their short life and die the topicals bob up time and again as the same subject periodically gets into the news columns. Thus the Mexican films of three years ago are doing a land office business all over the country.

The Feinberg Amusement Corporation, Fitzgerald Building, New York, appreciating the fact that Mexico is likely to hold the center of the stage for the next few months and perhaps years has just put out a new Mexican five reeler entitled "Following the Flag in Mexico." This is practically the only new series of Mexican war pictures made during the last year and is described as being absolutely up to the minute, including the attack on Columbus, N. M. and the chase of the bandit, Villa. Many of the scenes are extremely sensational and show up the activities of the Mexican gorillas in a light that is sure to interest, if not excite American audiences. The picture is being sold by state rights.

NANKIVELL CARTOONS FOR DRA-KO.

The Dra-Ko Film Co., Inc., is announcing in this issue the installation of a new department, in which they are producing animated, commercial, advertising cartoons. They have under contract Frank A. Nankivell, formerly of "Puck" and other well-known publications, who is devoting his entire time to this department.

Two of Mr. Nankivell's reels were recently shown at the Strand Theater of New York City. This is one of the largest and most select picture houses in the country, and it was because of the quality of the humor in the animated cartoons of Mr. Nankivell that they were selected by B. A. Rolfe. Mr. Nankivell's ability to make his humor convincing and to the point, is what makes him particularly valuable. He never wavers from the subject he is advertising, or fails to bring out clearly every point that has advertising value, and he does all this without sacrificing one particle of humor.

Very gratifying results are said to have been produced, in the short time that the Dra-Ko Film Co. have been working on this idea.

WHAT AUTOMATIC TICKET MEN ARE DOING.

E. S. Bowman, Assistant Secretary of the Automatic Ticket Selling & Cash Register Co., has located temporarily in Chicago and is organizing a sales force for that territory. Mr. Bowman has been in Chicago now for four weeks and is going to lease offices in one of the prominent buildings. He reports business very good in his territory.

L. C. Manning, who has been connected with the National Cash Register Co. for several years, has accepted the salesmanagership of the Automatic Ticket Selling & Cash Register Co. and will be pleased to meet his friends at the offices of the company, 1737 Broadway, New York.

H. C. Simeral, who has been with the Automatic Company for the past three years, made a short visit to the Company's offices this week and reports business in his territory as being exceptionally good.

"QUALITY OF FAITH" TO BE RELEASED MAY 1.

Following Miss Courtot in "Feathertop," an April 17 Mutual Masterpicture, Gaumont releases as its next five reel feature, "The Quality of Faith." This will reach the screen May 1 with Alexander Gaden and Miss Gertrude Robinson as co-stars. They were last seen together in "As a Woman Sows." Prominent in their support are Lucille Taft, Charles W. Travis, John Reinhard, Henry W. Pemberton, Alan Robinson, and John Mackin. The production is being directed by Richard Garrick.

The Gaumont company making this Masterpicture went to Anniston, Ga., to film the strike scenes in a cotton mill. The exteriors were taken at Jacksonville. Nearly a thousand extra people were employed in the rioting. These were ridden down by mounted police, giving the exact representation of how a mob is handled by officers and how it fights back.

MARY MOORE IN BUSHMAN COMPANY.

Mary Moore, one of the Moore family which includes Matt, Owen and Tom, is working in the forthcoming Quality-Metro "A Million a Minute," in which Francis X. Bushman and Beverly Bayne are starred. In one part Miss Moore, who is young and attractive, plays the role of Mr. Bushman's mother. But it is when Mr. Bushman is a baby in the photodrama.

"AT PINEY RIDGE" TO BE RELEASED MAY 1.

Picturized by Gilson Willets from the famous stage play by David K. Higgins, "At Piney Ridge" will be released on Monday, May 1, as a Selig Red Seal Play, through V-L-S-E. Featured in this unusual production, carrying the atmosphere of the Tennessee Mountains, is Fritzi Brunette as Cindy Lane, the mountain flower, Al W. Filson as grim, old Zeb Lane, Leo Pierson as Jack Rose, Edward J. Piel as Mark Brierson, Frank Clark as General Deering, Vivian Reed as Azalia, his daughter, James Bradbury as Major Jartree, Wm. Scott as Rube Hollar, the mountaineer lover of Cindy, and Lillian Hayward, who is versatile in the character part of Dagmar, an octoroon.

The thousands who have seen and enjoyed this wonderful drama on the stage, will anticipate the film version with much pleasure. There is plot and counterplot, and the story moves rapidly from start to finish.

Wm. Robt. Daly, the producer, escorted a company of players to the heart of the Tennessee Mountains where true scenes of mountaineer life were filmed. The scenic effects in "At Piney Ridge" are among the most beautiful ever presented on the motion picture screen. Miss Fritzi Brunette in marked contrast to her character role of "Nadia, the Temptress" in the Selig Red Seal Play, "Unto Those Who Sin," appears throughout the production of "At Piney Ridge" in sunbonnet and calico gown, as an unsophisticated mountaineer damsel. Miss Brunette has many opportunities for strong emotional work, and her art was never more pronounced than it is in the role of Cindy Lane in "At Piney Ridge."

Scene from "At Piney Ridge" (Selig).

NEW NAME FOR LUBIN FEATURE.

The five act photoplay feature from the Sudermann drama, which was to have been released through the V-L-S-E, by the Lubin Company as "The Fires of St. John" has been renamed. The new feature in which Nance O'Neil is starred is to be issued under the title of "The Flames of Johannis." The change is illustrative of frequent complications arising in photoplay nomenclature.

The scenario from which Edgar Lewis prepared the photoplay for the Lubin Company was taken from the Sudermann drama as originally published. Some years ago a stage adaptation was made, in which Nance O'Neil starred, under the title of "The Fires of St. John."

It is to avoid identification with this stage version that the Lubin Company has changed the title of its pretentious photoplay feature to "The Flames of Johannis." With this change the feature is now ready for release.

PICTOGRAPHS TO URGE PREPAREDNESS.

Immediately after attacking the five year naval plan of Secretary of the Navy Daniels, in an address made to the members of the American Defense Society, Henry Reuterdahl, artist and naval expert, has brought into play the motion picture, with the fundamental purpose of impressing upon the minds of the people that our navy is absolutely inadequate, and that we should immediately start to prepare for defense.

Motion pictures were chosen by Mr. Reuterdahl by reason of the fact that he could reach many more millions of people at the same time, and having his thoughts visualized on the screen would make a greater impression, than simply his written words. In so doing, he has given his substantial reasons why United States should begin immediately to prepare to be visualized in the Paramount Pictographs, and his thoughts are being pictured in a most impressive manner

GREAT NORTHERN SUBJECTS SELL WELL.

The Celebrated Players Film Company of Chicago, Ill., have recently acquired the Illinois, Indiana and southern Wisconsin rights to the Great Northern Film Company's latest release entitled "The Mother Who Paid."

Joseph L. Friedman, the active head of the Chicago concern, spent last week in New York, and was a welcome visitor at the offices of the Great Northern Film Company. He expressed great enthusiasm over "The Mother Who Paid," and hoped that all Polar Bear features would equal this one in every regard, and be on the same high plane.

Sol. Lesser, of San Francisco and New York, also visited the offices of the Great Northern Film Company, and has acquired the Pacific coast rights to a number of their recent and past releases.

"DRIFTWOOD" NOT FOR PROGRAMS.

"Driftwood" the Ocean picture which is being marketed by the Raver Film Corporation will not be released on a program. The persistence with which some attempted to qualify to the contrary, would make it seem that this rumor was true, nevertheless it is vigorously denied by Mr. Raver, president of the Raver Film Corporation. He admits, however, that several programs were considering it and some of them had given offers that would have meant a very substantial profit.

On the open market basis where it will receive the individual attention of the state right purchasers it, without a doubt, will have the big success that its worth demands. The open market is badly in need of just such strong pictures as "Driftwood" and in the long run it will mean a more profitable revenue for us and certainly bigger returns to the purchasers of territory.

"BIG JIM GARRITY" A STRONG PATHE RELEASE.

"Big Jim Garrity," the five part Pathe Gold Rooster release for April 18, shows for the first time Robert Edeson in a Pathe picture. Mr. Edeson finds in the title role a part well suited to him and as the big hearted, big bodied foreman of a southern mine is always convincing and forceful. He is ably supported by Eleanor Woodruff, who for some time starred in Pathe productions. Carl Harbaugh, and Lyster Chambers. Lyster Chambers will be remembered for his splendid work in Pathe's "At Bay," and Mr. Harbaugh used to be in the Pathe Stock Company in Jersey City.

George Fitzmaurice, who is winning golden opinions as a maker of Gold Rooster Plays, directed the picture which is adapted from the A. H. Woods' success of the same name.

P. THAD. VOLKMAN A LOCATION EXPERT.

Obtaining correct and appropriate exterior locations for motion pictures has become an art in itself, and there are few in the business who have a better knowledge of where to go, what to get and how to get it, than P. Thad Volkman, of the Columbia-Metro directing forces. He has proved his worth on many occasions, and notably in the making of the forthcoming Columbia-Metro wonderplay, "The Half Million Bribe," in which Hamilton Revelle and Marguerite Snow are starred.

The scenario called for, among other things, the interior and exterior of a millionaire's home. Mr. Volkman obtained permission to use a magnificent home diagonally across from the home of the late J. Pierpont Morgan, at Madison avenue and Thirty-sixth street.

GOLD KING SCREEN COMPANY MOVES OFFICE.

Owing to the great increase in business President Jones of the Gold King Screen Company has been forced to seek larger and more commodious office space. A lease has just been signed for the entire suite of offices in the second floor of the Hightower Building the largest and most completely appointed office building in Altus, Okla., and an addition made to the office force which will enable the company to handle the clerical work more promptly.

NOTES OF THE TRADE

"THE HARD WAY," a three reel comedy featuring Jack Pickford, is being produced at the Selig Pacific Coast studios by Director T. N. Heffron. It is a story written by Russell E. Smith, the plot moving swiftly along to a wholly unexpected climax. Important characters are portrayed by Vivian Reed, Lillian Hayward, Harry Lonsdale and Sidney Smith.

* * *

Richard Garrick, who is directing the co-stars, Alexander Gaden and Gertrude Robinson, in Gaumont, the Mutual Masterpicture, De Luxe, "The Quality of Faith," cast himself for the role of "Baker," the strike-leader in the factory strike scenes. However, the mob scenes assumed such vast proportions that Mr. Garrick found all his attention would be required for the task of directing. Accordingly he surrendered the role to John Mackin. These factory scenes are being taken in Atlanta, Ga., whither a score of the players were taken from the winter studios at Jacksonville, Fla.

* * *

Rex de Rosselli has resumed charge of the animal zoo at Universal City and in future will have complete control over the training and exhibition of the large number of wild beasts which are used in photoplays at the film capital.

Roselli has had years of experience in the handling of wild animals.

* * *

One of the biggest ball room sets ever erected in the Famous Players studio was just built for "Molly Make-Believe" in which Marguerite Clark is to be starred. It was for the great masquerade ball in which "Molly" is the unconscious cause of her future lover's being seriously injured. It is the fall which Carl takes while pursuing Molly that later gives rise to the series of letters that in turn develop their delightful little romance.

* * *

Director William Worthington is engaged in the picturization of a two reel comedy drama entitled, "The Day of Days," featuring Herbert Rawlinson with Agnes Vernon playing opposite.

* * *

Muriel Ostriche is to be seen after April 17th co-starring with Edna Wallace Hopper and Charles J. Ross in Channing Pollock and Rennold Wolf's story, "Who Killed Simon Baird," which is screened under the title of "By Whose Hand."

The Equitable Motion Pictures Corporation is responsible for the production.

* * *

In the first episode of "The Grip of Evil," the new photoplay series being filmed by Balboa for Pathe, a perfectly good touring car was blown up recently. Norman Manning superintended the feat, which was highly spectacular. Harry Harvey is the director in charge of the production which will star Jackie Saunders.

* * *

"The Soil," is the title of a two reel photoplay which is being filmed by director Otis Turner with Harry Carter and Maude George in the leading roles. Most of the plot is laid in Sweden and the story was written by Turner. In this photoplay Lois Wilson assumes an entirely new role that of a Swedish girl.

* * *

Lewis J. Selznick, president of the new Clara Kimball Young Film Corporation, has just returned from a trip through the middle west during which he completed negotiations for the establishment of the Selznick Exchanges which will have the exclusive distribution of Miss Young's pictures from October on.

* * *

The Smalleys have spent a week in San Diego filming scenes for Lois Weber's psychological drama "The Eye of God," in which Tyrone Powers plays the featured lead, with Lois Weber playing opposite. It will take Director Smalley at least ten days more to complete this picture, which will be released as a feature in five reels.

* * *

The popular Gaumont Mutual scenic series "See America First" is now being handled by C. M. White, assistant to F. G. Bradford, general manager of the Gaumont company. The

release of March 19 shows entertaining views of San Francisco, Cal., "See America First" is a split-reel release with Harry Palmer's animated cartoons which are also the product of the Gaumont Mutual laboratories at Flushing, N.Y. Mr. Palmer will devote his part of the reel to a humorous skit on Charlie Chaplin, the latest Mutual recruit. It will be called "Preparedness."

• • •

Cleo Madison has completed the making of a comedy entitled, "Maggie McGady's Choice," in which she plays, "Maggie," with William V. Mong, Edward Hearn, Margaret Whistler, Ray Handford, Harry Mann and Lule Warrenton in the cast.

• • •

The Dillon Brothers—Robert and Jack—are combining their various talents in Vogue (Mutual) comedies.

Robert Dillon writes comedies for brother Jack to produce in laugh makers.

• • •

Director E. J. Le Saint has practically completed the filming of Peter B. Kyne's story, "The Three Godfathers," most of the scenes of which were taken on the Mojave desert where a company of twenty-five people spent two weeks. Harry Carey and Stella Razeto play the leads.

• • •

In the filming of "Into The Primitive," a forthcoming Selig Red Seal Play to be released through V-L-S-E, it was necessary during the course of the story, written by Robert Ames Bennett, to introduce a terrific hurricane. The usual methods proved inadequate and finally the plan of using huge propellors of an aeroplane was hit upon. The result fully justified the means.

• • •

"She Wasn't That Kind of a Girl" is the title of the comedy now being produced by Jack Dillon at the Vogue (Mutual) studios in Hollywood.

It is burlesque melodrama combined with a bit of gentle slapstick play, in which Baddy McQuire, Russ Powell, Priscilla Dean, and a brand new addition to the company, named Louise Owen, do their best to upset all the traditions for funny pictures.

• • •

Two prominent theater openings within the past month have been marked by the installation of the latest development in picture progress—the American Master Organ. The United States Photo Play theater, Paterson and the Regent theater, Kearney, N. J., have both installed this instrument as a part of their ultra-modern equipment.

• • •

Director Robert Leonard has commenced work on a five reel comedy drama in which he and Ella Hall play the leads.

• • •

Winnifred Greenwood, Franklin Ritchie, Eugenie Forde, Clarence Burton and Roy Stewart have just finished working in a five part photodrama produced by Edward Sloman, which will be released as a Mutual Masterpicture De Luxe Edition entitled "None So Blind."

The theme of the story is centered about the objections of an artist to the appearance of his wife on the stage.

• • •

Balboa now has a pair of sisters, the Reeves girls, who are destined to become screen favorites. Myrtle has been appearing in Horkheimer productions for a year past. Mary has just joined the company. Both are decided blondes.

• • •

Director Rupert Julian will finish in a few days the picturization of "Maude," a five reel romantic drama suggested by Tennyson's poem. The story was written by Julian and prepared for the screen by Olga Printzlau. Julian plays the featured lead with Francelia Billington playing opposite. Others in the cast are Nanine Wright, Jack Holt, Douglas Gerrard, Gordon Griffith and little Zoe Bech.

• • •

Anna Little, the popular American (Mutual) star of "western" pictures, plays the role of a dance hall girl in the two part drama, "The Awakening," which will appear soon as a Mutual release.

Miss Little succeeds in marrying herself to a cowboy (Art Acord) when he is drunk. In the morning, he has forgotten all about it. Jack Richardson plays a prominent role.

• • •

"The Purple Shadows," a two reel underworld drama, has been completed by director Jacques Jaccard. Jaccard has commenced a new two reel underworld drama entitled, "The Cage Man," dealing largely with prison life. The story was written by Harold C. Burr and was adapted for the screen by Jaccard.

• • •

Clara Kimball Young, star of the film corporation bearing her name, is making arrangements for a Scenario Contest in which $2,000 will be offered for the best five-reel scenario submitted by July 15th, the date on which she will begin the production of her own photoplays. The scenarios must be written with Miss Young's personality in view and originality of theme and dramatic power will be the first considerations.

• • •

"The Masterpiece," is the title of a two part drama by Nathan P. Oaks which was recently begun by Director Thomas Ricketts of the Mutual American studio.

Edward Coxen, Lizette Thorn and Charles Newton, the American (Mutual) stars, are seen in the leading roles.

"The Wheels of Power," a five reel society drama, in which Adele Farrington is playing the featured lead, will be finished within a few days by director Jay Hunt. Miss Farrington is supported by C. N. Hammond. Others in the cast are Mina Jeffries, Mrs. Jay Hunt, O. C. Jackson and Kingsley Benedict.

• • •

Edwin Middleton, who will direct "The Isle of Love" at Gaumont's winter studio, Jacksonville, Fla., has selected the principals who will support Miss Gertrude McCoy in this five reel feature. Earl O. Schenck will have the role of a young sea captain. Robert Clugston will enact a wealthy man of the world. Iva Shepard will portray the belle of a fishing village who is scorned by the sea captain. Charles A. Travis will have a chance to show how theatrical managers once treated him, since he is cast for the part of a manager. W. J. Butler has a part that smells of the sea, that of the captain of a schooner.

• • •

In the three reel feature, "The Test of Chivalry," in course of production at the Los Angeles studios by William Robert Daly, the Selig director, Fritzi Brunette is again seen in one of her favorite "ragged" roles. "The Test of Chivalry" is a story of the east and west, of a woman's love and sacrifice. The supporting cast includes Edward J. Piel, Vivian Reed and James Bradbury.

• • •

Director William C. Dowlan is nearing the completion of the five reel comedy-drama adapted from "The Madcap" by George Gibbs, in which Flora Parker De Haven is featured, with Richard Sterling playing opposite.

• • •

Some fine scenes, taken in one of the big cotton mills of Anniston, Ala., promise to be a feature of the approaching Gaumont Mutual Masterpicture, De Luxe Edition release "The Quality of Faith," directed by Richard Garrick. Scores of the employes of the mill participated in the scenes. The Gaumonters who went to Anniston included Gertrude Robinson, Alexander Gaden, John Macklin, Alan Robinson, Gladys Thornton and Lucille Taft.

• • •

Director Joseph De Grasse has commenced the picturization of a five reel comedy drama entitled, "Bobbie of the Ballet," featuring Louise Lovely and Lon Chaney. The story is by Grant Carpenter and the scenario was prepared by Ida May Park. Among others in the cast are Gretchen Lederer, Jay Belasco and Gilmour Hammond.

• • •

Roland Bottomley who is Jackie Saunders' new leading man has the distinction of having appeared in the London premier of two Bernard Shaw plays. He rehearsed under the noted satirist and is full of anecdotes of him. Bottomley is now a member of the Balboa studio forces.

• • •

A one reel comedy "A Perfect Match," in which Gale Henry, the well known comedienne, and William Franey play the leads has been finished by director Allen Curtis. In this comedy, which carries a laugh throughout M. Moranti, C. Conklin and Lillian Peacock are in the supporting cast.

• • •

Ethel Clayton, formerly the principal star at the Lubin studios, and one of the foremost of the stage players weaned from the legitimate stage, is now permanently with the Equitable Motion Picture Corporation and working in her first picture under that concern's direction, "The Woman Of It," in which she will co-star with Carlyle Blackwell.

• • •

A two reel southern drama is being filmed by Director Lloyd B. Carleton with Emory Johnston and Dorothy Davenport in the leading roles. The title of the photoplay is "Heartaches," and deals with college life. The story was written by Grant Carpenter.

EACH DEPARTMENT

Of the Moving Picture World is edited by an expert with practical experience in his particular field. Do you follow them closely? Each issue is full of meat. A file of the Moving Picture World constitutes a valuable addition to your working library.

Why not obtain back issues in bound volume form?

Volume 26, 2474 pages, closely indexed, now ready. Price, $1.50.

CHALMERS PUBLISHING CO.,
17 Madison Ave., New York City.

"Follow the Bargains"

Get Erker's New Theatre Supply Catalogue and Supplement "S." It is just bristling with bargains for theatre owners.

Write Dept. "P" for prices on Developing and Printing of Motion Picture Films.

608 OLIVE ERKER'S ST. LOUIS

Estd. 1879

PICTURE THEATERS PROJECTED

GILROY, CAL.—The moving picture theater formerly owned by F. C. Malkins, is now being operated by J. Hanson.

SAN FRANCISCO, CAL.—The Regent theater, located on Fillmore street, is now being operated by F. A. Lacy.

TULARE, CAL.—The Majestic theater has been remodeled and seating capacity increased. The house has been reopened and is running pictures exclusively.

BRIDGEPORT, CONN.—Charles Berger has taken over the lease on the Strand theater and expended about $3,000 for improvements.

WASHINGTON, D. C.—Savoy Theater Company has plans by B. Stanley Simmons, 1340 New York avenue, N. W., for enlarging theater; will erect fifteen-foot addition on each side; increasing seating capacity 500; alter front; provide marquee; base walls finished in red stone; upper part rough texture brick with terra-cotta pilasters.

ATLANTA, GA.—Georgian theater owners and S. A. Lynch, lessee, will remodel theater; enclose lobby, extend same back several feet; purchase 500 additonal seats. Improvements to cost $20,000.

COLUMBUS, GA.—Sol Loel and James Johnson have let contract to Southern Ferro-Concrete Co., Atlanta, Ga., to erect two-story moving picture theater; 40 by 130 feet; seating capacity 1,000; electric marquee over vestibule; projecting fireproof operator's room; motor-driven machines supplied by direct curent generated for special generator; ventilating system. Cost, $40,000; electrical effects and fixtures, $2,000; cooling system, $150; heating plant, $1,500.

EDWARDSVILLE, ILL.—W. A. Edwards, manager of the Wildey theater, announces that new decorations have been made and new scenery added to the equipment. The house is now open for road shows.

ELGIN, ILL.—A moving picture theater will shortly be opened in the Clark building at the corner of Spring and Division streets by Charles T. Smith.

KANKAKEE, ILL.—A new front has been built to the Court theater; new heating and ventilating systems installed; interior redecorated. Donald Bester is manger.

MT. VERNON, ILL.—Harvey Bowser and L. C. Britton, who recently leasel the Majestic theater, have made a number of improvements to the house.

SOUTH PEKIN, ILL.—M. Donnell, who closed his moving picture house, owing to certain local conditions, will reopen on May 1.

NEWCASTLE, IND.—It is reported through Paul Jamison that the Grand Theater Company will rebuild their one-story moving picture house.

RICHMOND, IND.—Gennett Theater Company, C. W. Gennett, secretary, 8th and A streets, will remodel their moving picture structure.

ROCHESTER, IND.—Roy Shank has disposed of his interest in the K. G. theater to Wilson Brothers, of Knoxville, Ind.

TIPTON, IA.—Ralph E. Kent has leased the new Hardacre Opera House and the opening is scheduled to take place on or about April 10. The house will be devoted to road shows and photoplays. Building and equipment modern in every particular; stage 22 by 46 feet; seating capacity 600; steam heat; electric lights, etc.

VICTOR, IA.—Western Construction Co., Iowa City, Ia., has the contract to erect a two-story moving picture theater and office building, 30 by 89 feet, for Dr. H. W. Anger.

WICHITA, KANS.—The new Palace theater, one of the most up-to-the-minute houses in the city, is now running pictures. It has a seating capacity of 1,500 distributed on lower floor and balcony; special cooling system; mezzanine floor; ladies' retiring-room; men's smoking-room; special stage setting; indirect lighting throughout; interior decorations old rose and gray; $10,000 pipe organ; Minusa gold screen; two Simplex mahcines; cost $100,000. L. M. Miller, manager.

LOUISVILLE, KY.—Citizens' Amusement Company will erect a brick moving picture theater, 38 by 152 feet, at 1102 West Walnut street. It will have seating capacity of 800, and cost approximately $12,000.

NEW ORLEANS, LA.—Mr. Boehringer, manager of Triangle theaters, is reported to erect a fireproof moving picture house at 422 St. Charles St.

NEW ORLEANS, LA.—The seating capacity of the Washington theater, located at the corner of Washington and Magazine streets, has been increased by the addition of 300 new opera chairs. A Minusa screen, 12 by 16 feet, has also been installed.

HOLYOKE, MASS.—B. M. Shea Amusement Company, Amsterdam Theater building, New York, plans to expend about $40,000 in making alterations to their theater building.

NANTUCKET, MASS.—William F. Eccles, 386 Medford street, Somerville, Mass., contemplates erecting a $40,000 moving picture theater.

PEABODY, MASS.—The Strand theater has been taken over by Ware Brothers.

PITTSFIELD, MASS.—John J. McDonough, who recently leased the Tyler theater, is now operating it as a moving picture house.

OWOSSO, MICH.—Eugene Brewer and Dr. G. N. Finch, who leased the Owosso theater, have remodeled the building and renamed it the Strand. The structure is now a modern theater and moving picture house. New upholstered chairs installed; projecting machines; rotary converter; screen; scenery curtain; heating system, etc. The house has seating capacity of 640.

WYANDOTTE, MICH.—The Marx theater has been redecorated; new floors in aisles and carpeted; foyer and lobby woodwork and walls refinished and redecorated; new curtains and lanbrequin in boxes; screen, instead of stationary one, has been "flyed" giving full stage for vaudeville acts and stock companies; new Powers 6A machine; seating capacity increased about 150; over $2,400 expended for the improvements. George Wilbur is manager.

MINNEAPOLIS, MINN.—Work is being rushed to completion on the new moving picture theater for Andres Brothers and Lindren at 896-98 East 7th St. The structure represents an investment of $25,000.

SLAYTON, MINN.—O. L. Vite has advertised for bids to erect a modern moving picture house.

ST. PAUL, MINN.—Paul Steenberg Co., 2123 Selby avenue, has the contract to erect a moving picture theater, 40 by 125 feet, to cost $12,700, for C. L. Graham, 287 Maria avenue.

ST. LOUIS, MO.—F. A. Klockenbrink has taken over the Merry Widow theater at 4151 Chouteau avenue. The house has seating capacity of 400.

SPRINGFIELD, MO.—Grabel Bros., 546 Minnesota avenue, Kansas City, Kansas, plan to erect a one-story moving picture and vaudeville theater, 84 by 117 feet, to cost $75,000.

EDGAR, NEB.—B. W. Merrill, who has conducted the Lyric theater for more than five years, recently added a new Powers 6A projecting machine to his equipment.

OMAHA, NEB.—E. W. Gregg & Company, who recently leased the Columbia theater at the corner of 10th and Hickory streets, do not anticipate making any alterations to the building. The house has seating capacity of 350.

SOUTH BERWICK, N. H.—The Home theater recently purchased by R. H. Hurd, is being devoted to high-grade pictures.

HACKENSACK, N. J.—Archt. F. X. Rosseau, 2 West 23d street, is preparing plans for a one-story moving picture theater, 40 by 108 feet, to cost $10,000.

ALBANY, N. Y.—S. S. Suckno, 453 Madison avenue, plans to erect a one-story moving picture theater, 165 by 30 feet, to cost $10,000.

DURHAM, N. C.—J. E. Scarborough has converted a business property on Pettigrew street into a modern moving picture theater, office and lodge building. About $1,500 will be expended for the improvements.

GOLDSBORO, N. C.—R. H. Phillips and H. R. Mason will erect an opera house.

STEELE, N. D.—E. A. Anderson has converted a store building into a modern moving picture theater and named it the Ideal. Seating capacity 150; Edison equipment; present time running Mutual films, showing to full houses three nights a week. While the population is not more than 500, the popularity of the new enterprise is due to the able management of Mr. Anderson.

GRAFTON, O.—F. Bladouski plans to erect a one-story moving picture theater, 25 by 105 feet, to cost $8,000.

TULSA, OKLA.—Carl Gregg who made extensive improvements to the Broadway theater, is devoting the house to vaudeville and high-grade pictures.

BURGETTSTOWN, PA.—George E. Thomassey plans to erect a two-story moving picture theater, 25 by 90 feet, to cost $7,000.

SUSQUEHANNA, PA.—J. J. Ryan plans to erect a two-story fireproof moving picture theater, to cost $50,000.

CONROE, TEXAS.—The brick work on the new Lyric theater being erected for W. M. Conroe was completed on March 17. The building will be modern in all details; 25 by 98 feet; lobby 9 feet deep; front of pressed brick columns; operator's booth of brick and concrete; seating capacity of 250. Later on a balcony will be added to hold 50 more seats. Mr. Conroe will direct the affairs of the new house.

FORT STOCKTON, TEXAS.—Hoefs Brothers have let the contract to Fred East to erect an opera house and moving picture theater; mill construction; felt roofing; city lighting; cost about $6,000.

PORT, TEXAS.—C. R. Beatty will build a one-story entrance to his airdome, 24 by 16 feet.

HOPEWELL, VA.—Tri-City Amusement Company (Thomas Temple, president) have let the contract to Adams & Martin to erect the Marcella theater; 25 by 110 feet; two-story; brick; pressed brick front; main auditorium equipped with 24 automatic valve plugs and automatic ventilating system; seating capacity 400; electric plant in basement.

Trade News of the Week

Gathered by Our Own Correspondents

Need of Sunday Shows

In Cambridge, Mass., a Public Hearing on Sabbath Shows Brings Out Exceptionally Telling Pleas for Healthy Amusements on Sundays—Ministers Had Protested—What a Practical Manufacturer Thinks About the Matter.

By William Flynn, Boston Correspondent of Moving Picture World.

CAMBRIDGE, Mass.—One of the strongest indorsements ever given the moving picture from a practical point of view was delivered by Emory H. Marsters, a Cambridge manufacturer, at recent public hearing before Mayor Rockwood, of Cambridge, when he said that he bought tickets for moving picture shows and sent his employees to see the films to keep them out of saloons. Mr. Marsters was one of several public spirited citizens of Cambridge who appeared before the Mayor to protest against the plea of several Cambridge ministers to do away with the Sunday night moving picture shows, and after a lengthy hearing on the question Mayor Rockwood took the matter under advisement.

Film Men Represented at Hearing.

The amusement houses were represented at the hearing by Former Senator Harry M. Stearns, Arthur K. Redding and W. H. Smart. Mr. Stearns, in an effort to placate the ministers who were seeking to abolish the Sunday night shows, suggested at the hearing that these ministers confer with the managers of the various moving picture houses in the city and decide upon a Sunday night program that would be agreeable to everybody.

Although a score of clergymen appeared at the hearing in opposition to Sunday night film shows there are many other clergymen in the same city who declare this form of entertainment is desirable, among whom is Mgr. John O'Brien, pastor of the Church of the Sacred Heart East Cambridge. A letter from Mgr. O'Brien was read at the hearing in which he approved of Sunday night film shows.

Mr. Marsters, however, fired the hook shell into the ranks of the protesting ministers. He is a representative business man who stands high in the community and whose argument had considerable weight.

The Greatest Enemy of Liquor.

"The motion picture house is the greatest enemy of liquor," he said. "Manufacturers are coming to realize more and more the importance of trying to govern the acts of their employees when they are not at work. When young men gather on Sunday, and, in their idleness, try to think of some place to go, it is much better that they go to a moving picture show than to a drinking place.

"Two of the young men in my employ were making a practice to go to Boston on a Sunday night, and there spend the time in drinking. To get them away from this practice I bought them tickets and sent them to see a show on Sunday nights."

Among others who spoke against abolishing the Sunday night moving picture shows were James E. Cassidy, retiring president of the Inman Square Business Men's Association.

The movement against the Sunday shows was led by the Rev. William M. McNair, pastor of the Prospect Street Congregational Church, and the Rev. Richard Wright, pastor of the Pilgrim Congregational Church in Cambridge.

ANOTHER TICKET BILL DIES.

Representative Craig of Boston Loses Amendment.

Boston, Mass.—A second attempt to force a bill through the Massachusetts Legislature this year to regulate the sale of tickets to theaters has failed and Representative John W. Craig, of Boston, was behind both movements. Both of the bills were aimed at ticket speculators, but they affected the moving picture houses as well as the playhouses. The first bill introduced by Representative Craig provided that no tickets for a theater should be sold anywhere but in the regular box office of that theater, and only by an employee of that theater. This bill was rejected by the Legislative Committee on Mercantile Affairs. Representative Craig, however, staved off final action, offered an amendment to the bill and the measure was reconsidered by the same committee. The amendment offered by the Representative did not materially change the scope of the bill and after a hearing on the measure the members of the committee gave the bill and its amendment "leave to withdraw."

"FIREFLY OVERTURE."

A Novelty Attracting Attention in Boston—Other New Things.

Boston, Mass.—Innovations are getting to be quite the thing in moving picture houses in this territory and exhibitors are constantly on the watch for new ideas to make their theaters more attractive. The "Firefly Overture" is one of the latest novelties. This was introduced by Manager Thomas Sorriero at the Park theater, Boston, and has made a decided impression. The entire stage is wired with small electric bulbs, and to the accompaniment of appropriate music these thousands of miniature lights are flashed on and off, carrying out the firefly effect. Photoplays particularly adapted to the Lenten season have been drawing large houses to this theater at every performance and Manager Sorriero, at the request of several prominent Boston society women, has consented to give a fourteen-year-old girl soprano her first opportunity to appear in public as a soloist at the Park theater on Sunday evening, April 9. The young lady is said to be possessed of a wonderful voice and has aroused the interest of many Boston music lovers who predict for her a brilliant career.

The Modern theater is the last of the high class moving picture houses of Boston to succumb to the call of the times. A full orchestra has been introduced into this house to share the musical honors with the organists and the change has been very pleasing to its host of patrons.

MAINE NEWS LETTER.

By John P. Flanagan, Maine Correspondent of Moving Picture World, Bangor.

Mutual Opens Bangor Office.

BANGOR, Me.—The Mutual Film Co. this week opened a branch office on Franklin street, Bangor, next to the headquarters of the General and Universal companies. On this latest acquisition of a film exchange to the Queen City of the East it may now safely be said that 95 per cent. of the film distributing business of Maine is done in Bangor. Perhaps it would be better to qualify this statement a little by saying that of the film distributing business originating in Maine 95 per cent. is done here. In the western part of the state, near Portland, the theaters secure their films largely from Boston.

R. F. Borroto is in charge of the local branch and is assisted by Arthur Allen, formerly manager of the Palace theater, Bangor, as booker.

George Newhall Busy.

Bangor, Me.—George Newhall, Bangor manager of the General Film Company, has recently introduced General service to the Vinalhaven, Kennebunk and Hallowell theaters of the Acme Amusement Company, John Goodwin manager. The Loyal theater, Waterville, is using full General service.

Pierce Morrison, of Greenville, manager of the Greenville theater, was a visitor to town this week looking up the latest in films for his house.

NEWARK NEWS LETTER.

George Corlies Managing Astor Theater.

PLAINFIELD, N. J.—George Corlies, well known in the moving picture industry in the state of New Jersey, recently took charge of the Astor theater, Plainfield, N. J., and was tended a hearty reception by the folks in that vicinity. Various tokens of regard were sent by many friends, not the least of which was a handsome bouquet placed on his desk by employes of the theater. A beautiful floral horseshoe came from friends in Jersey City, where Mr. Corlies conducted a moving picture theater for the past five years. The theater was crowded at the opening performance and it is the wish of the many friends of Mr. Corlies that his latest undertaking will prove a complete success.

Jersey City Officials Want Censors.

Jersey City, N. J.—A conference on the question of motion picture censorship was held last week between Judge George G. Tenant, of the Hudson County Court, and Commissioner of Public Safety Frank B. Hague, of Jersey City. It was decided to ask the aid of the ministers and improvement associations in keeping out indecent pictures and in enforcing the minor admissions law. A volunteer censorship board was proposed.

Marbach Association Dances.

Newark, N. J.—The Otto Marbach Association, of which Otto Marbach, booker at the Royal Feature Film exchange, is manager, held its second annual dance March 25. A goodly number of film men were in attendance. The affair was a decided success. Mr. Marbach gave several exhibition dances.

At It Again.

Paterson, N. J.—The Paterson Board of Censors called upon the Paterson exhibitors to show their lithographs and posters at a meeting held last week. Pictures advertising "Lilo of the Sulu Seas," "Three Weeks" and "Surrender" were all tabooed. Among those that were not censored were Blue Bird's "Undine," "Tillie's Punctured Romance," "The Law's Decree," "Woman of Mystery" and many others.

Strand Morning Matinee.

Newark, N. J.—The Strand theater, 118 Market street, of which Jules Gerstle is manager, will, beginning April 1, give a morning performance for children.

Feature at Loew's.

Newark, N. J.—Loew's Newark theater, 99 Springfield avenue, managed by Eugene Meyers, last week showed the World Film's "The Yellow Passport" in conjunction with its regular vaudeville. It is also announced that by popular request "The Battle Cry of Peace" will return to Loew's during the first part of April.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

ALBANY GENERAL FILM MOVES.

Syracuse to Be New Headquarters—A Change in Management.

By E. O. Weinberg, Troy Correspondent of Moving Picture World.

ALBANY, N. Y.—General Film Company's Albany branch moved to Syracuse at close of business Saturday, April 1. No reason for the change has been given. Mr. A. Bevan, present manager, formerly of the New Haven branch, has resigned, and Mr. C. W. Allers will have charge of this territory with office in Syracuse. Mr. O'Neil, now assistant manager, will remain in the Capitol district to take charge of the different matters and will aid the exhibitors whenever possible.

Troy Times Offers Prizes.

Troy, N. Y.—The Troy Times Art Section is offering two prizes each week to public school pupils of the city for the best essays on the subject of the feature picture shown each Saturday in the educational motion picture performances held in the Central School auditorium under the direction of the Troy Parent-Teacher Association.

This contest has received the endorsement of the school authorities of the city and the Motion Picture Committee of the Parent-Teacher Association. The contest is intended to develop the perception and quicken the interest of the hundreds of Troy boys and girls who attend and enjoy these motion pictures each Saturday.

This is not a contest in grammar or literary skill, but in ability to see with understanding and tell what is seen.

The prizes for a recent week were: First prize, a Brownie camera No. 2, for roll film pictures, 2¼ by 3¼ inches, and the second prize, "Poems of Childhood."

A Safety-First Campaign.

Troy, N. Y.—The city administration will shortly inaugurate a "safety first" compaign for the purpose of educating Trojans in traffic rules. A plan, worked out by Mayor Burns, provides that films will be displayed at local moving picture houses showing the proper manner in which to alight from street cars and the way to travel generally so that danger of accidents will be reduced.

Philadelphia Matters

Suicide of Philip Sternberg the Startling Event of the Week in the Keystone Metropolis—Manager Boyer, of Hagerstown, Makes Valuable Present to His City—Business Notes and Personal Mention.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, Pa.—Philip Sternberg, well known in local moving picture and real estate circles, recently committed suicide by inhaling gas at his home, 309 Pine street, his body having been discovered by a son, Abraham, 19 years of age, and a daughter, Pearl, 20 years of age. In a final message to his family and friends he remarked that business troubles had preyed upon his mind until he had practically become insane. He stated that the men in whom he had placed the utmost reliance and thought his best friends had robbed him of the savings of a lifetime.

Mr. Sternberg conducted the Philip Sternberg Company, Inc., manufacturers of knit goods, 21 South Third street, for many years, and accumulated considerable wealth. Recently he was interested in the moving picture industry by several of his supposed friends and was induced to purchase controlling share in the Hippodrome, Sixth and South streets, The Princess theater, Fifth and South streets, and a moving picture theater located at Sixtieth street and Lansdowne avenue. According to members of his family he invested a total of $6,500 in the Lansdowne Avenue theater, from which investment he never received a return. After having become interested in the moving picture industry he sold his manufacturing interest at a loss and devoted his entire energies to the theatrical field.

There is not a single doubt as to the fact of Mr. Sternberg having been swindled, and his supposed friends grasped every opportunity to secure money from the easily influenced business man. Among his dying effects was found a hastily written message which read as follows: "They robbed me of my name, my reputation, my credit and my business. For a long time I have feared insanity, although I have been fighting it hard. I cannot stand it any longer. I don't want to do this, but things have got the best of me. I was handled very cruelly by those for whom I did a lot of good."

Trenton Exhibitor Dies.

Trenton, N. J.—Harry C. Taylor, vice-president of the Trenton Theater Building Company, Trenton, N. J., and widely known in theatrical circles throughout the entire country, died in a hospital in Chicago on the afternoon of Monday, March 27. He had been suffering for several weeks from a complication of troubles and the news of his death had been momentarily expected. William T. Taylor, a brother of the deceased, left immediately for Chicago to take care of the remains.

A. L. Fox Controls the Playhouse.

East Stroudsburg, Pa.—The management of the Playhouse theater, East Stroudsburg, Pa., formerly known as the Plaza, has been taken over by Andrew L. Fox, of Washington, N. J. Mr. Fox was formerly in partnership with Albert H. Beach, of Newark, N. J., but Mr. Beach has recently withdrawn from the partnership and left Mr. Fox in complete charge. Mr. Leach will continue to act in the capacity of piano player and announces that his family have moved to East Stroudsburg, where they intend making their permanent residence. Mr. Fox is an experienced exhibitor and patrons of the theater are assured of the best performances.

Sturk Amusement Company.

Philadelphia, Pa.—An application will be made for a Pennsylvania charter by Charles A. Sturk, John C. Swartley and Paul Freeman, for the charter of an intended corporation to be called the Sturk Amusement Company, the character and object of which concern is the construction, operation and maintenance of places of amusement.

Edith Ritchie Dies.

Philadelphia, Pa.—Mrs. Isobel Ritchie Miller Morris, known in moving picture circles as Edith Ritchie, widely known to Main Line society, died recently in the Bryn Mawr Hospital, as a result of a nervous breakdown from overwork. She had been ill since the death of her mother, Mrs. D. Leeds Miller, who died on the 25th day of last February.

Will Build New Reading House.

Reading, Pa.—Architect Alexander F. Smith is receiving sealed proposals from contractors for the tearing down and removal of the properties 653 to 661 Penn street, Reading, Pa., for the erection of the new Paramount moving picture theater for Carr & Shadd. Work on the structure will be started as soon as possible.

A Valuable Present to His City.

Hagerstown, Pa.—Manager Charles W. Boyer, of the New Academy moving picture theater, Hagerstown, Md., will present the film "Hagerstown in Movies" to the city of Hagerstown, to be placed in the city vaults for use at some future date. The pictures were taken under the personal direction of Mr. Boyer and all of the principal points of interest in the city may be seen in the films. It is certain that they will prove of great value to the city authorities in years to come, and a vote of thanks has been extended to Mr. Boyer by the city officials

Sunbeam Motion Picture Corporation.

The Sunbeam Motion Picture Corporation has recently been granted a charter under the laws of the state of Delaware for the purpose of engaging in the manufacture of moving picture films. David R. Wilkins, Edward C. Doust and Harry W. Davis are the principal incorporators, the new concern having been capitalized at $2,500,000.

Philadelphia Business Notes.

Joseph Katz, manager of the Stanley theater, 1622 Market street, declares that business has been of a most satisfactory nature during recent weeks and that he has installed considerable new equipment, including a new Baird projecting machine. The Stanley is one of Philadelphia's beauty spots and is patronized by a very high class of people.

Bill Wert, of the Calehuff Supply Co., 1301 Race street, Philadelphia, announces that business has been very good of recent date and that he has installed equipment in many theaters throughout the state, including National theater, Bethlehem, Pa., A. Tocci, manager; Victor theater, Pottsville, S. D. Brown, formerly manager of the Garden theater, destroyed by fire, manager; Marconi theater, Eighth and Federal streets, Philadelphia, Mr. Ingenito, manager, and the Palm theater, formerly the Hart theater, Frankford avenue and Norris street, which has recently installed a moving picture show.

M. Hausman, proprietor of the Hippodrome theater, Pottsville, Pa., one of the largest theaters in that section of the state, was a recent visitor to Philadelphia and paid a visit to the Calehuff Supply Company, where he purchased a new Simplex projecting machine.

Washington Exchanges

Sidney B. Lust Coming to the Front as Big Factor in Film Business at National Capital—International Film Service Opens Its Local Office with Fritz B. Wathne in Charge—Among Other Exchanges.

By Clarence L. Linz, Special Correspondent, 635 Tenth Street, N. E. Washington, D. C.

WASHINGTON, D. C.—There is considerable excitement in exchange circles due to the turn things have taken in Washington. It is definitely understood that within the next two weeks there will be two new distributing depots in the National Capital while one already existing has been greatly enlarged. It is always usual to deal with realities first, so Sidney B. Lust, proprietor of the United Film Service in this territory is to be introduced as a progressive exchange man, one who is fast forging to the front.

S. B. Lust Buys Famous Players.

Mr. Lust has just secured control of the Famous Players Corporation, taking over in addition to the good will of the company, nearly two hundred reels of film. That is one of the big steps he has taken during the past few weeks. A second undertaking was the purchasing of states' rights for the District of Columbia, Maryland, Virginia, Delaware, North Carolina and West Virginia for "Tilly's Punctured Romance," and the purchase of the following war pictures, put on by the Timely Events Company: "The Fall of Warsaw," "War World Wide," "Fighting With the Allies" and "Italy at War With Austria."

Sidney B. Lust.

Supplementing all of these, he has contracted for the Ella Wheeler Wilcox series and for the Charley Chaplin cartoons, of which latter he will get one each week.

Not satisfied with these various purchases, Mr. Lust has entered into a contract with a Philadelphia concern handling the New Corporation films and will also handle their goods in this section.

He has made very rapid strides in the film business. It was not so many months ago that he was acting as manager for the concern whose business in this locality he has since purchased. He has maintained an office in Baltimore, where he has enjoyed good business and recently opened a branch in Kimball, W. Va. The former is in charge of Carl Jones, while Ed. Leon looks after the State of West Virginia. He now contemplates invading Charlotte and another week or two will find him firmly established in the North Carolina city. In addition to the films Mr. Lust has arranged to handle a full line of motion picture theater supplies, such as chairs, machine parts, deodorizers, etc.

Local Hearst Exchange Opens.

The end of this week will see the International Film Service, the Hearst chain of film exchanges, fully established on Eleventh street, between G and H streets, Northwest, with Fritz B. Wathne in charge of the local branch. In addition to the semi-weekly release of the Hearst-Vitagraph News Weekly, Mr. Wathne will have comedies and cartoons to offer, and shortly the fifteen-week serial "The Mysteries of Myra."

Mr. Wathne will have associated with him G. S. Manning, formerly a road man traveling out of the Atlanta, Ga., office of Pathe, Inc.; a Mr. Johnson, from the same city; Earle E. Reese, who has lately been traveling for the Metro, and who is well known in this city by reason of his long residence here, and two other men whose names are withheld.

Mr. Wathne has served the past six years in the employ of Pathe. He has lately been manager of the Charlotte office of that concern, going there from the Jersey City studio to establish the North Carolina branch. Previous to that time he was located in the New York offices. While with his former employers he made splendid strides and in the Tar Heel section he was universally well liked. The new exchange is starting off with a big noise and it is predicted by its personnel that it will soon be firmly rooted in this locality.

A Big Rumor.

The other exchange here referred to is at present the subject of rumor, but the big noise is that James and W. S. Wickham will soon embark again as exchange men. It is said that they are at present negotiating for quarters somewhere on E street, near Ninth street, bringing them in close proximity to the center of the first run houses. They contemplate offering a commercial service with a wide selection of subjects and have engaged to market the films of several well known Philadelphia exchanges of the same type. It is understood that contracts have already been signed up and that orders have been placed for the necessary exchange equipment, such as film safes, office furniture, etc. They will cover the District of Columbia and the South.

This is not a new venture exactly, for the Wickham brothers were similarly engaged in one of the larger cities of New York State prior to coming to this city. They had operated an exchange and a string of houses there for about four years. At present they are conducting the Dixie theater, at Eighth and H streets, Northeast. This rumor, which is a very persistent one, says they will be established here by the middle of April.

A Metro Anniversary.

The excitement does not stop, however, with extensions of business and new exchanges, for a visit to the offices of the Metro Film Service, Inc., in the Strand theater building, at Ninth and D streets, Northwest, also causes surprise. This company last week celebrated its first anniversary, not perhaps as one would think, but by entirely remodeling the exchange and getting things into shipshape. First off, the Famous Players films, nearly two hundred in number, were disposed of to Sidney B. Lust, proprietor of the United Film Service, for the company has decided to devote its entire attention to the marketing of the Metro product. In speaking of this L. M. Day, the president, stated that he and his associates were going to have their hands full with the regular five reel feature, the one reel Drew comedy and the one reel Metro travelogue. To these is to be added the two reel Bushman subjects to be released weekly for fourteen weeks.

With the Famous Players film off the boards, the exchange was divided in half by the erection along almost its entire length of an oak and pebbled glass partition. This space was in turn partitioned off crossways so that as one enters the door he finds himself in a small anteroom. Beyond this is the booker's office, where Abe Dresner, formerly handling the Blue Bird and Red Feather features, hangs out. Next comes the president's office, all fixed up with a green plush carpet on the floor and attractive oak office furniture, where one may find, if able to get beyond the guards at the outer and inner doors, L. M. Day and sometimes, (when he is in town) Frank Brown, one of the best known and best liked roadmen in this section. The last office in the line is that of the bookkeeper-cashier-secretary, T. E. Kuntz. These offices are well lighted, for they face on Seventh street, and there is plenty of window space.

Running along the opposite wall for about the same distance are the racks for the storage of posters. In the center is the shipping table. The remaining space at the rear of the exchange is shut off from the other sections by a rack for the accommodation of heralds and other small pieces of advertising matter. Back of this is the rewinding table and the motor-driven Rex film renovator. This section is also well lighted, for it faces on D street.

This exchange has made excellent progress, without noise or far-spreading trumpeting; its business has been carried on along conservative lines by the company of which Messrs. Day, Brown and Kuntz are the members, and what is more, they are in the game to stay and progress and each day finds them past a little bit stronger in their position.

At the Big "U" Exchange.

J. Leo Yates, manager of the local office of the Universal Film Company, known as the Washington Film Exchange, will handle Blue Bird and Red Feather features in addition. Mr. Yates has just returned from a short trip through West Virginia and reports having secured a number of bookings for these pictures. A record run was made on "Undine" in Washington, this feature having been shown for ten days at the Empress theater, on Ninth street, Northwest.

Theaters in Virginia Boom City

An Account of the Picture Houses In Hopeville, Va.—Too Many for All to Be Money-Makers for Hopeful Investors.

By Clarence L. Linz, Special Correspondent, 635 Tenth Street, N. E. Washington, D. C.

PETERSBURG, Va.—To the traveler entering the city of Hopewell, Va., for the first time, it becomes a matter of much wonderment to view the great masses of iron, brick and concrete that loom up—the buildings are going up so quickly and closely together that the traveler is given the impression that all at once everyone in the neighborhood has started in all over the place to build structures, and each builder was trying to see if he could not get his place up the first.

The race is not confined to dwellings, nor yet business houses, for the erection of motion picture theaters forms a part of the great activities of Hopewell. Before going into the construction work further it might be said that Hopewell is the boom town of Virginia, the place that sprung into existence over night when the DuPont Powder Company selected it for the manufacture of war materials to be furnished to the European armies. It grew very rapidly and then came the fire which desolated it. In the conflagration four motion picture theaters were demolished.

There are a number of theaters here now. There is the Broadway, under the management of Mr. Harris, who is widely known throughout Virginia, and who was formerly the manager of the Superior

theater, in Richmond, which is now a feature house. There is also the Orpheum, running program service and features. The Y. M. C. A. has an auditorium which is used for motion picture exhibitions a part of the time, and at City Point the James River Y. M. C. A. is used by the powder company to give motion picture shows for the benefit of their employees without charge. This latter is on the property of the powder company. Outside the grounds there is another small theater. In addition there is a colored house and a burlesque theater. None of the houses have a seating capacity in excess of 300, with the exception of the burlesque theater. The general admission price is 10 cents to each of these houses.

Too Many Theaters.

There are two more motion picture theaters in Hopewell which are practically completed and ready for opening. Each of these will have a seating capacity of between three and four hundred. In addition there are sixteen other theaters in various stages of construction or exploitation—construction work has started, the ground is being cleared or the promoters are merly selling stock. Eight of these houses will be completed in very short order, and then there is going to be a big battle to see which will survive. Motion pictures have the reputation of having lost more money to their investors than any other "game" in existence; from all appearances there is going to be quite a sum of money lost in the scrap which will begin when all of the projected theaters get into working shape.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

Benefit for Mountain Schools.

ATLANTA, Ga.—Among Atlanta's benefit shows Sunday was a picture program at the Grand for the benefit of mountain schools at Mineral Bluff and Tallulah, Ga.

The entertainment was in charge of the Women's Study Club of the Federation of Women's Clubs. It is said the mountain schools are greatly in need of funds.

Famous Players Company in Georgia.

Atlanta, Ga.—To take part in a photoplay showing a mountain feud, Hazel Dawn, Hardee Kirkland and other stars will soon arrive at Gainesville, Ga., and will then strike out by the stage coach route for the wilds of the moonshine district of Hall county. Frederick Thompson, director of the company of players, is in Atlanta at the Georgian Terrace. He will join the actors in Gainesville.

Wallace Walthall With Ad. Company.

Atlanta, Ga.—Wallace Walthall, brother of Henry Walthall, and himself a film actor of considerable distinction, is said to have signed a contract in Atlanta this week whereby he is to devote his entire time to the Motion Picture Advertising Company of America, who maintain their general offices here and operate branches throughout the south.

Mr. Walthall, who was in the city Tuesday, the guest of R. A. Carhart, president of the Motion Picture company, has gone to Birmingham, Ala., where he expects to secure material for a line of new advertising films which are soon to be placed upon the market by the local concern.

Atlanta Brief Notes.

"The Piedmont," Atlanta's latest moving picture theater will open April 3rd.

Manager Hardcastle of the George Kleine Company is making a business trip this week through the south.

Charles Kessnich, Mutual Manager, has returned from a business trip to Savannah, Ga.

PITTSBURGH POLICE WILL KEEP WATCH OF THEATERS

Department of Public Safety Has Squad Watching Performances in City.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The Pittsburgh Department of Public Safety has inaugurated a new system of supervisng "moving picture theaters and burlesque shows," having enlisted four uniformed policemen to visit the various places of amusement in the capacity of censors. By a recent change in the department, the civilian aide to the director became chief of detectives and since then there has been no censor or theatrical critic. In selecting the policemen as censors Director Hubbard stated that he "desired to secure the honest opinions of ordinary, every-day American citizens, who have no high-brow ideas of morality, but a decent respect for the home." For the past few weeks, it has been revealed, the "shockless coppers" have been on the censoring job and their reports have been voluminous. So far no serious consequences have been visted upon the moving picture theaters. Pittsburgh is said to be the first city in the country to adopt the plan.

CANDIDATE FOR LEGISLATURE.

Capt. Alfred McClelland Should Be Elected—Need for a Film Man.

Pittsburgh, Pa.—That the fight against the motion picture censorship law in Pennsylvania is assuming proportions greater than was anticipated, even by those who first raised the issue, is evidenced by some recent developments in the campaign. Interest centers in the coming contest for the Legislature, for the next session of the state law making bodies will see a great struggle for the rights of the industry—to defeat the proposed new amendments increasing the power of the censorship board and to repeal the existing law. The trade has decided that in order to get such remedial action it is necessary to have able representation in the next Legislature, men who know the facts as they exist and who will be equipped with the necessary knowledge of conditions.

Capt. A. McClelland.

Such a man is Captain Alfred H. McClelland, manager of the New Film Corporation in Pittsburgh, and one who knows the moving picture business from a to z. Captain McClelland has announced his candidatcy for the State Legislature from the seventh district, and his chances for nomination and subsequent election are considered excellent. His stand on censorship legislation alone assures him very strong support from the exhibitors and their friends in his district, which is one of the most important in the state. Captain McClelland is an active member of the Screen Club and a leader in the work of the organization.

Orpheum Nearly Ready.

Pittsburgh, Pa.—The new Orpheum theater, at Murray and Forbes streets, is rapidly nearing completion and promises to be one of the finest in that section of the city, known as Squirrel Hill. Mark Browarsky, the owner, states that the house will be ready for opening by May 1.

More Film Exchange Space.

Pittsburgh, Pa.—Another new film building, with the completion of three additional stories and the remodeling of the structure at 938-940 Penn avenue, will be ready for the use of exchanges. The building is fireproof and is being equipped throughout for the needs of the film business. The World Film, now at 955 Liberty avenue, has leased half of the fifth floor and will move into the larger quarters as soon as they are completed, about May 1. A number of moving picture concerns already have offices in the building.

Princess Theater Sold.

Donora, Pa.—The Princess theater, McKean avenue, Donora, has been purchased by John Hafner, of Waynesburg, Pa., who plans to take charge immediately. The former owner was Harry A. Cox. The Princess is a strictly modern house and the largest theater in town, seating 550 people.

Renovating the Elmore.

Pittsburgh, Pa.—The Elmore theater, Centre avenue, is being remodeled and redecorated throughout. Beside showing feature pictures, Mr. Feitler will add several vaudeville acts to his show two days a week. With the installation of pretty stage decorations, hangings, etc., the Elmore will be one of the most attractive houses in that part of the city.

Elmer Calhoun Makes a Change.

Pittsburgh, Pa.—Elmer Calhoun, recently manager of the Cameraphone theater, 1600 Fifth avenue, resigned that position to take charge of the booking of Kalem's new serial, "The Social Pirates." A very satisfactory number of bookings have already been made. He has his headquarters at the General Film offices.

Harris Bros. Buy American Theater.

Pittsburgh, Pa.—The American theater, 1510 Fifth avenue, has been purchased by Harris Bros., and placed under the management of Harry Megown. The new owners are making extensive improvements, including new screen and seats, and redecorating.

The New Theater.

Monongahela, Pa.—The old Anton theater has been greatly improved recently and rechristened the New theater. Manager Shupe states that business is on the upward trend and, with a more inviting house and good feature pictures as an attraction, the New theater should pass all former records.

Open New House in Trauger.

Trauger, Pa.—A moving picture theater has been opened in Simon's Hall by John Squiller and Sam Cucura. The new house is already doing a capaciay business at 10 and 15 cents admission. Hollis & Smith, of this city, installed the equipment.

Paragon Opens Offices.

Pittsburgh, Pa.—The Paragon Pictures Service, the latest film concern to enter the Pittsburgh territory, has opened offices at 113 Fourth avenue. J. L. Fay is manager of the new exchange, which will release one big feature weekly, beginning April 5. The Olympic theater, Fifth Avenue and other prominent houses have contracted for the service.

Max Stern with Fox.

Pittsburgh, Pa.—Max Stern, formerly with the World Film Corporation and later manager of the Diamond theater, East Liverpool, O., has joined the road forces of the Fox Film Corporation, working out of the Pittsburgh office.

Doc Smith with Metro.

Pittsburgh, Pa.—"Doc" Smith, former road man for Fox and lately with the Independent Film Exchange, has been added to the road forces of the Pittsburgh branch of the Metro Pictures Corporation.

Screen Club Governors

Buffalo Screen Club Elects Board of Governors at Meeting on March 27 in New Quarters at 11 Court Street—New Rooms Spacious and Attractive—Ball Proposed for May—Other Committees Chosen.

By Joseph McGuire, Special Correspondent, 611 Erie County Bank Bldg., Buffalo.

BUFFALO, N. Y—The Buffalo Screen Club elected a board of governors and various committees Monday night. Much enthusiasm and a good attendance marked the meeting, which was held at the new club rooms of the organization, 11 Court street. G. W. Christoffers, vice-president, presided and F. S. Hopkins was secretary of the meeting.

The following board of governors was elected: B. J. Brandon, Mutual Film Corporation, three years; J. M. Sitterly, Popular Film Exchange, three years; J. L. Mulhauser World Film Corporation, two years; C. A. Taylor, Metro Film Corporation, two years. A picture of the board of governors appears herewith.

The new club rooms are spacious and artistically decorated in tan and yellow, with fixtures and furnishings to harmonize with the general color scheme. A piano, Victrola and billiard tables have been installed.

The club will hold a ball on May 15, at the Elmwood Music Hall, Buffalo. The moving picture houses in Buffalo and Western New York will use slides to advertise the event which promises to be one of the greatest of its kind ever held in this city. It is expected that various film companies will be represented by some of their stars at the ball. Buffalo newspapers will give the affair wide publicity.

J. L. Mulhauser. B. J. Brandon. Chas. A. Taylor. J. M. Sitterly.

House and Publicity Committee.

The club elected the following house and publicity committee: A. C. Willats, Buffalo News; W. A. V. Mack, General Film Co.; Al. Becker, Becker Feature Film Co.; Harry Marsey, Popular Film Exchange; H. E. Hughes, United Film Service; F. J. Leonard, Essanay. These members will interest the local and trade papers in the ball and other features of the club.

Entertainment Committee.

The following entertainment committee, which was elected, will be busily engaged in preparations for the coming ball: Henry J. Carr, manager of Shea's theater, N. I. Filkins, Pathe; J. Gorchof, Mutual; Louis Green, World; Charles Rogers, Essanay Film Co.; H. E. Benedict, General.

The following new members were added: Charles Rogers, A. A. Schmidt, Peter Hofmeister, E. H. Miney, W. A. V. Mack; Henry J. Carr, J. H. Verbeck, Jerome Wilson and C. S. Weill.

New Watertown Theater.

Watertown, N. Y.—A theater to cost approximately $100,000 and to house 2,500 people will be erected in the next few months in Watertown, on State street near Public square.

W. J. Shepard has just completed the sale of the Hooker property to James P. and Aleck P. Papayanakos, well known theater proprietors of this city, and the theater, to be built by E. G. Charlebois, will be completed in July of this year.

The plan of the theater provides for 2,000 people on the main floor and 500 people on the balcony, with 75 box chairs.

J. Levy Added to World Film Staff.

Buffalo, N. Y.—J. Levy has been appointed road representative by J. L. Mulhauser, manager of the Buffalo offices of the World Film Corporation. Murray Cohen and Louis Green also represent these offices. Mr. Green was formerly assistant manager to the late Henry Marcus, when he managed the Academy theater, Buffalo.

Exhibitor G. C. Hall.

Buffalo, N. Y.—G. C. Hall is proprietor of the Maxine theater, Buffalo. Mr. Hall has promised to furnish your representative with a picture of himself and theater, as well as with details covering his successful house.

"I have been using the Triangle pictures for three months," said Mr. Hall, "and they are packing my theater. The Maxine is a ten-cent house, but on Sundays I give my patrons an extra show and advance the price to fifteen cents."

"Passion Play" Good Lenten Feature.

Buffalo, N. Y.—William Lyser, manager of the Rialto moving picture theater, Buffalo, recently put on the "Passion Play." He used a special organist and a lecturer. This made a good Lenten feature.

Ben Abrams With Triangle.

Buffalo, N. Y.—Ben Abrams has been appointed traveling representative of the Buffalo headquarters of the Triangle Film Corporation. He will cover Western New York. He formerly did special work for the Fox Co. He will work under the direction of George A. Hickey, manager of the Buffalo office.

"In point of service I am one of the oldest men in the film business," said Mr. Abrams. "I have always been connected with the exchange and manufacturing end of the industry. I have made a study of exhibitors' wants and as representative of the Triangle Film Corporation I certainly can give my patrons a perfect service."

George A. Hickey, manager of the Triangle office in the Buffalo territory, reports that Shea's Hippodrome, Buffalo, is attracting big business from this service.

Overland to Begin Production.

Buffalo, N. Y.—The Overland Film Producing Co. of Buffalo, which was recently incorporated, has raised its capital stock to $50,000. The studios will be improved. James Calnay, president and chief director, says the company will shortly begin its first six-reel feature production.

Buffalo Briefs.

J. N. Sitterly of the Popular Film Exchange recently cancelled a trip through his territory on account of his mother's illness.

The Popular Exchange, which has the state rights on Annette Kellerman in "Neptune's Daughter," recently booked this feature at Keith's theater, Buffalo. The Exchange is receiving several repeat orders on this production.

Olean, N. Y.—Lang's theater of Olean, N. Y., formerly managed by Peter Heos, was recently closed.

Oswego, N. Y.—The Eureka theater here has closed its doors.

Buffalo, N. Y.—Manager Franklin of the Lyric theater, Buffalo, has been showing moving pictures of the St. Patrick's Day parade in this city. Mr. Franklin is noted for the original and effective advertising which he uses in the local newspapers.

ILLINIOS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

Automatic Shutters in Aurora.

AURORA, Ill.—Aurora picture houses will not have to use plate glass covers over port holes in the operating room as urged by city electricians. The council committee has substituted a provision for automatic metal shutters.

Censorship is Inherently Destructive.

Quincy, Ill.—"To many observers, it seems that the regulation of moving pictures is emphasized too much on the 'Thou Shalt Not' side," says the Quincy Herald, pleading for more constructive criticism of films. Managers suffer by present policies, the paper says.

Revivalist Uses Films.

Monticello, Ill.—Rev. Mr. Martin an evangelist is not denouncing moving pictures. He is using them in his revival here and on Sunday too.

Vernon Theater Company.

Springfield, Ill.—Secretary of State Stevenson has issued a certificate of incorporation to the Vernon Theater Company of Chicago, capitalized at $6,000. The incorporators are John D. Voumakis, Basil Charouhas, James Coston.

New Illinois Theaters and Changes.

Des Plaines, Ill.—George Dewhurst rented the old Auditorium as the temporary home of a moving picture theater.

Decatur, Ill.—A new moving picture theater to cost $70,000 will be erected here, it is reported.

Mt. Carroll, Ill.—George Shugman and Charles Dahler who operate the Abingdon theater at Abingdon, Ill., have purchased a moving picture theater here.

Edwardsville, Ill.—J. A. Siepker, superintendent of the St. Clair County Gas and Electric Company, and William Kneeler of Collinsville will erect an airdome seating 1,500 on College avenue.

Marseilles, Ill.—E. P. Milburn, who operates the Ruby Palace theater, has purchased the Star theater and will conduct both houses.

Showmanship Ideas—Notes.

Elmwood, Ill.—The photoplay theater will devote four Wednesday nights to helping finances of the Library association.

Gilman, Ill.—When business men generally celebrated "Dollar Day," Paul Kraft of the Opera house sold fifteen tickets good any time for a dollar.

East St. Louis, Ill.—Until affairs of the Ziegenheim estate are settled in court, a theater cannot be erected on property owned by the estate, says Frd Ziegenheim, thus disposing of a report that East St. Louis was to have a new theater soon.

Rushville, Ill.—The Princess theater showed "The Blindness of Devotion" for the benefit of the Philathea Class.

Joliet, Ill.—Parents will be allowed to attend moving picture shows at the high school on Mondays and Wednesdays.

La Salle, Ill.—The La Salle theater had an extra show of "The Birth of a Nation" to take care of the requests.

Woodstock, Ill.—J. C. Miller of the Princess and Strand theaters has booked "The Battle Cry of Peace" for April 30 and May 1.

Oak Park, Ill.—Billie Burke in "Peggy" played a return date at the Oak Park theater.

Des Plaines, Ill.—"The Melting Pot" was shown by the Child Welfare Committee at a benefit at a local hall. Joseph Friedman of the Celebrated Players Film Company donated the film.

Alton, Ill.—"The Lion and the Mouse" was featured by the Y. M. C. A.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Mid-west News Service.

Unattended Children and Pontiac Shows.

PONTIAC, MICH.—The City commission is contemplating barring young boys and girls from moving picture shows unless they are accompanied by their parents or some other adult.

Exhibitor F. G. Lauster Dies.

Ionia, Mich.—Fred G. Lauster, owner and manager of the Orpheum theater, is dead.

The Pay Shows Didn't Attract.

Kalamazoo, Mich.—About 200 youngsters paid five cents to see a Saturday morning childrens' show at the Elite theater. An earlier show, free, was packed. The management is not out for profit and prefers two crowded shows free to a scattered few who pay at one. Some mothers wanted to pay.

Michigan Exhibitors and Theater Changes.

Grand Rapids, Mich.—David King of Chicago succeeds George Thompson as manager of the Orpheum, one of the Gilligham & Smith enterprises.

Allegan, Mich.—R. E. Dunham, proprietor of the Star theater, will erect a summer theater on Trowbridge street.

Coldwater, Mich.—George Drinkwater and Ensign Olmsted sold the Venetian theater to Dennis Vanes, a former proprietor.

Manistee, Mich.—A new moving picture theater to seat 500 persons will be erected on River street, it is reported.

Marshall, Mich.—Roscoe Putnam has sold the Princess theater to W. B. Hornung of Flint, Mich., who also will operate a cigar factory here.

Charlotte, Mich.—Charles E. Baughman has purchased the Houck theater.

Saginaw, Mich.—The company composed of Charles Q. Carlisle, Harry E. Oppenheimer and E. C. Forrest has taken over Dreamland theater. The same concern operates the Mecca and Annex theaters.

Monroe, Mich.—Mr. and Mrs. Frank Bisnette have opened the Monroe theater at Monroe and First streets. It will seat 225. A Minusa screen, Powers 6A projection and Mutual service are among its features.

Battle Creek, Mich.—Harry Saylor will open his new moving picture theater on West Main street about April 8.

Kalamazoo, Mich.—The Colonial theater on South Burdick street closed March 31. This was one of the pioneer houses in this city.

Bay City, Mich.—The Washington theater plans to use musicians of more than ordinary ability. Josef C. Ermanowitch was the first attraction.

A Word on Publicity

Detroit Newspaper Man, Editor of Motion Picture Section, Sends a Word to Publicity Departments of Producing Companies—A Bit More Co-operation with Daily Papers Would Be Profitable—About Photographs.

By Jacob Smith, Special Correspondent, 503 Free Press Bldg., Detroit.

DETROIT, MICH.—The new motion picture editor of the Detroit News is Frank Pipp, who writes under the alias Edward Stone. Mr. Pipp was formerly general manager of the Esperanto Motion Picture Co., and has always been active, more or less, in the business, either in the producing or the scenario end. During the few weeks that he has been on the desk he finds it hard work getting responses to letters which he sends to producing companies for material and photographs, according to the statement made to the World correspondent.

"I am surprised," he says, "that there is not greater co-operation on the part of the producers, because after all it only means publicity for them and for the business," he remarked. "What we want is good photographs—not stills—which will reproduce right. So many of the producers send along scenes from the pictures, but that is not what the average big newspaper wants. If there was more co-operation there would be more motion picture publicity."

Mr. Pipp also says that the film companies send out publicity matter about pictures and that the stories for advance publication turn out to be entirely different from the real story. This has happened several times during the past few weeks, even with some of the biggest producers. As an example, 'The Saleslady" with Hazel Dawn is quite different in the publicity matter as compared with the story of the film as shown at the theater.

W. V. Newkirk to Manage Palace.

Saginaw, Mich.—Clare Hoffman, of the Palace-Detroit theater, and the new Colonial theater, Detroit, announces the appointment of W. V. Newkirk as manager of the new Palace theater in Saginaw, which will open about April 22nd. Mr. Newkirk has had many years' experience in the theatrical business, having managed theaters in Michigan and Illinois.

By the way, the Detroit Colonial Theater Co., organized to operate the Colonial theater to be built at Woodward and Sibley streets, Detroit, has 20,000 shares, par value $10 each, divided as follows: $40,000 paid in in property; Clare Hoffman, 5,050 shares; Graham Hoffman, 5,050 shares; Mortimer Hoffman, 100 shares; Harry J. Dingeman, 200 shares and Julius L. Krimmel, 100 shares.

"Europe's Reign of Terror."

Detroit, Mich.—Maurice Caplan and Ben Reuben, of Cleveland, and proprietors of the Countess theater, Detroit, have the Michigan rights to the film, "Europe's Reign of Terror," which they are booking in conjunction with the newspapers. This film played at the Lyceum theater several weeks ago in conjunction with the Detroit Free Press to big business.

Notes.

Grand Rapids, Mich.—The American Seating Company, Grand Rapids, is building an addition to its foundry costing $5,000.

Detroit, Mich.—Lewis Selznick, of the Clara Kimball Young Film Corporation, was in Detroit March 26 and 27. It is understood that the first-run rights have been contracted for by the Broadway-Strand theater in this city.

Owosso, Mich.—Work has started on the remodeling of a building on Washington street, Owosso, Mich., which will be made into a motion picture theater.

Owosso, Mich.—Architect George J. Bachman, Savoy Theater building, Flint, writes that he is preparing plans for a theater to be erected at Owosso, Mich., for the Strand Theater Co. It will cost $20,000, and will be of brick and terra cotta construction.

Flint, Mich.—Architect George J. Bachman is preparing plans for James Mallery for a moving picture house to cost $10,000, to be erected at 621 South Saginaw street, Flint. There will be a portico over the entire front extending to the curb.

HIS VIEWS OF SUNDAY OPENING.

An Indiana Exhibitor Who Gives No Sabbath Shows.

Special to Moving Picture World from Indiana Trade News Service.

LAPORTE, IND.—Laporte is continuing in the throes of whether or not there shall be Sunday opening of the motion picture theaters. Some strange points have developed in the controversy. Petitions are now being circulated asking that the theaters remain open on Sunday. They have been closed. Interviewed, one of the motion picture theater owners said he was not "strong" for the Sunday opening. He said that it brought additional expense and would injure the week day business. It would also antagonize the regular patrons of the show who were against the Sunday opening. He added that if the petitions warranted the Sunday opening, however, that he would open.

IN INDIANA.

Newcastle, Ind.—Frank and Watson have leased a theater building in Newcastle and will open a first class motion picture house.

Indianapolis, Ind.—"Indianapolis yields to no city when it comes to motion picture theaters," says the Indianapolis Times, commenting on the opening of the Lyric in pictures and the rebuilt Crystal. Both houses opened recently. The Lyric is showing the Paramount program.

Greensburg, Ind.—The Williams, a motion picture theater of Greensburg will quit business.

Decatur, Ind.—The Theato of Decatur, has reopened under new management. The Theato has been remodeled. The opening attraction was the World production "Bought.". Prices have been increased.

Michigan City, Ind.—Word has been received in Michigan City of the death of E. J. Stanton, former well known motion picture theater owner of that city. Stanton died in Flint, Mich. Stanton formerly operated the Vaudette in Michigan City. Stanton was the owner of two theaters in Flint, the Royal and the Lyric.

Terre Haute, Ind.—John Grivetti has filed suit against Morris Corzetto at Terre Haute seeking to dissolve a partnership in the moving picture business.

Mishawaka, Ind.—Mishawaka is to have a motion picture made of the civic and commercial life of the city. It will be the property of the business men and will be shown to advertise the city.

Connersville, Ind.—The Lyric theater of Connersville has been sold to J. A. Braden of Marion, Ohio. F. A. Chrismer was the former owner. Some remodeling will be done and the employes are retained.

South Bend, Ind.—The Surprise of South Bend is to go out of existence. The building now occupied by the theater is to be torn down.

Crawfordsville, Ind.—The Wayne of Crawfordsville has changed hands, George Heuson of Renssalaer is the new owner. He purchased the theater from E. E. Randel.

Chattanooga Sunday Shows

Special Benefit Performances Keep Shows Open on March 25—Sheriff Says That Only Charity Shows Are Being Run—Attorney General Whittaker, of Chattanooga, Waiting for Report of Court Decision.

G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

CHATTANOOGA, TENN.—The moving picture theaters of Chattanooga were open on Sunday, March 25, while handling special benefit performances for a charitable organization. These are the only shows which have been operated in Chattanooga for several months on Sunday as the theaters remained closed while the case was before the State Supreme Court to test the validity of the Sunday closing laws.

"As soon as I receive the opinion of the Supreme Court in reference to the operations of picture shows on Sunday I will be ready to announce my plan of action in regard to Sunday shows," said Attorney General Whittaker, when asked if he was going to allow the operation of moving picture theaters on Sunday. Nick Bush, sheriff, said that only shows for benefit of charitable organizations or relief work were being given, and therefore did not conflict with the law. Agitation concerning Sunday shows was started again when Sheriff Bush received an annonymous letter in which a veiled threat was made that ouster proceedings might be invoked if he allowed the shows to run on Sunday in the future.

Vitagraphers Visits.

Chattanooga, Tenn.—Miss Naomi Childers and Camillus Kessler of the Vitagraph Company were recently in Chattanooga, Tenn., where they had a long talk with C. E. James of the Signal Mountain properties, concerning the great natural scenery of Signal Mountain. Both were enthusiastic over the beauty of some of the sites, and their adaptability for backgrounds for motion pictures. Miss Childers stated that she was in hopes of being able to take the directors into Signal some mountain scenes around Signal Mountain. The Essanay Company had a crew working in the Signal Mountain district for several months last season.

Two Houses Rechristened.

Chattanooga, Tenn.—The management of the Picto theater of Chattanooga recently decided that the name was not in keeping with the fine theater and set about to secure a better title. The new style announced is the "Fine Arts," which undoubtedly has a more artistic air than the former name. The theater is playing Triangle productions and is featuring exceptionally attractive musical programs, which are being directed by S. L. Rothapfel, musical director of the Knickerbocker theater orchestra.

The old Crescent theater, 812 Market street, which is under the same management as the Fine Arts, has also had its appendage changed to read 'The Superba." The latter theater has been showing some very attractive mixed bills and the "Musty Suffer" comedy serials.

New Knickerbocker Opens.

Nashville, Tenn.—The new Knickerbocker theater of Nashville is now open and is playing high class films to big crowds. This latest addition to the Nashville moving picture ranks is an unusually handsome and well-appointed theater. William H. Wassman, head of the concern, is also at the head of the Crystal theater, having operated the old Crystal at Louisville a number of years ago. The theater cost nearly $85,000 and has a seating capacity of 1,200, the gallery seating 500. Triangle and Fox first run pictures will be shown.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, Special Correspondent, 236 Vanol Building, St. Louis, Mo.

New World Manager.

ST. LOUIS, Mo.—George W. Fuller, from the New York office of the World Film, has been made manager of the St. Louis branch, at 3626 Olive street, to fill the vacancy caused by the resignation of E. W. Dustin. Mr. Fuller has been away from this section of the country for some time, but as he is originally from Illinois it is almost like coming back home to him. W. W. Drum, special representative of the World Corporation, is still in the city looking around.

Rosenberg at Kleine-Edison Convention.

St. Louis, Mo.—Manager I. P. Rosenberg, of the Kleine-Edison exchange, went to Chicago last week to meet George Kleine and the assembled western managers of the corporation. Mr. Rosenberg is very enthusiastic over the record "Musty Suffer" is making. He says the Ritz theater, on Sixth street, just off Olive, which has first run privileges of the comedies, finds the eccentric Watson to be a winner in the comedy line. And to make sure that Rosenberg was not giving us a press story we dropped in and asked Mr. Van, of the Ritz, about it. Mr. Van said, "He didn't tell you half enough. Musty is great!"

Wedding in Film Row.

St. Louis, Mo.—S. W. Hatch, manager of the V-L-S-E exchange, at 3630 Olive street, was married on March 25 to Miss Fredericka Hattas, of East Liberty, O. The ceremony was performed at the home of Rev. John L. Brandt, 4526 Westminster Place, St. Louis. The new Mrs. Hatch is a talented musician and was prominent socially in her home town.

Joker Comedian in St. Louis.

Max Asher, Universal Joker comedian, spent last week in St. Louis, and appeared at several theaters, giving little talks on how Joker comedies are made, and going through the action in the scenes of a film in which he appeared, as it was thrown on the screen of the theater. Mr. Asher was slowly working his way to New York by making stops in cities along the route and appearing in theaters showing Joker comedies. "I've never been to New York," he said, "but I've heard a lot of the town, and I'm going to give it the once over before I'll believe it has anything on California."

Le Baume Reopens.

St. Louis, Mo.—The Le Beaume theater on Cass avenue has been reopened under a new management, and many improvements have been made in the house. Manager Cox says he is going to make the Le Beaume one of the nicest and cleanest little theaters on the north side.

With St. Louis Exchange Men.

Harry E. Strickland, traveling representative for the General exchange, has just got in from a trip in Illinois, Missouri and part of Indiana, and reports things looking up "generally."

Manager Barney Rosenthal, of the Universal exchange, at 2116 Locust street, is getting a lot of attractive advertising matter of the new Universal Circus serial, "Peg O' The Ring." "If a circus serial doesn't win big, I am badly mistaken," says Rosenthal. "There is something about circus life that appeals to everyone, and there is not a young person in the land that will not be interested in it; and the older folks, if they do not want to come out and admit that they are as keen for circus stuff as they were when they were kids, they can use the same old dodge of 'taking little Johnny to the circus.'"

CLEVELAND FILM COMPANIES.

Two New Producing Companies to Begin Film Making.

By Hubert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—A new film company which will make a specialty of taking motion pictures of weddings, private parties, dances and other social events has just been organized here. It is known as the Brabant Film Company and has a temporary studio at 3068 Euclid avenue.

Captain H. H. Brabant-Holland, formerly with the Pathe Company in France and the Biograph Company of Canada, will be managing director and president of the new company, which is incorporated for $35,000.

W. H. Millikan, real estate dealer, is to be secretary-treasurer. The new studio will make an effort to preserve in motion pictures all important events in Cleveland history as well as make films of social functions.

A group of Cleveland capitalists have just filed an application with the secretary of state for the incorporation of another film company with $2,500,000 capital. David R. Wilkin and Edward C. Daoust, attorneys of this city, and Harry W. Davis, secretary of the Delaware Trust Company, Wilmington, O., are interested in the project.

The construction of a studio in New York and another one here is contemplated, but plans have not been definitely formulated.

PICTURE MEN TO THE RESCUE.

Exhibitor E. M. Stanley and J. Mulholland Save Lives from Burning.

Cleveland, O.—Edward M. Stanley, proprietor of the Ray theater, and John Mulholland, one of his operators, were heroes at a fire which swept the Foster apartments, 1121 Prospect avenue, the night of March 27, costing several lives. Stanley lifted Mulholland on his shoulders so the latter could reach a fire escape, and Mulholland passed a woman and three children down from an upper window into Stanley's arms. Stanley then turned his theater into a temporary hospital for the more than a score of injured men and women.

Melba Theater Again Open.

Cleveland, O.—The Melba theater, Detroit avenue and West 117th street, has just reopened under the management of C. J. Goeppinger. The theater has been remodeled to seat 1,000 persons and the largest Minusa gold fiber screen in the city has been installed. A model heating and ventilating plant has also been put in operation.

B. J. Sawyer Out of the Manhattan.

Cleveland, O.—Benjamin J. Sawyer, president of the Motion Picture Exhibitors' League, has disposed of his interest in the Manhattan theater, Superior avenue and E. 105th street, and the house is now being operated by the newly organized Manhattan Circuit Company. Triangle and Mutual Masterpieces have been booked.

C. F. Beck Buys Glen Theater.

Cleveland, O.—The Glen theater, St. Clair avenue and E. 93d street, has just been sold by A. Kausek to C. F. Beck, who will operate it. The deal was made through the office of B. D. Steel, American Trust building.

CINCINNATI NEWS LETTER.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

"Peace" Film in Cincinnati.

CINCINNATI, O.—At least two records, and perhaps more, will be broken by the run of "The Battle Cry of Peace," which started at the Grand Opera house on Monday, April 3, to continue for at least two weeks. The length of the run, as contracted for, and with the possibility of being extended, equals and perhaps exceds that of any other picture at a single house for a consecutive period in Cincinnati, and the prices charged, 25 to 50 cts, have been equalled in this city only by those charged for the same picture in its previous exhibitions, at the Lyric theater and at Music Hall, respectively.

Manager C. E. Holah, in charge of the V-L-S-E interests in this territory, saw that the big downtown house would render the picture accessible to thousands of people who refused to make the trip out to Music Hall, at Twelfth and Elm, where the picture was shown from March 19-25, and he preferred to save most of his publicity ammunition for the downtown run. From the way the picture started off at the Grand, it is safe to say that it will make a high attendance record, and as the two weeks following the initial two weeks of the present engagement are open at the Grand, it is by no means impossible that the run will be continued.

Cincinnati Wants League Convention.

Cincinnati, O.—If work and interest count for what they should, the Cincinnati Motion Picture Exhibitors' League is going to land a big convention of Ohio exhibitors for some convenient period during the summer. No date has yet been set for any gathering of the Buckeye moving-picture clans, nor has any place been selected for the usual annual convention, but Cincinnati exhibitors believe that their city should be selected, and they are making an energetic bid for the honor. Exhibitors in most of the cities and towns in the State have been enlisted in support of the plan, and probabilities at this time favor the prediction that the convention will be held in Cincinnati.

Busy Round Local Nest.

Cincinnati, O.—Manager W. T. Howard, in charge of the new Blue Bird office, the latest addition to the imposing number of exchanges in Cincinnati, inaugurated his work shortly after taking charge by a highly successful private exhibition of "The Strength of the Weak," with a number of exhibitors in and around Cincinnati as his guests. The picture made a decidedly favorable impression, and a number of good houses have already booked it, including those of J. V. Broomhall of Hamilton, O., and H. V. Spohr of Lexington, Ky.

New Alhambra Reopened.

Dayton, O.—The New Alhambra of Dayton has been completely overhauled and the management now offers to the public one of the prettiest and most modern houses in the city. Immediately following the completion of the remodeling work, and as a sort of opening offering, the Lasky-Paramount feature, "The Secret Sin," showing Blanche Sweet in a dual role, was presented, pulling big houses.

New West Virginia House.

Huntington, W. Va.—The Orpheum theter of Huntington opened on March 15 with a large and enthusiastic attendance. The beauty and size of the house and the merits of the program shown had about equal parts in the approval of the public, according to Manager C. C. Hite, Cincinnati manager for the Triangle, who attended to see the first showing of Triangle pictures in the house.

Operators in Louisville

Strand Theater Subjected to Picket Campaign by Operators' Union—Two Unruly Men Had Been Discharged—Manager Says Theater Is Willing to Have Union Men, But Not These Two—Other Unions Stand by House.

By G. D. Crain, Jr., Special Correspondent, 1404 Stark Bldg., Louisville.

LOUISVILLE, KY.—Trouble between the management of the Strand Theater Co., Masonic building, and the Moving Picture Operators' Union, Local 163, growing out of the dismissal of two union operators, resulted in the union starting a picket campaign against the theater. Workers have been stationed about the theater distributing cards in an effort to turn people from the shows. Night Chief of Police Ridge refused a request of the management to arrest those distributing the cards, stating that the union was within its rights so long as the pickets caused no disturbance and remained off the property line of the theater.

Statement from the Union.

The men discharged are C. L. Snedeker and E. S. Carpenter, who have been operating the picture machines since the theater was opened, three months ago. Speaking for these men, Virgil Winters, assistant business agent for the union, said: "The management of the theater requested one of the operators to put up signs outside of the place while the other ran the machine. Both refused, as the rules of the union do not permit operators to do anything but the operation and maintenance of the machine, whereupon they were discharged.

"The union wage is $22.50 a week and the management put in $10 men in their places. We endeavored to obtain a peaceful settlement of the matter with Manager McRae, who refused to meet us and threatened to have us all arrested. The matter will be taken up by the Building Trades Council, but we shall not countenance any violence or disturbance whatsoever."

The Manager's Statement.

R. V. McRae, manager of the Strand theater, said: "We were unable to do anything at all with these men. They did just as they pleased and caused us no end of trouble. We were paying them for eight hours' work a day and taking only four hours of their time. If we asked one of them to stay a while longer at night they would refuse point blank, walk away, and leave us in the lurch. Then the union called out E. S. Carpenter. We were willing to have union men, but not these two any longer.

"The musicians, stage hands, and similar employes of the theater are all union men, and the best of feeling exists between them and us. It is merely a question of our refusing to allow the union to force us to employ men whom we cannot control."

What Musicians Think.

E. J. Elliott, state officer of the Federation of Musicians, who is a member of the orchestra at the Strand, said: "The charge that this theater is unfair to organized labor is absolutely untrue, for the musicians, stage hands and other employes are union men. Our union has no part in the controversy. It is a personal matter between the management and the operators. The musicians will stay right here."

LOUISVILLE COUNCILMAN WANTS LOCAL CENSORS

Councilman Dolan Is at Work on Ordinance to Create Board—Names Films.

Louisville, Ky.—Councilman Thomas J. Dolan is fathering a movement looking to the preparation of an ordinance creating a censorship board of moving picture films in Louisville. He stated that he had interested himself in the matter at the solicitation of the Catholic Federation, the Men's Federation and other local organizations, which had represented to him that several films had been shown here recently that contained elements of danger for young people. No ordinance has been prepared, but Mr. Dolan has written to other cities for copies of their censorship regulations, and has discussed the advisability of shaping similar legislation with Acting Mayor J. William Miller.

Some Recent Risque Films.

Before his conference with Mr. Miller, Councilman Dolan discussed the object of his visit informally in the ante-room. Outlining the possible need of better regulations for Louisville, Mr. Dolan asserted that several films on which flitted briefly figures of women wearing little or no clothing had been criticized before him. "One was called 'Born of the People,'" said Mr. Dolan. "Then there was another entitled 'Inspiration.' That one got by me." Some of Mr. Dolan's hearers thought they detected a note of sadness as he described in detail the posing of the artist's model in "Inspiration," which "had gotten by him." Mr. Dolan admitted that if he had seen this film he would be in a better position to pass upon it. He enumerated other pictures that he had viewed and could discuss from personal observation.

LEXINGTON FEELS NO NEED OF SPECIAL CENSORSHIP

Corporation Counsel Thinks City's Police Power Can Protect Show Patrons—Each a Censor.

Lexington, Ky.—That the citizens of Lexington, Ky., are amply protected under the present laws from improper moving pictures is the opinion of the city officials, according to expressions made after the matter was brought up in a meeting of the City Commissioners. There have been a number of petitions presented to the board urging that an ordinance be drafted establishing a board of censorship. Corporation Counsel James B. Denny delivered a verbal opinion before the board, in which he said that the city already had ordinance No. 730, which was sufficent to cope with the situation and that he did not think that any further measures were necessary.

The present ordinance leaves the decision in cases of objectionable shows to the Commissioner of Public Safety and the Chief of Police, and the commissioners are empowered to revoke the license of any exhibitor who does not comply with orders concerning the showing of such films. Practically all of the commissioners expressed themselves as satisfied with the present method of censorship. Mr. Denny stated that he did not believe the commissioners had the legal right to delegate this exercise of one of the police powers of the city to other persons.

Commissioner Land said that he had always been ready to investigate any picture about which complaints were made to him, and that in some case he had so investigated. He said that all or any of the people who believed in stricter censorship could appoint themselves censors and whenever they saw an objectionable picture they could confer with him or the Chief of Police.

New Kansas City Regent

Fine New Theater Opened Its Doors on Saturday, March 25—Shows Many Evidences of Exhibitor Frank L. Newman's Long Experience—Has Seats for 650 Persons—Staff That Will Help Manager Newman.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—The new Regent theater, Twelfth street near Walnut, opened its doors March 25, and "turned 'em away." Frank L. Newman, who has made so fine a success of his Royal on Main street, has proved his good judgment again by placing a beautiful playhouse running the highest class of pictures, in that location. Sunday it rained all day—and the crowds continued.

The new house has nearly every conceivable improvement, and is the net result of Mr. Newman's long experience. It seats 650; has a Kimball concert pipe and echo organ, ladies' rest room, men's smoking room, free telephones, drinking fountains with cooled filtered water, elaborate ventilating facilities, and projecting equipment that is superb. The screen is merely plastered wall; it has no glare, and seems to answer well.

The theater is being operated on the same high plane as the Royal, with a 10-piece orchestra in charge of Bert Lewis, whose name means much in that connection in Kansas City. John H. Morgan, who has been with Mr. Newman several years, had charge of the electrical equipment and installation, and is chief operator for both theaters. Geo. I. Nimmer, formerly with picture houses at Los Angeles, is house manager of the Regent. It has started with Metro and V-L-S-E features.

PUBLICITY MEN AT WICHITA.

"Bluebird Warblings," "Big Clansman," "Universal Weekly," in Evidence.

Kansas City, Mo.—The publicity men of the film exchanges were busy members of the convention at Wichita, and the exhibitors took home new ideals of liveliness in getting before the public. This may be a new profession, but it was prominently represented there, with L. B. Balsley of the Kansas City Feature Film, L. J. Scott of the V-L-S-E, and George Bowles of the Universal and Blue Bird. Scott and Bowles, who issue periodicals from their exchanges, issued specials at the convention which made a great hit with the visitors—and were carried home.

Mr. Bowles had two "cracks" at the special feature with editions of the Universal Weekly, and two editions, a noon and a "final" of a joke-sheet called the "Bluebird Warblings." He had commissioned a young man to get advertising for the "Warblings"; when the copy was turned in, it was discovered that most of the advertising space was taken by film exchanges' The competitors paid for the house organ.

Mr. Scott issued two editions, one each day, of the "Big 4 Clansman," one containing the official program the morning of the first day, and another of six pages which was distributed at the banquet the second day. This latter contained real news of the convention, many sprightly bits that add much to the gayety of the last hours.

NEEDS A PICTURE SHOW.

Standard Oil Village to be Made Pleasant Place.

Sugar Creek, Mo.—The Standard Oil Company, it is said, is about to establish a moving picture show at Sugar Creek, an industrial community built by the company around its refinery and storage plant four miles from Independence, Mo. The community is almost wholly managed by the school board, the school district being sandwiched in between sections of the Kansas City school district. The community has recently banished saloons, and is improving markedly. The company is, it is said, bending every effort to make the town attractive to its men, and a place where they will be glad to bring up their children. The first constructive steps towards improving the community life of the present movement is the bringing of a picture show. Brace Murdock, who has been associated with Grubel Brothers, of Kansas City, Kan., is now going over the matter with the officials of Sugar Creek. The community is isolated, being a mile from street car service, but there are more than 200 families and more than 100 school children.

With Kansas City Exchange Men.

The Fox Film Corporation offices in the Ozark have been brightened up by the addition of a new carpet, and beautiful chairs and a table in a reception room. Magazines invite the attention of the visitor and a very pleasant effect is made.

H. G. Gill, manager of the Associated Film Service, reports that he already has three weeks solid booking for the Mutt and Jeff cartoon series, and these pictures are not to be released here until the first of April.

A recent visitor to several of the Kansas City exchange offices was Romaine Fielding, well-known Lubin actor, who has been spending several days with friends in Kansas City.

The Pathescope, Mid-West Co., Inc., an organization for handling motion picture machines for schools, Sunday schools and similar organizations, has recently opened a Kansas City office at 402 Bonfils Bldg., under the management of H. B. Kelly.

After a five months' journey in Cuba, Costa Rica, on the Panama Canal zone and parts of the United States, L. B. Flintom, son of A. D. Flintom president of the Kansas City Feature Film Co., has returned home. Young Flintom was with E. A. Salisbury, famous for his wild-life pictures, who has a party in that country for gathering such material. Along with the expedition was Rex Beach, famous novelist, who was getting material for his writings. "L. B.," as he is known in the Kansas City office, is now working under his father.

The Victor's New Owners.

Kansas City, Kan.—T. C. Wynn and E. L. Evans have formed the company of Wynn & Evans, and on Monday, March 20, took charge of their recent purchase, the Victor theater, Kansas City, Kan. J. F. Rose, formerly proprietor, has retired from the business. Mr. Wynn was known for 15 years as Bontillo, on the circus and carnival circuits with an aerial act. Miss Evans was known as LaBella Celeta, a classical dancer. They are retiring from the road work, settling down with a permanent business. They will continue vaudeville with Mutual features, using fill-in features of the New Film Corporation, and others. The price will continue 5 cents. They probably will do some remodeling this summer, but without closing the theater.

May Build New Emerald Theater.

Kansas City, Mo.—Plans are being considered for the building of a new home for the Emerald theater, now at Thirty-sixth street and Prospect avenue, Kansas City, Mo. The new one will be located in the same neighborhood, and will seat at least 800, against the 510 capacity of the present Emerald. I. H. Hopkins is chief owner, Joe Silverman, who is interested in the Prospect and the Murray, having recently taken a part interest in the Emerald. The admission is 10 cents, it being the southernmost 10-cent house on Prospect, the two houses farther south being 5-cent places. C. L. Hickman is manager.

Gate City Feature Film Corp.

Kansas City, Mo.—The firm of Martin & Estes has dissolved, and from it has appeared the Gate City Feature Film Corporation, handling the pictures of the old company, and probably to greatly expand its operation. H. O. Martin is still in control, E. E. Burdick, formerly with Mr. Martin, being a member of the new corporation, and L. A. Ganaha joining the enterprise. Mr. Ganaha for two years had picture houses at San Diego and Los Angeles, Calif. Mr. Martin's company has handled "The Spoilers" and "The Christian" for several years in a western district, and old customers are still asking for them again.

H. L. Orear Promoted.

H. L. Orear, formerly assistant manager of the Kansas City office of the General Film Co., has been promoted to the managership of the Cincinnati office of the same company. Mr. Orear has been in the Kansas City headquarters for the past two years, coming here from St. Louis, where he was located four years, all the time being with the General Co. John W. Hicks, Jr., formerly a traveler out of the Kansas City office, has been appointed in Mr. Orear's place. At present Mr. Hicks is confined to the hospital with a severe case of tonsilitis. Friends of Mr. Orear will be very glad to hear of his advancement, as he is one of the most popular exchange men in this territory.

New Theaters Hereabouts.

Salina, Kan.—H. J. Thacher was in Kansas City last week from Salina, Kan., where he will open his new Strand about May 1.

Iowa City, Ia.—W. M. McKinzie, formerly of Brooklyn, N. Y., was in Kansas City recently, arranging service for the Englert theater at Iowa City, Iowa, on which he has taken a long lease. W. H. Englert, owner of the house, is in ill health. Mr. McKinzie is said by picture men to have a fine opportunity here.

Kansas City, Mo.—Harry Myers, formerly in the advertising and printing business at St. Joseph, Mo., has leased the Barrymore theater at Thirty-ninth and Summit streets. Mr. Myers was recently married.

Kansas City, Mo.—The Barrymore, 39th and Summit street, Kansas City, recently reopened under the management of Harry Meyers, who redecorated it and made other improvements. The former owners are Gilbert Halzberg and C. H. Green.

Garnett, Kan.—J. P. Kelly, owner of the People's theater in Garnett, has sold his interest in that house to F. C. Nelson. Mr. Kelly purchased the Majestic, at Osawatomie, Kan., from R. R. Root, immediately following the sale of his Garnett house.

Arkansas City, Kan.—Roy Buford has recently purchased the Strand theater at Arkansas City. Mr. Buford is the owner of the Rex theater at the same time, and now has a corner on the theaters here.

Carl Junction, Mo.—Business conditions in the mining district of Missouri have proved such a money producer that the Gem theater, at Carl Junction, after being closed for two years, is soon to be reopened by E. G. Nelson.

Nevada, Mo.—This place will soon be the home of a new moving picture house, as J. E. Haggard, of that place, has plans already prepared for the construction of such an edifice.

DOCTOR GETS BIG CONTRACT.

Dr. Haiselden, Defective Baby Expert, to Act for Pictures.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, Minn.—Benjamin Friedman manager of the Western Kriterion Film company and Benjamin Ross, manager of the Twin City Film Rental company, both of Minneapolis, have paid $25,000 to Dr. Harry J. Haiselden of Chicago, the physician who became famous the country over for his refusal to save the life of Baby Bollinger, a defective, by performing a minor operation. He will appear for the picture men a year. The doctor will appear in productions, now being written for him by special scenariomen, which will disclose him at work in his hospital and give him an opportunity to spread his ideas on making the human race perfect physically and mentally. The play will be in five reels. Beside his screen work the doctor will deliver a number of lectures on the defective baby problem under the auspices of the men who have agreed to exploit his convictions on the film. Incidentally he will be asked to come to the convention in the city May 2 to 5.

Northfield, Minn., to Supervise Films.

Northfield, Minn.—Owing to the fact that authorities of St. Olaf and Carleton colleges in this city have objected to several films recently shown here, the council has agreed to have at least one of their number censor every photoplay offered at local theaters.

Minneapolis Censors Board Meeting.

Minneapolis, Minn.—One of the most important conferences on motion picture censorship ever held in Minneapolis took place at Dayton's tea rooms several days ago when Mayor Wallace G. Nye was the guest of the citizens' censorship board. The Mayor was so pleased with the attitude of the board that he agreed to aid them in their general campaign against what was termed improper films. He even offered suggestions for the betterment of the censor service. He assured the board he would abide by its decisions when within reason. He advised that at least more than five members be present to pass on films.

Five standards have been adopted for the guidance of the censors. Violation of any one of them is held sufficient evidence against the film and it is barred. The standards are: drunkenness, cruelty, indecency, lawlessness and race predjudice. Under the present only a small number of the films shown are censored. Censorship is not resorted to unless complaint has been made to the Mayor by a citizen or he considers press or other reports concerning a picture are such as to warrant action. Cooperation of the citizens in reporting "improper" films is the guiding genius for the censors' board.

Theater Changes and Business Notes.

Minneapolis, Minn.—Minneapolis' picture colony is dusting up in preparation for the expected visit of Carl Laemmle. He is coming to confer with Fred S. Meyer, his Minneapolis manager.

Minneapolis, Minn.—The Twin City Film Rental Company has sold out to the Independent Film corporation.

Hampden, N. D.—Busnahan Brothers, who own the theater at Hampden, N. D., write in that they have spent a good roll on improvements.

Winona, Minn.—The B-B Film Producing Company of Winona, Minn., has hired H. L. Craig, formerly with the General Film, to do the advance work in the Dakotas for "The Battles of a Nation." Mr. Craig also is handling "Ten Nights in a Barroom."

St. Paul, Minn.—Robert E. Seng, with a permit to build a theater at 502 Rice street, has added another to the already long list of picture houses in the city.

Judge Had Seen Picture

In Omaha, Nebraska, Where There Is an Anti-Race Hatred Law Aimed at "The Birth of a Nation," Judge Foster Upholds Manager Joy When Arrested for Bringing Picture Back to the Town.

Special to Moving Picture World by Midwest News Service.

OMAHA, Neb.—"The Birth of a Nation" was not stopped on its return show at the Brandeis theater. Police Judge Foster decided it did not tend to incite race hatred and therefore did not violate a new city ordinance.

When the film was here a few months ago the council passed an anti-race hatred law. It did not become effective in time to test its powers on the Griffith picture. With the second engagement at the Brandeis, Rev. John Albert Williams, colored, wrote in protest to the council. The council ordered the police to stop the show. The theater management sought to enjoin the city officials from interfering with the film. Judge Leslie refused this injunction because it would interfere with the proper exercise of police power. The technical arrest of Manager Joy Sutphen of the Brandeis followed. Judge Foster who had seen the film four or five times upheld the picture show men.

Ban on Children Lifted.

Omaha, Neb.—City officials have lifted the ban on children under twelve years of age and they may now attend moving picture shows. Seven exhibitors were fined $25 and costs for violating the order but the fines were suspended.

New Woodmen Picture Ready.

Omaha, Neb.—"Are You a Chopper?" a six reel production—the first of new Tourtenelle Moving Picture Company's of Omaha, has been completed. Five reels are devoted to a comedy-drama relating to the work of the Woodmen of the World and the sixth is out-and-out exploitation of that society. Productions are in charge of A. Durran, formerly with the Pathe company.

Nebraska Theater Changes.

Benedict, Neb.—The opera house has been leased for a moving picture show by Harden & Gullion.

Lexington, Neb.—Lembach & Wiese have leased the Majestic theater to R. E. Falkenburg of the Empress theater at Grand Island.

Wynot, Neb.—The Star theater has been reopened.

Hastings, Neb.—A $40,000 moving picture theater building will be erected at Second street and Burling avenue.

Osmond, Neb.—F. H. Dickes has purchased the moving picture show here.

Eddyville, Neb.—I. B. Connor sold his moving picture show to J. K. Guyton.

Gering, Neb.—Construction of a new moving picture theater for Manager Armbus of the Pastime soon will be started.

IN IOWA.

Exhibitor Waterhouse Gets By.

CHARLES CITY, Ia.—A Sunday passed without the arrest of William Waterhouse, manager of the Hildreth theater for violating the Sunday labor law.

Trustees of the Congregational church declined to permit a meeting to be held there to discuss the Sunday show situation.

License Fees in Mason City.

Mason City, Ia.—The city council has passed an ordinance fixing moving picture theater licenses at $50 to $200 a year.

Iowa Theater Changes.

Ft. Dodge, Ia.—L. D. Kenworthy and C. M. Kellogg of Mason City have opened the Lyric theater in the Crawford block here.

Victor, Ia.—Dr. H. W. Anger, dentist, has let the contract for a new business and theater building to cost $7,000. It will play pictures and road shows.

Kensette, Ia.—The Viking theater has been opened.

Sioux City, Ia.—St. Elmo Bateman has been made manager of the Plaza theater at 316 Pierce street.

Lyle, Ia.—Arthur Hildebrand has opened the Ideal theater here.

New Hampton, Ia.—The members of the fire department here will construct an opera house.

DeWitt, Ia.—J. W. Lee sold the Electric theater to George Duvene of Belle Plaine.

Rockwell City, Ia.—Manager Meholin will have no competition for his handsome new Empress theater. He bought the Magic theater and closed it.

Anita, Ia.—George Schwenneker has purchased a half interest in the moving picture theater here from his brother, W. C. Schwenneker.

Des Moines, Ia.—P. I. Gay who was manager of the Alamo theater at Sixth and College avenues is now manager at the Strand theater on Eighth street, succeeding Hugh Bennett.

Pleasantville, Ia.—Manager Shadel will erect a moving picture theater to replace the Travis theater recently destroyed by fire.

Iowa City, Ia.—William M. McKenzie of Brooklyn, N. Y., has leased the Englert theater from W. H. Englert.

Dike, Ia.—Robert Donley has purchased the lease on the opera house from G. C. Mackie.

Maquoketa, Ia.—A. L. Cook has had Clausen & Kruse draw plans for a two-story 70 x 120, tapestry brick and terra cotta moving picture theater and store building to cost $20,000. It will seat 514 on the ground floor.

Des Moines, Ia.—W. A. Biernalzi has taken over the Family theater on Locust street between Fifth and Sixth. It will show a Univerasl program at five cents.

Indianaola, Ia.—Tharp & Walker have opened the remodeled Lyric theater. It is 24 feet longer, has better ventilation and more waiting room. A four piece orchestra will be used four nights a week. The show has started "The Strange Case of Mary Page." Paramount service is used three days a week.

Coon Rapids, Ia.—Dan Bogue is now assisting Chalon Smith in the management of the Lyric theater.

IN THE DAKOTAS.

Dakota Changes, etc.

KRAMER, N. D.—J. H. Kundert contemplates remodeling his hall into a theater.

Aberdeen, S. D.—McCarthy Bros. have named their new theater here the Rialto. It was known as the Idle Hour.

Burlington, N. D.—A. M. Brown, who operates moving picture houses at Kenmare, Carpio and Donnybrook, has taken over the photoplay theater here. Prices have been fixed at ten and twenty cents.

Binford, N. D.—A moving picture theater has been opened here.

Burlington, N. D.—A. M. Brown has secured control of the moving picture theater.

Langdon, N. D.—The commercial club contemplates purchasing and remodeling the opera house.

Wahpeton, N. D.—Arthur Snyder of New York city has been making arrangements to open a moving picture theater here.

Minnewaukan, N. D.—The theater in the Cubison building was destroyed by fire.

Mobridge, S. D.—P. C. Morrison, an attorney, has been making arrangements to erect a brick theater here.

Fire in New Orleans

United States Auditorium Takes Fire From Burning House and Is Destroyed—Owned by W. Tebault, Jr.—Hazardous Rescue of a Film—One Other Tebault House Damaged—Suspect Incendiarism.

By George Cheney, New Orleans Corerspondent of Moving Picture World.

NEW ORLEANS, LA.—Fire which started early on the morning of March 24 totally destroyed the United States Auditorium, 3311-3317 Magazine street, a large suburban motion picture house owned by W. Tebault, Jr., and rapidly spread along the path of a dozen other buildings to the United States theater, another Tebault house, at 3312-3314 Magazine street, doing damage here to the extent of $600. The Auditorium, valued at $21,000, and insured for $7,000, was the second structure of more than a dozen to go. During the height of the fire in this theater Mr. W. Tebault, Jr., rushed into the burning building and managed to save the film that had formed the previous evening's bill, a Fox feature, "The Fighting Blood." Mr. Tebault's brash stunt aroused the admiration of the crowd which had gathered. With the film in his hands, he endeavored to save a few other effects of the theater, but was driven back by the intense heat of the flames.

The dwelling at 3319 Magazine street, occupied by Mr. Tebault as a residence, and valued at $4,000, was totally destroyed. Mr. Tebault's effects, including furniture, motion picture supplies, etc., valued at $1,000, were also destroyed. It is probable that the theaters will all be rebuilt, although Mr. Tebault was the heaviest loser in the fire, which devastated almost an entire city block.

The first was spectacular in the extreme, and every piece of fire-fighting apparatus was called out. The flames could be seen for a mile. A score of families were driven from their homes half-clad. Because of the total destruction of the building in which the fire started, a building under course of construction, it could not be learned how the fire began, although the police conducted a rigid investigation. The police hinted at incendiarism, and the fire marshal's office is endeavoring to ascertain the cause.

LAKE CHARLES HOUSE SOLD.

Josiah Pearce & Sons Out of Lake Charles—New Owner and Manager.

Lake Charles, La.—Josiah Pearce & Sons, of New Orleans, have sold their three local houses to Edgar Miller and Arthur G. Wachsen. Bert Miller has been named manager in Lake Charles for the new owners. J. E. Clark, manager for the Pearces in Lake Charles, returns to New Orleans to assume charge of several Pearce houses in the Crescent City. The sale is one of the most important in Louisiana picture circles for years, since it involves three high class houses, the Arcade, the Iris and the Dreamland theaters, and absolute control of Lake Charles, one of the largest cities in Northern Louisiana.

NEW ORLEANS FILM BUSINESS.

List of Local Exchanges, Supply Companies and Producers.

For the benefit of Dave Lyons, exhibitor of Crowley, La., we give herewith the full list of New Orleans exchanges, supply companies and producing companies:

Exchanges.

Consolidated Film & Supply Co. (Universal films), Al. G. Shear, manager, 914 Gravier street.

Bluebird Photoplays Incorporated, Maurice F Barr, manager, 912 Gravier street.

Crescent City Film Exchange, D. Williams, manager, 621 Poydras street.

Fox Film Corporation, Sam Dembow, Jr., Southern district manager, R. E. Barron, New Orleans, manager, 832 Common street.

General Film Co., H. G. Morrow; F. E. Garner, assistant manager, 343 Baronne street.

Kleine-Edison Co., Howard Gale, manager, 409 Carondelet street.

Mutual Film Corporation, S. T. Stephens, manager, 816 Perdido street.

Pathe Exchange, Incorporated, Raoul Junet, manager, 836 Common street.

Southern Metro Pictures Corporation, Karl A. Bugbee, manager, Nola building.

Southern Paramount Pictures Co., R. S. Verleye, manager, 812 Perdido street.

World Film Corporation, Ross Hardenbrook, manager, 834 Common street.

Southern Film Corporation, H. A. Segrave, manager, 315 Carondelet street.

V-L-S-E, R. King Evans, manager, 342 Baronne street.

Peerless Feature Film Co., Paul L. Ford, manager, 822 Common street.

Ernst Boehringer, Triangle Films for New Orleans, Triangle Theater building; Triangle Film Corporation, Nat Ehrlich; manager, 340 Carondelet street.

Supply Companies.

George Vivirito, supplies, 306 Baronne street.

Film Producers.

Nola Film Co., William Morgan Hannon, president, 1347 Moss street.

Pickwick Film Co., Incorporated, 241 Broadway.

New Paramount Exchange Manager.

New Orleans, La.—C. E. Tandy, general manager of the Southern Paramount Pictures Company, came to New Orleans this week, and no sooner had this dynamic film gentleman stepped off the train than things began to happen. In the first place, Mr. Tandy announced a new manager for the New Orleans office, H. F. Wilkes, whose title, although not his official title around the Atlanta office of Paramount has been "business handy man." Mr. Wilkes comes to temporarily take charge of the New Orleans office of Paramount, principally because the whereabouts of one R. S. Verleye, the former manager, are unknown. Verleye "deserted the ship" as it were. Another announcement of interest that Mr. Tandy makes is that the S. A. Lynch Enterprises has opened a head office at Asheville, N. C., in charge of Fred. Kent. This is a financial office, as it were, and by this new arrangement, the health resort of Asheville is richer by a couple of hundred or thousand or more.

New Suburban Theater.

New Orleans, La.—While the bigger exhibitors are falling over one another with announcements of new photoplay houses for New Orleans, those in the suburbs have not been inactive in the building line. The latest theater in the suburban districts will open on April 1. It is the old Dumaine No. 2 in North Hagan Avenue, but has been rehabilitated thoroughly, and will have a new name in time for opening night. L. N. Wooters, some metropolitan newspaper man, will be manager, and the Miller Music Company, 709 Canal street, are the owners. Mr. Wooters, who at one time managed the Christensen School of Rag Time in Cincinnati, says that music will be a special feature at his new house.

Manager Ehrlich, Host.

New Orleans, La.—Nat Ehrlich, general manager of the Triangle Film Corporation's new exchange, at 340-42 Carondelet street, is all puffed up over the fact that he has one of the prettiest exchanges in the city, and one of the most commodious. This week he has played host to most every exchange manager in the Crescent City, who have called on him to pay homage to New Orleans' newest exchange and oldest manager. In explanation of this last statement, let it be said that Mr. Ehrlich was the very first exchange manager in New Orleans. At different times he was connected with the General and Mutual offices in this city.

Fidelity Opens Local Office.

New Orleans, La.—The Fidelity Film Company, Inc., of Texas, with A. C. Bernard as general manager, has opened a New Orleans office at 206 Baronne street. The company's specialty, as announced by Mr. Bernard, is the purchasing of state rights on features for Louisiana, Texas and Oklahoma. J. D. Fulton has been named traveling representative for the company, which has invaded the New Orleans field, and at present is in North Louisiana.

Crescent Theater Closes.

New Orleans, La.—The Crescent theater in New Orleans, which for several months has been operated by W. F. Bossner on an all-motion-picture policy with Paramount films, was closed on March 10, by "Tom" Campbell, local representative of the K. and E. interests. The Crescent was not a paying proposition financially, Klaw & Erlanger alleged.

New Orleans Notes.

Nat Sobel, owner of the Washington theater, now entertains his friends in a new Hudson car he bought recently.

The familiar United Program Film Service sign in Common street is no more, for Paul L. Ford announced lately that he had closed up the New Orleans office of this concern. He said, however, that the Memphis and Atlanta offices would be operated as formerly.

New Orleans, La.—The Fichtenberg enterprises have announced several changes of policy. Their Plaza theater, which pioneered one year ago in staying open until three o'clock in the morning, but which lately has been closed at regular hours, now will remain open until two A. M. Their Alamo theater, long a ten-cent house, now is being operated on a five-cent policy, with the exception Sundays.

Sam Dembow, Jr., Southern Division manager for Fox Film, has left for Atlanta; from there he will go to New York City, while the absence of C. B. Gondolfi makes the local Fox lair a trifle lonesome this week.

R. E. Barron, New Orleans manager of Fox, went down in the country for a six days' visit. His net results on the trip were seven contracts.

E. M. Clark, of the Bigger Grand, Baton Rouge, La., and one of the "bigger" exhibitors of the state capital, was on Exchange Row this week purchasing film for his house.

Another visitor who made a ripple on the Row was L. H. Dunn, who virtually controls the moving picture situation in Hammond, La.

Some brand new wrinkles have been inaugurated at the Triangle exchange. A cleaning machine has been put in and every foot of film before it goes out is made as fresh as the day it left the laboratory.

The Magic City theater, Bogalusa, La., lately has been equipped with new opera chairs and other conveniences which makes it one of the prettiest houses in Louisiana's wonder city.

The Colonial theater, a suburban house of New Orleans, was sold at public auction on March 23. It is understood the new owners will reopen the show.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

Harry Cassidy Lively Contract Getter.

DENVER, COLO.—Hary Cassidy, road man for the Mutual Film Corporation, recently completed a trip through the southern part of the Denver territory and booked the new Chaplin-Mutual films in every town from Colorado Springs to Albuquerque.

In Colorado Springs he wrote the biggest moving picture contract in the history of the town. J. M. McMahon of the Pike theater had photographs taken of himself and Cassidy signing up for the Chaplin releases and he is using these in advertising the coming of the first Mutual-Chaplin picture.

Denver is said to rank second in the list of 68 Mutual offices in the number of Chaplin contracts already closed.

R. C. Ryan with World Film.

Denver, Colo.—By the addition of R. C. Ryan to its road force the World Film gains the distinction of having one of the biggest staffs of traveling salesmen in the Denver territory. John Drum and George W. Hinton are the other road men.

Among other changes in the World exchange, Manager Charles R. Gilmour announces the addition of Jas. B. Spratt, a Junior at Cornell University, to his shipping room staff.

Milton Cohn Rearranging Circuits.

Denver, Colo.—John W. Scott, road man for the Notable Film, which handles all of the Paramount releases in the Western states, has left Denver for a complete tour of the Rocky Mountain region. He is rearranging the Paramount circuits in preparation for the installation of the new system that will follow the receipt by the Denver office of two copies of each Paramount release.

Plans for an adlitional copy of each picture were completed during the visit here of Louis Marcus, president of the Notable Company. Marcus has returned to Salt Lake, leaving the matter of rearranging the Denver circuits in the hands of Milton Cohn, local exchange manager. It is under instruction of the latter that Scott has gone on the road. During his trip he will prosecute a campaign to increase the business of the local office by getting exhibitors to book three features a week instead of two. With two copies of the new releases it will be possible to accommodate patrons with current pictures and fill in the third date each week with an older subject.

Club Luncheon Draws Crowd.

Denver, Colo.—Joe Howard, who is now starring in vaudeville, but was one time a leading factor in the moving picture industry, was the guest of honor at the last weekly luncheon of the Rocky Mountain Screen club at the Savoy Hotel. He made a short speech in which he reviewed his former connection with the film game, commented on the great advancement made in the industry and predicted a more wonderful future.

A large crowd turned out for the luncheon and the fear that the novelty of a Screen Club would soon die out seems to be a thing of the past.

The athletic committee reported that progress was being made in the organization of a baseball team to represent the club in local amateur and semi-pro circles and it is expected that the lineup will be announced soon. Of the exchange managers in Denver W. H. Cree of the General Film is being touted as the Ty Cobb of the Screen Club team.

Florence Reed has been the whole show last week in town. She appeared in person, with a stock company.

Paris, Texas, Theaters Go.

All Theaters in Paris, Texas, Destroyed When Business Section of City Burns—Grand, Lyric, Queen, Princess and Gem Are Temporarily No More—Other Houses Will Quickly Take Their Places.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

PARIS, TEX.—On the night of March 22 a fire broke out in Paris, Texas, as reported in all the papers, that very nearly wiped out the entire city. The business section was swept away completely and deep inroads made into the residence section. The total loss is estimated to be in the millions.

Every theater in the city was in the burned section and went to the ground. These were the Grand, Lyric and Queen under the control of C. J. Musselman; the Princess, managed by J. H. Snively, and A. R. Patterson's Gem. A peculiar feature of the fire, however, was the fact that not a foot of film was lost. Several Dallas exchangemen remarked on this fact and expressed deep gratitude to the theater men for their protection of the films.

Mr. Musselman immediately began to erect a temporary structure to use until the city is rehabilitated, and it is understood that the other exhibitors will reconstruct their houses as soon as possible. The city is undaunted and is rising Phoenix-like out of the ruins.

WILL TRY THE BOYCOTT.

Opponents of Sunday Shows Hold Meetings and Advocate Boycott.

Fort Worth, Texas.—The latest move of the anti-Sunday shows element in Fort Worth, Texas, is to invoke the boycott. Meetings were held in several churches Sunday, March 26, and resolutions passed declaring a boycott on those houses keeping open on Sunday.

One result bids fair to come from the fight in Fort Worth, and that is the engendering of a strong spirit of co-operation between exhibitors. The sentiment in this section in this respect is deplorable. The writer has found practically all exhibitors to be men of honor and high principle, but between themselves the opposite feeling seems to exist. Backcapping and suspicion are expressed on every turn. Just let one exhibitor get a little ahead of the rest in a community and he is suspected of every possible crime in the commercial category. And yet if they could but understand each other they would find that dishonorable dealings are so few as to be nil.

If it would result in a closer spirit of co-operation, it would pay the exhibitors in the long run; for the statute books may be cluttered up with all manner of adverse legislation. They would then get together and their combined weight would clarify the atmosphere

Supply House Consolidation.

Dallas, Texas.—Under the name Southern Theater Equipment Company, a rather important consolidation of supply interests has been formed. The new company is practically the supply department of the Consolidated Film & Supply Company, separated entirely from the old company. Offices and warerooms will be maintained in New Orleans, Dallas, Atlanta and Memphis.

The Dallas branch is located at 1817 Main street, in the building recently reconstructed for J. D. Wheelan. The business of the R. D. Thrash Film Company will be consolidated with the Southern and the office will be in charge of R. D. Thrash, assisted by Norman Bucklin, formerly manager of the supply department of the Consolidated.

Local Pictures Shown.

Two sets of pictures of local interest have been made and exhibited in Texas recently, one at Port Arthur and the other at Dallas. The former was a drama, "Won From the Flames," acted by local talent under the sponsorship of J. C. Clemmons of the Elks theater, Port Arthur. The only professional in the bunch was Hugh V. Jamieson, formerly with Edison, who officiated with the camera.

The East Dallas Christian Church Sunday school posed before the Fitzhugh Film company's camera on Sunday March 19, and a couple of hundred feet of very creditable film was made, which were exhibited in the Queen theater the last of the same week. Naturally, Manager John D. DeStefano of the Queen had a job taking care of the crowds who wanted to see themselves and their friends on the screen.

Texas Trade Miscellany.

Paris, Texas.—Messrs. T. C. Harry and W. E. Macarton went to Paris March 23 and made a couple of hundred feet of pictures of the big fire. These two gentlemen are among those interested in the formation of a producing company in Dallas, and it was in the interests of this company that the pictures were made. They will be shown on a news weekly, it is presumed.

Dallas, Texas.—J. R. McIlheran, special manager for Mutual Masterpictures, and Mrs. McIlheran are rejoicing over the arrival of a daughter in their home on March 22. This is the first addition to the family, and mother and daughter are doing well.

Austin, Texas.—J. C. Stevens is overhauling the Bell airdome at Austin preparatory to the summer's run.

Wichita Falls, Texas.—W. E. Perkins has purchased a 1916 Motiograph for use in the Methodist church at that place, according to Barnett, the Dallas Motiograph agent.

Roxton, Texas.—The Grand theater, managed by R. L. Bryant, has purchased a 1916 Motiograph.

Brenham, Texas.—The Rex theater has been sold by D. C. Baker to W. A. Stucker.

Victoria, Texas.—Peter Jecker of the Electric theater, has a pet parrot which he wants to hire out to some city as a censor. He says the parrot can talk just as much and say as little as the average censor and at the same time it has just about as much judgment of pictures.

Fredericksburg, Texas.—R. Solomon has opened the Elite theater, a new house.

Cleburne, Texas, has a new theater for negroes, opened by Ed Helms, under the name of the Joy.

Houston, Texas.—The Globe theater has been bought by I. Krandel from Wicks & Co. Mr. Krandel also controls the Belle.

Houston, Texas.—Taking advantage of some slight damage done by a fire in the vicinity of their Pastime theater, Schulman & Sons will completely remodel the lobby of the theater.

Houston, Texas.—William Gueringer of the Fichtenberg Enterprises, headquarters at New Orleans, paid a business visit to the company's Isis theater in Houston, week of March 20. The Isis is under the management of Harry Van Denmark, for the Fichtenbergs.

McAlester, Okla. — The Yale-Majestic theater is being completely remodeled. A new heating plant, several hundred additional seats and more commodious dressing rooms are some of the improvements being made in this house.

Dallas, Texas.—R. A. Carter, one time house manager for Nevills' Washington theater, has secured the Roseland theater here. The Roseland has been running a mixed program but Mr. Carter will use pictures exclusively.

Immense New Theater

San Francisco Capitalists, Headed by Herbert Rothschild, to Build a Glorious Theater on Corner of Market and Fourth Streets—Site Cost $1,250,000. Will Seat 3,500 Persons—Eugene H. Roth Is General Manager.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, Calif.—Perhaps the greatest single advancement made in the moving picture industry in the West, is the culmination of the colossal enterprise recently launched at San Francisco, by a syndicate of local capitalists, headed by Herbert L. Rothchild, of the well known firm of Rothchild, Golden & Rothchild, and one of the leading stockholders of the Portola theater. This syndicate has just purchased from John D. Spreckels the property at the southeast corner of Market and Fourth streets, unquestionably one of the choicest corners in any city in the entire country, with the possible exception of Forty-second street and Broadway, New York City. The property is in the very heart of San Francisco and has a frontage of one hundred feet on Market street, one hundred and seventy feet on Fourth street and one hundred feet on Stevenson. The price paid was $12,500 a front foot, or $1,250,000, setting a new record for realty values on the Pacific Coast.

A Magnificent Theater.

The newly organized company contemplates the early erection of a magnificiently appointed moving picture palace with a seating capacity of at least 3,500 and is already making arrangements for razing the building that now covers the site. Eugene H. Roth, who for many years has so successfully managed the Portola theater, and who is recognized as being one of the leading exhibitors in the entire country, has been appointed general manager, and has been given full power to perfect every detail and to embody in the construction of the new building every idea that promises to make this house a distinctive one.

Will Travel for Best Ideas.

Messrs. Cunningham & Politeo, perhaps the foremost theatrical and auditorium architects in the West, have been given the task of furnishing San Francisco with the grandest and most artistic moving picture theater in the country. Mr. Polito, accompanied by manager Roth, has started upon a tour to inspect all of the largest moving picture houses in the United States, in order to secure the most advanced ideas and upon his return the plans for the new building will be perfected with all possible speed. While away Mr. Roth will make a special study of musical instruments, for, realizing that San Francisco is the musical center of the West, the syndicate plans to furnish a musical feature that will be a rare treat in itself.

CLUB PRESIDENT RETIRES.

Screen Club President Sid Grauman Succeeded by Abe Markowitz.

San Francisco, Calif.—Owing to the press of private business Sid Grauman, of the Empress theater, who has been president of the Screen Club, of San Francisco, since its organization more than a year ago, has tendered his resignation and has been succeeded in this office by Abe Markowitz, of the California Film Exchange. He will, however, continue as director of the organization. Upon retiring from the position which he has filled with so much credit to himself and the industry he was presented with a beautiful loving cup by fellow club members. Bert Levey, of vaudeville and moving picture fame, has been elected vice-president of the club.

The report of financial secretary, Joseph Huff recently rendered indicates that the organization is in splendid shape. The regular Saturday luncheons in the club rooms are proving to be very popular and there is a steady increase in the number of film men who are making this place their headquarters. A committee has been appointed to make arrangements for a stag entertainment some time in April and this event is being looked forward to.

STAGE SETS FOR PICTURES.

Tivoli Theater Gets Up Beautiful Set for "Dahpne and the Pirates."

San Francisco, Cal.—The splendid stage settings which have been a feature of the entertainment at the Tivoli theater for more than a year, are being made more and more elaborate until they now rival the best attempts along this line that are to be seen on the legitimate stage. When "Daphne and the Pirates" was shown recently at this house the stage setting was designed by Fred L. Packer, manager of the art department of San Francisco Call, and was painted under his personal direction. The scene is called "The Pirate's Retreat," and shows a tropical sea across which sails a galleon of the eighteenth century. A storm arises and the lightening strikes the craft flying the black flag, burning the vessel to the water's edge. Hearty applause greeted this setting at every performance.

Big Organ for Rialto Theater.

San Francisco, Calif.—Prof. M. Cockroft, of the Wurlitzer organ factory, arrived in San Francisco recently to confer with the architect and contractor who have in charge the remodeling of the old American theater on Market street, soon to be opened as the Rialto. A Wurlitzer Hope-Jones unit orchestra costing about $20,000 is to be installed here and will be the largest instrument of its kind in California. It is a replica of the one that received the gold medal of honor at the recent Exposition where it was shown in connection with the display of the United States Steel Corporation in the Palace of Mines.

Nat Magner Plans to Go East.

San Francisco, Calif.—Nat A. Magner, who has offices in the Pacific building, plans to make a business trip to New York about the middle of April to secure additional feature films. He recently took over the California, Arizona and Nevada rights to the Pavlowa film, "The Blind Girl of Portici," and has been very successful in booking this, a two week's engagement having been arranged for at the Portola theater. The initial showing of this production was made just a week after the appearance of this artist on the local stage.

Exhibitors Visit City.

San Francisco, Calif.—With the advent of clear weather many visitors from outside points are coming to San Francisco to arrange for service and to secure equipment for their houses. Among those who have been here recently are: J. E. Lowrey, of the Unique theater, Napa; H. J. Judah, Santa Cruz; Mr. Howard, of the Cardella theater, Oroville; John Ratto and wife, of Jackson; Dave Solari, Stockton; B. R. Davis, of the Lyric theater, Stockton; and Mr. Wotten, of the Colonial theater, Stockton.

New Film Service Commences Business.

San Francisco, Calif.—E. H. Emmick returned recently from Los Angeles where he completed arrangements whereby the Peerless Film Services, Inc., of Los Angeles and San Francisco, will handle "The Escape," "Avenging Conscience," "Sealed Orders," "The Littlest Rebel," Mutt and Jeff comedies and the releases of the E. & R. Jungle Film Co. This is a new organization making its local headquarters in Film Row on Golden Gate Avenue, and which has gotten off here to a flying start.

Leon Bories with California Film

San Francisco, Calif.—Leon Bories, for many years manager of the San Francisco branch of the General Film Company, has joined the force of the California Film Exchange as special representative, with headquarters at San Francisco, and will cover the entire Western territory. He has returned from his recent vacation trip to Los Angeles and Universal City and is glad to be back in the harness again.

Serials Please at Pantages Theater.

San Francisco, Calif.—The Pathe serial, "The Red Circle," which has been featured with signal success at Pantages theater, was recently brought to a close here and the "Iron Claw" has taken its place as the moving picture attraction. The experiment of showing serial photo-play productions in conjunction with vaudeville has worked out to the entire satisfaction of the management of this house and they are now being shown at other theaters in the big circuit. Alex. Pantages is one of the cleverest men in the amusement field in the West and his stamp of approval on moving pictures as a part of a vaudeville entertainment is of particular interest and weight. Business at the local theater of this circuit has been exceedingly heavy of late, despite the Lenten season and the general reports of quiet business.

Paramount Trophy Much Admired.

San Francisco, Calif.—The local Progressive exchange has just received the trophy won by it in the efficiency contest in which all of the Paramount exchanges took part and since being set up in a place of honor in the offices of this organization it has been greatly admired by visiting exhibitors. The receipt of the trophy has stimulated the efforts of the local workers who hope to again gain the coveted honor of having the name of the San Francisco exchange engraved upon it.

San Francisco Briefs.

The Regent theater at Fillmore and Clay streets, recently taken over by F. A. Lacey, has been sold to J. F. Hughes.

The Elite theater on Market street is making a success with long runs and recently booked East Lynne for one week. Formerly changes were made daily.

The Pastime theater is located in the building at Fourth and Market streets, soon to be razed to make room for a mammoth moving picture house, and will be closed within a comparatively short time.

The Western Theater Company has purchased two Powers Cameragraphs No. 6 B for the new Rialto theater from G. A. Metcalfe, together with four Caille ticket selling machines and a Caille ticket chopper.

J. F. Seymour is having plans prepared for a moving picture house to be erected in the vicinity of Church and Thirtieth streets.

The Glen Park auditorium is to be remodeled and changed into a moving picture theater.

A number of Motiograph projection machines have been disposed of during the past few days by Edward H. Kemp, including one to the Auburn grammar school, Auburn, Calif.; one to the Ladies' Club at Lindsay, Calif., and one to the West Side Christian Church of San Francisco.

The Atlas Educational Film Co. has supplied the grammar school at Crockett, Calif. with an Atlas projector, and has sold another machine of this type to the First Baptist Church at Fort Bragg, Cal.

Leichter & Selleck, who recently took over the Rex theater at Polk and Washington streets, have remodeled, painted and carpeted the house, greatly improving its appearance and comfort. As a result of their energetic management a gain of thirty per cent in receipts has been made since the first of the year.

A FINE SALT LAKE THEATER.

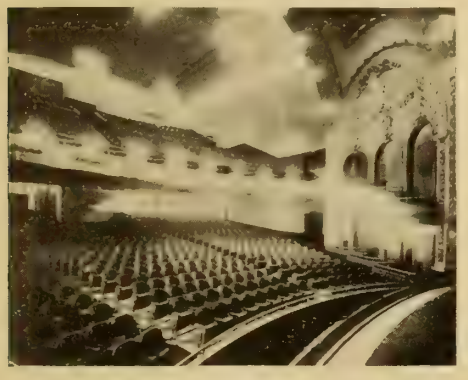
Paramount-Empress, Under Management of H. E. Ellison, Succeeds.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

SALT LAKE, Utah—The Paramount-Empress theater, which opened in Salt Lake City the latter part of February as a house for the exclusive showing of the Paramount program, has proved one of the most marked successes among the many successful theaters of this district. H. E. Ellison, the manager, who came to Salt Lake from the Princess theater, Denver, has won the approval of the theater-goers of Salt Lake by his methods and especially through his introduction in this city of the practice of "staging" his pictures. Notable among these efforts were the scenic and electrical effects accompanying the Burton Holmes pictures of West Point and Annapolis. An agreeable effect was also obtained in the showing of the "Trail of the Lonesome Pine."

H. C. Ellison.

The Paramount-Empress was fitted up as a photoplay theater from the Sullivan & Considine Empress theater, which had a varied experience as a vaudeville and stock house. For a large cash consideration, a Utah corporation took over the Sullivan & Considine theater and at great additional expense, remodeled the house



Paramount-Empress, Salt Lake City.

for the showing of pictures. The large musical staff of the house is headed by Willard Weihe, who conducts the orchestra; Edward P. Kimball, organist, also assistant organist at the famous "Mormon" Tabernacle, and Franz Rath, pianist, whose work has been a distinct feature of the bills at the Paramount-Empress.

A model projection room on the parquet floor of the house gives a straight "shoot" at the screen, which is of the Minusa fibra variety. A large pipe organ, roomy and convenient rest rooms and nursery, an automatic ticket-selling machine and a very courteous house staff are notable features of the management and equipment of the house.

General Film Miniature Theater.

Manager Henry, of the General Film Company, has completed the erection of a private exhibition room in the offices on Postoffice place, and now gives all his wares the "once over" before offering them to the exhibitor.

The "room" consists of a squared-off space about 50 by 50 feet, with thick brown canvas curtains running to the ceiling and effectually shutting out the light. There are chairs in the room for customers and guests and a fiber screen is in place.

More Organizations

Exhibitors of Oregon Invited to Join Motion Picture Men's Association—Feeling of Fraternity and Harmony Throughout State Desired—Suburban Exhibitors of Portland Organizing—Southern Oregon Men Contemplate Association.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—At the regular meeting and luncheon of the Moving Picture Men's Association held at the Hotel Oregon, March 23, it was decided that the time was ripe to ask the moving picture exhibitors and film men throughout the state to join the association. At its inception the Motion Picture Men's Association was organized to include all the branches of the industry in the state and with its organization now successfully accomplished, an effort will be made to have every film man in Oregon a member.

E. J. Myrick, who acted as chairman and who laid the plan before the meeting, said, in proposing the invitation, "I believe the time is at hand when the film men of the entire state should be banded together for their mutual welfare. It is only through concerted action that the perils that beset this great industry can be brought fairly to the attention of the people. It is only through organization and fraternal understanding that this concerted action can be had."

The relation of the suburban exhibitor to the downtown exhibitor was discussed and C. B. Cannon, of the Nob Hill theater, E. T. Pittmon, of the Cineograph and H. C. Phillips, of the Tivoli, presented the side of the suburban theaters. I. Leeser Cohen, secretary of the association, in making the invitation for membership, assured the suburban men that the scope of the organization was too broad to give rise to sectional differences.

"Its purposes," said Mr. Cohen, "are to further the sociability of the film fraternity throughout the state and to promote better and more understandable relations in its ranks."

The meeting was well attended. George Bligh, of Salem, wearing his now famous emerald colored vest set with nile green buttons, was conspicuous among the visiting guests.

The writer was requested by Mr. Myrick to repeat in this column the invitation to all members of the film fraternity in Oregon to affiliate themselves with the organization.

Other Associations in View.

An effort is being made to organize the suburban exhibitors of Portland. The leaders of the movement are said to be C. B. Cannon and Max Gjedsted. Since the Portland Exhibitors League has gone into decline and the downtown picture houses have allied themselves with the other downtown theaters under the name of the Portland Protective Association, some of the suburban exhibitors have felt that the differences in the interests of the downtown and suburban men warrant a suburban exhibitors' association.

Southern Oregon exhibitors, Grants Pass, Roseburg, Medford, Ashland and neighboring towns are contemplating forming a Southern Oregon Exhibitors' League.

INSPECTORS TOO OFFICIOUS.

Managers Complain of Manner in Which Inspections Are Often Made.

PORTLAND, Ore.—Preparatory to issuing the quarterly theater licenses April 1, the inspection of the Portland theaters has occupied much of the time of the Fire Marshall. Complaints have been made that the inspectors insist in doing their work while a show is on, flashing their lamps in the corners of the theaters and making their presence generally known in audiences. It was reported that three firemen inspectors dashed up to a suburban theater in South Portland in a red automobile and entered the house in such a manner as to cause the audience to rise to its feet with fright. At another house firemen are said to have inspected the screen while the picture was on. Complaints were made to the Fire Marshall.

WANTS MORE SINGLE REELS.

Exhibitor Pittman Thinks Theaters Are Neglecting a Good Thing.

PORTLAND, Ore.—E. T. Pittmon, who, after an absence from the business for a half a year has taken charge of the Cineograph theater, Portland, marveled at the change in the industry during the past six months. He regretted the fact that producers were spending most of their money on big features and neglecting the quality of their one, two and three-reel productions. He said he heard a woman remark, after indifferently viewing a new two-reel picture of one of the best brands, "I guess I must be getting tired of picture shows." But the fault lay with the picture. Suburban houses suffer when manufacturers neglect their smaller subjects.

PORTLAND STRAND OPENS.

Old National Reopens With Life and Bustle.

Portland, Ore.—The Strand theater, formerly the National, opened Mar. 19. If the success of the house is to be measured by its first day's business the Strand Theater Company need not fear the outcome of its Portland venture. The quiet atmosphere that prevailed in the days of the old National was missing and in its stead the bustle of the candy boys between acts and the ushers and the orchestra music gave the house a metropolitan air that it never had before. The comfortable loges on the lower floor have been replaced by orchestra chairs and some changes have been made on the stage.

The program consisted of Blue Bird's "The Strength of the Weak," a Universal Weekly, a Pat Sullivan cartoon and five acts of vaudeville. S. Morton Cohen has applied the name "photoville" to this combination of photoplays and vaudeville. The admission price is 10 cents all the time.

A Happy Father.

The responsibilities of being a father have not altered Paul Noble's smile the least bit. It was even rumored on Film Row that shortly after the happy event the newcomer kept daddy awake all night for two successive nights. But even that did not phase Paul's smile. The baby is a boy and looks just like his dad.

Columbia Theater, Portland, Ore., E. J. Myrick, Manager.

It is owned by Jensen and Von Herberg. Has just closed ten-day run of "Peggy," a recently Triangle film.

Soldiers in Union Jobs

Returned Soldiers Who Took Union Operators' Jobs in Five Calgary Theaters When Managers Refused New Union Agreement Are Doing Well—Old Soldiers May Be More Generally Favored by Exhibitors.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

CALGARY, Alberta.—The ten returned soldiers who took the places of the union operators at the time of the recent strike in five local picture houses, are still at work. According to J. B. Cronk, manager of the Allen theater, one of the affected houses, the new men are giving entire satisfaction, and are being paid the same wages as were paid to the union operators—$22.50 per week of six days, working six hours each day, and with $1.00 per hour for all overtime. This is reported to be the scale as submitted by the union men, who suggested a minimum of $25.00 per week, with a ten per cent. reduction during the period of the war.

Making Places for Soldiers.

"As regards the returned soldiers," said Mr. Cronk, "some time ago the authorities took up with the moving picture theater managers the question of employing these men, and asked us to give them positions whenever we could. We commenced training them, because we were dissatisfied with the claims of the men we had."

Manager Belmont of the Bijou theater said that in his opinion the idea of placing returned soldiers in the picture houses was so good that he expected to see the practice become general throughout Canada. The Moving Picture Managers' Association, he said, was at present working on such a scheme. It will be seen that if these plans are put into effect, the result will be a complete readjustment of the relations now existing between the managers and the unions, with a consequent period of more or less harmful friction.

In Calgary, the city by-law states that an operator must not only pass the usual examination, but must hold licenses from both the provincial government and the city. At the time that the soldiers replaced the union men the former did not have city licenses but it was stated that the city did not intend to take any steps to prevent the men from working.

Chief of Police Cuddy confirmed a statement that one of the old operators at the Empress recently short-circuited the switches and put some gum in the automatic fire shutters there. When a returned veteran came to practice on the machine the fuses blew out, but nothing serious resulted. Chief Cuddy cancelled the offender's city license, and has requested the provincial government to do the same.

As the strike has developed into a question involving the employment of returned soldiers, without regard to their affiliations with any union, most of the arguments and statements of both exhibitors and union officials deal with the patriotic aspect of the situation.

Discussed by Trades Council.

The matter was the principal topic discussed at the latest meeting of the local Trades and Labor Council, which afterward issued a long statement dealing with the strike. This set forth that the managers had taken advantage of a favorable opportunity to exploit the veterans, and were paying them from $6 to $8 less than the union had arranged for in the schedule. They also pointed out that 25 per cent. of the operators have enlisted.

Vancouver, B. C.—James E. Finch, manager of the local Universal office, stated to the representative of the Moving Picture World that as a result of the Calgary strike approximately 15 reels of film had recently arrived from that city in very bad condition, and that Manager D. G. Walkley of that office had explained that the damage was caused (unintentionally, of course) by the substitute operators. The 12th episode of "Graft" was so badly torn up that it was necessary to order a new copy sent out from New York.

WITHHOLDING LICENSES.

Alberta Court Upholds Right of City to Deny License.

Edmonton, Alberta.—A decision was handed down recently by Chief Justice Harvey of the Supreme Court of Alberta, which affects all persons doing business in the province under a city license, and so, of course, applies to moving picture exhibitors.

In the case of Martin E. Elves versus the City of Edmonton the applicant asked for a mandamus order compelling the city to issue to him a license to conduct a shooting gallery. Under the city's by-laws, the municipality can refuse to grant a license on the grounds of the character of the applicant, or any other grounds deemed sufficient by the chief of police to warrant the refusal to issue a license for any business. The applicant then has the right to appeal to the city commissioners, and in the case of Elves the appeal was made.

The commissioners sustained the ruling of the license inspector backed by a report from the chief of police, and the license was again refused. The applicant then applied to the courts for the mandamus order compelling the city to issue the license, arguing that all the city had power to do was to collect the fees and issue the license, and could not inquire into the character of the applicant, or whether he was a fit and proper person to conduct the business stated in the license application.

Chief Justice Harvey, in refusing the mandamus, held the city charter gave the power to the city to act as it had done in this case. The city can inquire into the qualifications of the licensee, both morally and in a business way, to conduct the business set forth in the license application.

A New Picture Show.

Winnipeg, Man.—As a result of the recent victory of the prohibition forces in Manitoba the Queen's Hotel on Portage avenue, this city, will be closed, and the building remodeled to house a picture show.

Something Up His Sleeve.

Vancouver, B. C.—W. F. Grunnah, bookkeeper and stenographer at the local Universal office, has on several occasions lodged complaints with the World man because he is never mentioned in the Western Canadian correspondence. Having been thus goaded into speaking our mind, we hasten to inform the exhibitors of the province that whereas Mr. Grunnah has previously had no mustache with which to deceive them, he is now industriously engaged in cultivating one. Also, he has something up his sleeve.

Reasonable Admission Now.

Winnipeg, Man.—Two more local houses—the Wonderland and Mac—have raised to 15 cents, and according to W. F. Barrett, Universal manager, three more have promised to raise to the same figure. The Majestic has raised to 10 and 15 cents in the evening; matinees 5 and 10 cents.

Old Time Exhibitor Dies.

Cumberland, B. C.—Miss E. I. Reynolds, who conducts the Ilo theater here, is mourning the loss of her father, who died a short time ago. Mr. Reynolds was an old time exhibitor and newspaper man, and was formerly in the government customs service in Yukon Territory.

SPOKANE NEWS LETTER.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

Live Lion Catcher's Pictures.

SPOKANE, Wash.—Climbing a tree after a 240-pound mountain lion and getting in close enough range to slip a wire noose around his neck while the animal was making up its mind whether to spring at him or the dogs, on the ground below, is one of the experiences of H. H. Bakker of Libby, Mont., who is in the city making final arrangements for a tour through the northwest with a reel of moving pictures of his work as a lion hunter during the winter.

The pictures were taken by Al Smith, local representative of the Pathe company, and are said to be views of the regular work carried on by Bakker during the entire winter while he was securing the animals for the zoo at Independence, Mo. They will be given a trial run at the Liberty theater before Bakker starts on his tour.

"One of the animals could kill a whole pack of dogs if it but had the courage to try," said Mr. Bakker, "but for the same reason that a house cat runs from a poodle dog, the biggest mountain lion that ever walked will be put to flight by a few bloodhounds.

"My work is done entirely in the winter, when the animals can be easily tracked. As soon as the dogs overtake the lion, it will tree.

"I climbed the tree and slipped the noose over the head of the cat with a 10-foot pole. When it felt the wire, it pulled back, tightening the loop around its neck. One of the men on the ground jerked it off the limb and tied the lasso to a tree.

"I slipped behind and grabbed it by the tail, when it turned on its back, cat fashion, and began to claw. One of my helpers threw the rope around its feet and we soon had it bound. It measured nine feet from head to tip of tail and weighed 240 pounds. The average lion such as the large one at Manito park, Spokane, Wash., weighs about 175 pounds."

Bakker has been in the business four years and has captured alive 40 lions for the eastern zoo. Lions are becoming scarce, according to his report.

Ralph Ruffner Gets More Trumps.

Spokane Wash.—The Liberty theater's "live wire" manager, Ralph Ruffner, announces the new "scoops." One is the new Pathecolor fashion features and the other is the signing-up of the "Rube" Goldberg animated cartoons.

Manager H. J. Brown Pleased.

Spokane, Wash.—Manager H. J. Brown of the Hippodrome theater, Spokane, has contracted for the V-S-L-E productions and the first offering was Kathlyn Williams and Tyrone Power in "Thou Shalt Not Covet," and this was followed by Frank Daniels in "What Happened to Father." Since inaugurating the 5-cent matinee policy several weeks ago manager Brown states that his receipts have increased 40 per cent. He also said "The advent of the 'Big Four' feature films at the Hippodrome had been accompanied by decided increase in business."

He has recently installed improvements of a modern fireproof operator's booth, two new projecting machines and a new system of indirect lighting.

Adaline Kirkman at the Class A.

Spokane, Wash.—Adaline Kirkman, organist and pianist, has been secured by the Class A theater as accompanist for the motion pictures. She has had several years' experience in picture houses in the larger cities of the middle west and came here from St. Louis. She is a thorough musician and has developed the art of improvisation, found essential in interpreting the varied scenes. Her musicianship will add materially to the pleasure of Class A Patrons.

LOCAL PAPERS AND THE FILMS.

Fox Manager Gets Newspaper Men Aside and Talks to Them.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

MONTREAL, Quebec—One of the most discouraging conditions facing the Montreal film industry is its treatment at the hands of the local papers. There is one paper in particular that accepts advertising from film concerns and then consistently knocks the business. The question looked as if it would never reach a solution when a way was shown last week.

On Monday, March 20th, a gathering of advertising managers was called by Chandos St. John Brenon, local manager for William Fox. The chair was taken by Proprietor J. Tarte, of "La Patrie," one of the two leading French papers in the Dominion. Mr. Brenon addressed the assembly. His chief contention was that the local publications did not exploit the moving picture befittingly. He showed samples of United States film pages and compared them with those maintained by Montreal newspapers.

In Montreal alone he said, motion picture theaters owned $10,000,000 worth of property. He charged the papers with throwing away much advertising which could be got by means of attractive, interesting, and readable photoplay departments.

Mr. Tarte, at the conclusion of Mr. Brenon's address, stated that he was astounded at the figures that had been submitted and would not question their veracity which he realized for the first time. He stated that the Fox Film Corporation was the first film manufacturer that had ever taken the trouble of pointing out to the papers the situation. He said that for the first time in 18 years the representative advertising men of all the local papers had been assembled together, and for this one fact alone a debt was due Mr. Brenon. Mr. Dunn, of the Herald-Telegraph, and Mr. Arrowsmith of the Standard, also addressed the gathering. Among others present were: J. Chevrier, of Le Devoir; Mr. Myerson, of Der Weg; F. C. Sutton, of the Star; W. H. Sutton, of the Gazette; Mr. Robert, of La Presse.

THOSE QUEBEC CENSORS.

Interesting Fate of Universal Film and Its Paper.

Montreal, Quebec—When the Montreal office of the Universal sent down the film "Campbells are Coming," for approval last October, the film was condemned, but the posters were approved. After the approval of Sir Sam Hughes was obtained this last month, the film was passed by the Quebec Censors, but the paper was condemned—just vice versa this time. Mr. Taube, of the Universal, thereupon called on Chief of Police Campeau, and this gentleman cut the gordian knot by stamping "approved" on the troublesome paper. Some officials!

Recent Montreal Features.

The features at Montreal theaters for the week of March 26th were: Connaught, "The Prisoner of Zenda," Famous Players; Regent, "The Flirt," Bluebird, and "Aloha Oe,"Triangle, and "The Village Scandal," also Triangle; Strand, "The Little Gypsy," Fox, and "Tangled Hearts," Bluebird; Moulin Rouge, "Double Trouble," Triangle; Windsor Photoplays, "Vanity Fair," Kleine-Edison; St. Denis, "The Great Divide," V-L-S-E, and "The Vampire," Metro; Imperial, "Poor Little Peppina," and "To Have and to Hold," both Paramount, and Metro's, "Tables Turned"; Mount Royal, "Mme. La Presidente," Paramount.

The local Pathe had a well-attended private screening at the Connaught theater, on the evening of March 24th. Two Gold Rooster plays were screened, "Little Mary Sunshine" and "The Woman's Law." Between four and five hundred people were present. Music was rendered by Miss Mantha. Both pictures were liked, particularly the first mentioned.

Toronto Prospects

A New Theater is Promised—Will Stand at Corner of Yonge and College Streets, City's Geographical Center—May Seat as Many as 5,000 Persons—Empire Hippodrome Company Behind It.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, Ontario—The Ontario Government has just announced the incorporation of a brand new theatrical enterprise and, through the formal notice concerning the new company, there is brought to light the plans for the largest moving picture house in Canada. It is to be known as the Empire Hippodrome Company and the official capitalization is $1,000,000. The president of the corporation is Herbert Hale Williams, a prominent citizen of Toronto. He has already purchased a large property in the geographical center of Toronto for the site of the huge theater. This block, which is near the corner of Yonge and College streets, has a 400-foot frontage on two streets and a frontage of 270 feet on a third thoroughfare and the ground area is 108,000 square feet. The plans call for a structure with a seating capacity of between 4,000 and 5,000 persons. Mr. Williams is said to control a very large amount of money and is associated with men of wealth, according to long-established indications.

The largest theater in Canada at the present time is the St. Denis of Montreal with seating accommodations for approximately 3,000 people. This theater was opened less than one month ago.

In Toronto work of reconstructing the Majestic theater, the former home of melodrama, is proceeding rapidly. When reopened as a film house, this theater will be known as The Regent.

Toronto exchange managers are welcoming the coming of large moving picture theaters in the city. It is declared that the presence of several big houses in Toronto would help the whole local moving picture business.

PAY FOR COLLECTING TAX.

Ten Per Cent. Allowed to Exhibitors from Ticket Tax.

Toronto, Ontario—Toronto's moving picture exhibitors heard some welcome news the other day when Hon. T. W. McGarry, provincial treasurer, announced that, by a new provision of the Amusements Tax Act, theater managers would be allowed to retain ten per cent. of the tax which they collect at their respective box offices. This arrangement has been made to enable the theater owners to cover their costs of collection. The exhibitors will be held responsible for the collecting of one cent from every patron but they will given ten per cent. of this revenue as recompense for their services and for inconveniences caused.

It was also announced by Mr. McGarry that the act would come into effect on May 15th. For an indefinite period after this date, every theater patron will have to pay a one cent tax regardless of the cost of admission but it is promised that a schedule of taxes will be arranged at a future time so that higher taxes will be paid with more costly reserved seat prices.

THEATER'S OWN LOCAL FILMS.

Strand at Toronto Begins an Interesting Experiment.

Toronto, Ontario—In order to provide moving pictures of the very latest local happenings for the entertainment of patrons of the Strand theater, Toronto, Manager Marvin of this picture house has secured the services of a cameraman to take views of all important local events. Mr. Marvin has established a developing room in connection with the theater and has also fitted up a special studio for the taking of indoor pictures when arrangements can be made for the bringing of principals straight to the theater for poses. Recently Mayor Church of Toronto consented to appear before the camera in this studio to be shown in the act of signing an important letter. In a few hours this scene was being shown on the screen. Mr. Marvin aims to perfect his camera service so that an outdoor event can be portrayed on the Strand screen the same day. He himself has been taking many pictures with a view to perfecting this branch of his amusement institution but he has now engaged a cameraman for the outside work.

False Rumors in Circulation.

Toronto, Ontario—Managers of several local film exchanges have been called upon to issue denials, recently, of several unfounded rumors regarding their business or about certain releases.

According to one report, the V-L-S-E had decided to import no more features into Canada although the "Big Four" had only become established in the Dominion since December. W. C. Gookin, Canadian manager for the V-L-S-E, has made a flat denial of this rumor.

"We have found that we will have to secure new offices for the Toronto branch because our present quarters have become overcrowded. We have, indeed, just closed with W. H. Golding, manager of the Imperial theater, St. John, New Brunswick, to use V-L-S-E features. Our business is expanding in every direction."

General Manager C. B. Price, of the Mutual, was also aroused recently when a local newspaper published a statement that the first Chaplin-Mutual release in New York City had proved to be a big failure. He quickly pointed out that Chaplin has not started to work for the Mutual yet and that no Chaplin feature could have been placed on the market by the Mutual at this time.

Even the Ontario Government has been called upon to deny a report that it intended to place a large tax upon film exchanges. With a tax on theaters and a fee for pictures and an assessment on theater patrons, it has been pointed out that the Government could not very well assess moving picture exchanges.

Pathe Exchange Notes.

Toronto, Ontario—Arrangements have been made for the Toronto branch of the company to move into much larger offices in the same building at 56 King street West where the branch has been operated for some time. The new suite, which is on the third floor of the building, is approximately double the size of the old offices.

It has also been announced that the serial "The Iron Claw" had, on March 27th, been booked to the end of May in Toronto and adjacent territory. Loew's Yonge street theater has started the first run of this picture. No solicitors for this serial have been put on the road.

"Britain Prepares" in Ten Reels.

Toronto, Ontario—The Paramount Pictures Company, Limited, with head office in Toronto and branches throughout Canada, has just brought out a big English film feature entitled, "Britain Prepares." This picture, which has a war theme, is made up of ten reels and is the longest photoplay ever produced in England. It was prepared under the direction of the British Government. The feature will be shown first at Montreal and also at Ottawa. In Toronto it will have a long run, it is expected, in Hassey Hall. The Paramount company will take it all over Canada.

Calendar of Daily Program Releases

Releases for Weeks Ending April 15 and April 22

(For Extended Table of Current Releases See Pages 526, 528, 530.)

General Film Company.

Current Releases.

MONDAY, APRIL 10, 1916. Serial No.

BIOGRAPH—The Tender-Hearted Boy (Dr.) (Biograph Re-issue No. 44) 20343
ESSANAY—The Strange Case of Mary Page No. 12. "The Slums" (Two parts—Drama) .....
KALEM—The Parasite (No. 3 of "The Social Pirates" (Two parts—Drama) .....
LUBIN—Otto the Bell-Boy (Comedy) 20344
SELIG—Wives of the Rich (Three parts—Drama) .. 20338-9-40
SELIG—Selig-Tribune No. 29, 1916 (Topical) 20342
VITAGRAPH—The Hoyden (Drama) 20341

TUESDAY, APRIL 11, 1916.

BIOGRAPH—The Man Who Called After Dark (Two parts—Drama) 20348-9
ESSANAY—Millstones (Two parts—Drama) 20345-6
KALEM—Millionaires by Mistake (Comedy) 20347

WEDNESDAY, APRIL 12, 1916.

BIOGRAPH—The Stampede (Three parts—Drama) 20352-3-4
ESSANAY—Vernon Howe Bailey's Sketch Book of Boston (Cartoon) 20351
—A Scenic subject on the same reel.... 20351
KALEM—Fashion and Fury (Comedy) 20350

THURSDAY, APRIL 13, 1916.

LUBIN—The Greater Wrong (Three parts—Drama) 20355-6-7
SELIG—Selig-Tribune No. 30, 1916 (Topical) 20358
VIM—The Battle Royal (Comedy) 20359

FRIDAY, APRIL 14, 1916.

KALEM—Romance and Riot (Comedy) 20363
KNICKERBOCKER STAR FEATURE—Haunted and Hounded (Three parts—Drama) 20360-1-2
VIM—The Sleuths (Comedy) 20365
VITAGRAPH—Susie, the Sleuth (Comedy) 20364

SATURDAY, APRIL 15, 1916.

ESSANAY—The Last Adventure (Three parts—Dr.) 20366-7-8
KALEM—The Race For a Siding (No. 75 of the "Hazards of Helen" Railroad Series—Drama) 20373
LUBIN—Mr. Housekeeper (Comedy) 20369
SELIG—The Beauty Hunters (Comedy) 20374
VITAGRAPH—Sin's Penalty (Three parts—Drama) (Broadway Star Feature) 20370-1-2

General Film Company.

Advance Releases.

MONDAY, APRIL 17, 1916.

BIOGRAPH—A Cry for Help (Drama) (Biograph Reissue No. 45).
ESSANAY—The Strange Case of Mary Page No. 13 (Two parts—Drama).
KALEM—A War of Wits (No. 4 of the "Social Pirates" (Two parts—Drama).
LUBIN—Title Not Yet Announced.
SELIG—The Three Wise Men (Three parts—Drama).
SELIG—Selig-Tribune No. 31, 1916 (Topical).
VITAGRAPH—Life and Training in the U. S. N. (Educational).

TUESDAY, APRIL 18, 1916.

ESSANAY—The Elder Brother (Two parts—Drama) (Reissue).
KALEM—Ham and Preparedness (Comedy).

WEDNESDAY, APRIL 19, 1916.

BIOGRAPH—The Larrimore Case (Three parts—Drama).
ESSANAY—Canimated Nooz Pictorial No. 9 (Cartoon).
—A Scenic subject on the same reel.
KALEM—Their Taking Ways (Comedy).

THURSDAY, APRIL 20, 1916.

LUBIN—Title Not Yet Announced.
SELIG—Selig-Tribune No. 32, 1916. (Topical).
VIM—All For a Girl (Comedy).

FRIDAY, APRIL 21, 1916.

KALEM—A Double Barreled Courtship (Comedy).
KNICKERBOCKER STAR FEATURE—The Spell of the Knife (Three parts—Drama).
VIM—Hired and Fired (Comedy).
VITAGRAPH—His Lucky Day (Comedy).

SATURDAY, APRIL 22, 1916.

ESSANAY—Her Naked Soul (Three parts—Drama).
KALEM—The Governor's Special (No. 76 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—Title Not Yet Announced.
SELIG—Too Many Chefs (Comedy).
VITAGRAPH—A Caliph of the New Bagdad (Three parts—Comedy-Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

COMEDIES

NEW PRINTS OF THE FAMOUS SPLIT-REEL BIOGRAPHS, FEATURING

Mabel Normand, Charles Murray, Mack Sennett, Etc.

ARE AT YOUR GENERAL FILM EXCHANGE *NOW!*

GREAT NORTHERN FILM COMPANY

Presents

CHARLES WIETH and JOAN PETERSON

In

THE FOLLY OF SIN

A MODERN FAUST STORY IN FIVE PARTS OF EXCELLENT ACTION AND UNUSUAL INTEREST.

Bright lights, gay life and alluring temptations are thrust upon an unsuspecting genius, to the complete triumph of his scheming tempter.

STATE RIGHTS NOW SELLING

WRITE OR WIRE FOR OPEN TERRITORY

GREAT NORTHERN FILM COMPANY

110 W. 40th Street, New York City

Calendar of Daily Program Releases

Releases for Weeks Ending April 15 and April 22

(For Extended Table of Current Releases See Pages 526, 528, 530.)

Universal Film Mfg. Company.

SUNDAY, APRIL 9, 1916. — Serial No.

IMP—Mignonette (Two parts—Drama) 01336
LAEMMLE—Bill's Wife (Comedy) 01337
L-KO—No release this day.

MONDAY, APRIL 10, 1916.

NESTOR—Putting Her Foot In It (Comedy)..... 01340
RED FEATHER PHOTOPLAY—Brigadier Gerard (Five parts—Drama) 01339
UNIVERSAL SPECIAL FEATURE—Graft No. 18. "The Hidden City of Crime" (Two parts—Dr.) 01357

TUESDAY, APRIL 11, 1916.

GOLD SEAL—The Voice of the Tempter (Three parts—Drama) 01341
IMP—Held For Damages (Comedy) 01342
REX—No release this day.

WEDNESDAY, APRIL 12, 1916.

ANIMATED WEEKLY—Number 15 (Topical) 01345
LAEMMLE—The Brink (Drama) 01344
VICTOR—The Lathered Truth (Two parts—Comedy) 01343

THURSDAY, APRIL 13, 1916.

BIG U—No release this day.
LAEMMLE—Public Approval (Three parts—Drama) 01346
POWERS—Some Fish (Comedy) 01347

FRIDAY, APRIL 14, 1916.

IMP—The Doctor of the Afternoon Arm (Two parts—Drama 01348
NESTOR—Some Honeymoon (Comedy) 01350
REX—The Toll of the Angelus (Drama)) (Reissue) 01349

SATURDAY, APRIL 15, 1916.

BISON—The Rival Pilots (Two parts—Drama) .. 01351
JOKER—Hubby Puts One Over (Comedy) 01353
POWERS—The Stolen Melody (Drama) 01352

SUNDAY, April 16, 1916.

LAEMMLE—No release this week.
L-KO—The Doubles Trouble (Two parts—Comedy) . 01356
REX—The Sham Reality (Drama) 01354

MONDAY, April 17, 1916.

NESTOR—His Neighbor's Wife (Comedy) 01358
RED FEATHER PHOTOPLAY—Her Bitter Cup (Five parts—Drama) 01357
UNIVERSAL SPECIAL FEATURE—Graft No. 19 "Photo Eatery Game" (Two parts—Drama) .. 01371

TUESDAY, April 18, 1916.

GOLD SEAL—The Best Man's Bride (Two parts—Drama) 01359
IMP—Love Laughs At Dyspepsia (Comedy) 01360
REX—No release this day.

WEDNESDAY, April 19, 1916.

ANIMATED WEEKLY—Number 16 (Topical) 01363
L-KO—A Meeting For a Cheating (Comedy) 01362
VICTOR—Royal Love (Three parts—Drama) 01361

THURSDAY, April 20, 1916.

BIG U—Oh! What a Whopper (Two parts—Comedy) 01365
LAEMMLE—The Gambler (Drama) 01364
POWERS—The Toyland Villain (Novelty) ... 01366
—An Educational subject on the same reel. 01366

FRIDAY, April 21, 1916.

IMP—The Haunted Bell (Two parts—Drama) 01367
NESTOR—Eddie's Night Out (Comedy)..... 01369
VICTOR—A Strange Confession (Drama)..... 01368

SATURDAY, April 22, 1916.

BISON—The Passing of Hell's Crown (Two parts Drama) 01370
JOKER—Just Yet But Not Quite (Comedy)..... 01371
POWERS—No release this day.

Mutual Film Corporation.

SUNDAY, APRIL 9, 1916. — Serial No.

BEAUTY—Art and Arthur (Comedy)..... 04619
VOGUE—Knocking Out Knockout Kelly (Comedy). 04629

MONDAY, APRIL 10, 1916.

AMERICAN—The Pendulum of Chance (Two parts—Drama) 04621-2
FALSTAFF—Sapville's Stalwart Son (Comedy).... 04623
MUTUAL MASTERPICTURE DE LUXE—April (American—Five parts—Drama) (No. 91)..... 04622

TUESDAY, APRIL 11, 1916.

THANHOUSER—The Romance of the Hollow Tree (Two parts—Drama) 04624-5
VOGUE—Rube's Hotel Tangle (Comedy)..... 04626

WEDNESDAY, APRIL 12, 1916.

BEAUTY—Peanuts and Powder (Comedy)..... 04628
GAUMONT—See America First No. 31, "Historic, St. Augustine, Fla." (Scenic)..... 04629
—Kartoon Komics (Cartoon)..... 04629
MUTUAL WEEKLY—Number 67 (Topical)..... 04627

THURSDAY, APRIL 13, 1916.

MUSTANG—Silent Selby (Three parts—Western—Drama) 04630-1-2
MUTUAL MASTERPICTURE DE LUXE—The Leopard's Bride (Centaur—Five parts—Oriental—Drama) No. 92 .....

FRIDAY, APRIL 14, 1916.

CUB—Almost Right (Comedy)..... 04635
MUSTANG—A Flickering Light (Two parts—Western—Drama) 04633-4

SATURDAY, APRIL 15, 1916.

AMERICAN—The Wayfarers (Three parts—Drama). 04636-7-8
FALSTAFF—The Overworked Oversea Overseer (Comedy) 04639

SUNDAY, APRIL 16, 1916.

BEAUTY—The Improbable Yarn of McQuirk (Comedy) 04640
VOGUE—A Mix-Up in Photos (Comedy)..... 04541

MONDAY, APRIL 17, 1916.

AMERICAN—His Masterpiece (Two parts—Drama) 04642-3
FALSTAFF—The Sailor's Smiling Spirit (Comedy) 04644
MUTUAL MASTERPICTURE DE LUXE—Feathertop (Gaumont Five parts—Drama) (No. 93)...

TUESDAY, APRIL 18, 1916.

THANHOUSER—The Girl From Chicago (Two parts—Drama) 04645-6
VOGUE—Counterfeit Love (Comedy) 04647

WEDNESDAY, APRIL 19, 1916.

BEAUTY—Number Please? (Comedy)..... 04649
GAUMONT—See America First No. 32 (Scenic).... 04650
—Kartoon Komics 04650
MUTUAL WEEKLY—Number 68 (Topical) 04648

THURSDAY, APRIL 20, 1916.

MUTUAL MASTERPICTURE DE LUXE—Master Shakespeare, Strolling Player (Thanhouser—Five parts—Drama) (No. 94)..... 04651-2-3
THANHOUSER—A Man's Sins (Three parts—Dr.).. 04651-2-3

FRIDAY, APRIL 21, 1916.

CUB—The Conquering Hero (Comedy)..... 04656
MUSTANG—Title Not Yet Announced.

SATURDAY, APRIL 22, 1916.

AMERICAN—Realization (Three parts—Drama)... 04657-8-9
FALSTAFF—Simple Simon's Schooling (Comedy).. 04660

Early forthcoming David Horsley productions offer just the class of photoplays exhibitors can advantageously show. They combine box-office value with pleasing quality —a combination that in the first place brings patronage to a theatre and in the second place retains it.

The list of releases includes:

"The Leopard's Bride," a five part romantic drama of India featuring Margaret Gibson, William Clifford and the Bostock animals. Released April 13.

"The Conscience of John David," a psychological drama staged in five parts featuring Crane Wilbur. Released April 24.

"The Conquering Hero," a rollicking Cub Comedy featuring George Ovey. Released April 21.

Book any of these productions from your nearest Mutual exchange.

David Horsley Productions

Stories of the Films

General Film Company

KALEM.

FROM ALTAR TO HALTER (April 4).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Ham's bride (Norma Nicholls); Bud's boss (Myrta Sterling).

Later it develops that it was only a nightmare—but while Ham and Bud are married—Ham is boss in his home, but Bud is a lowly worm. The worm turns—and believe us, there is an exciting time in both households. Ham finds himself battered and beaten, while Bud surprises his better half with a strenuous display of bossism.

TRAPPING THE BACHELOR (April 5).—The cast: The girl (Ethel Teare); Jack Williams (Victor Rottman); his aunt (Mrs. Davenport); Jack's chum (Jack MacDermott). Produced by William Beaudine.

Jack's aunt and his chum are both seeking strenuously to cure him of the error of his ways. When Ethel, who has been left penniless, accepts the aunt's invitation to stay at her home for a while, the matchmaking plotters seize the opportunity to work up all sorts of schemes to get Jack interested in Ethel. Their schemes result in a whirl of excitement that is at times too serious for those concerned, but the close finds Jack about to foreswear his bachelorhood in the arms of Ethel.

THE FICKLE FIDDLER'S FINISH (April 7).—The cast: Sis Hopkins (Rose Melville), the banana peddler (Henry Murdock); Neil (Mary Kennedy), the chauffeur (Frank Minzey); Jack (Arthur Albertson); pa (Richard Purdon); ma (Olive Wyatt), the professor (Robert Ellis). Author, Frank Howard Clark. Producer, Robert Ellis.

Sis is a lover of music—she plays the harmonica. So it's all off for her chauffeur admirer when she hears the banana peddling genius play his violin in the park. The violinist is a faithful lover until he is taken by the professor and made into a master concert player overnight. Neil, who fears that Jack's affections are growing cold, invites the newly-found genius to play at her home, which is where Sis is employed. When Sis, who is mourning her lost love, hears the strains of his violin a real hot time begins for all concerned.

THE RECORD RUN (No. 74 of the "Hazards of Helen"—April 8).—The cast: The operator (Helen Gibson), engineer of the mail train (True Boardman), President Benton (George Williams), the rival road's president (Roy Watson), leader of the road's agents (Percy Pembroke). Produced by James Davis.

The story is built around the rivalry of two railroads and the record run that is to decide the awarding of large mail contracts. Helen learns of the rival road's plot to delay the mail train and speeds on an electric car which is derailed, almost costing Helen her life. The plotters send a wild engine down the track towards the mail train.

Helen boards a small hand car from which she leaps to the speeding runaway. The mail train is almost upon her, so she reverses the engine and speeds the other way. Momentarily, the distance between the two engines is growing smaller, and collision seems certain when Helen's signal is seen by a switchman and her engine takes a flying switch a second before the mail train roars by.

VIM.

THE BATTLE royal (April 13).—Far away in the Kentucky hills live the families of Plump and Runt. The former were all big and fat—the latter small and wiry. Never a cross word passed between them. The eldest Plump son was the future husband of the Runt girl and the stocky son and heir of the Runts was the bethrothed of the two hundred and sixty pound daughter of the Plumps. Life flowed in one happy stream—the two fathers ran the old still undisturbed by either conscience or Revenue—the hills resounded with the joyous cries of the boys and girls, until the fatal day arrived, and then, Ye Gods, how the blood and feathers flew.

Plump and Runt happened to hook the same fish. Argument, hot words and blows followed and the Feud was born. Each fired on the others at sight, and had their marksmanship in any way equalled their intentions, the two families would have been wiped out. Grandma Runt was the fiercest and most bloodthirsty of all. Bred in the Feudist country, a fight was the breath of life to her, but as she had the unfortunate knack of getting in everyone's way, her family had their hands full in taking care of her. Inspired by thought of direst revenge her son and his family dig a large hole and cover it with leaves and wait for their mortal enemies to fall into the pit. Grandma, determined not to miss anything, falls in and is rescued only with the greatest difficulty. The Plump stronghold is attacked by the Runts, when some unfortunate Revenue officers find their way to the hills and become targets for the combined fire of both families. The joyful discovery that they are fighting the law blinds the Feudists to their personal quarrel and joining forces they pepper the fleeing officers, then a general handshake takes place and once more harmony reigns.

THE SLEUTHS (April 14).—When Mrs. Newlywed received the sacred jewel from her uncle in the Far East with a note telling her that the jewel had once adorned the famous idol in one of the temples, she naturally was anxious to have her friend admire it. Wearing it to a dance the jewel received much comment in the papers. The newspaper articles are seen by some Arabs who have been commissioned by the Sheik to follow the jewel to the end of the world and recover it.

The Arabs force an entrance into the house, but are discovered by the Newlywed family as they are blowing the safe. Missing the jewel, the Newlyweds call in Pokes and Jabbs, "the world famous detectives" who undertake to recover the precious stone. The Arabs, who really did not succeed in gaining possession of the jewel learn that Pokes and Jabbs are on their trail.

Luring them into the house of one of the band, the Arabs finally succeed in imprisoning the sleuths in the torture chamber. Once the sleuths are safely imprisoned the Arabs start the mechanism controlling the chamber and which forces the walls to compress. While the Arabs are gloating over the untimely end of the sleuths, the latter are anxiously waiting the moment when the walls shall crush them. At the last minute, however, the detectives seeking comfort from the horror of their position indulge in some snuff which causes them to sneeze. The mighty blast blows down the torture chambers, wrecks the entire house and liberates the sleuths who triumphantly emerge from the wreckage.

SELIG.

SELIG-TRIBUNE NO. 23 (March 20).

Mystic Lake, Mass.—An aerosled, made to run on ice or snow, attains a speed of a mile-a-minute at a trial here.

Rockland, Me.—The torpedo destroyer "Potter" has her trial test here and attains a speed of twenty-five knots an hour.

Buffalo, N. Y.—Fire caused by a dust explosion partially destroys the plant of the International Agricultural Corporation here, entailing a loss of $500,000.

Chicago, Ill.—James A. Pugh, millionaire, takes six prettiest girls and a hundred gowns on trip in special train to demonstrate to Americans that Chicago can be made a fashion center.

New York, N. Y.—Six California high school girls, very young and very pretty, get fresh air and cold toes while demonstrating physical culture in Central Park.

San Diego, Cal.—The U. S. aviation field here presents scenes of unusual activity preparatory to probable service with the expeditionary forces about to leave for Mexico. "Bird's Eye" Lewis, whose daring aerial flights are both inspiring and instructive to the novices.

Chicago, Ill.—Realizing that the Mexican situation is grave, the First Infantry, Illinois National Guard, take the initiative in preparation for invasion, should that become necessary, by studying Spanish.

Ft. Sheridan, Ill.—The Fifth U. S. Cavalry stationed here makes all preparations to leave for the Mexican border upon receipt of telegraphic instructions from the War Department.

At Sea, Guantanamo Bay.—The Selig-Tribune cameraman with the fleet obtains exclusive pictures of battleship practice here of the Third and Fourth Divisions of the Atlantic fleet.

Columbus, N. M.—On this street Villa's bandits, awakening the sleeping village, shot to death American men and women as they fled toward the U. S. camp for protection. Everyone here is under arms and anxiously watching across the border. All that remains of Columbus. General Slocum, who commanded Camp Columbus.

SELIG-TRIBUNE NO. 24 (March 23).

Jupiter, Fla.—Surf bathing loses none of its charms, and in spite of the rapidly closing social season, the beaches are still thronged here.

Kelso, Wash.—An unprecedented run of smelts in the Cowlitz River affords a harvest for the fishermen here.

Montreal, Can.—As a forerunner of trench digging, the military authorities think snow shoveling a good exercise for the troops in training here.

Denver, Colo.—The largest shipment of radium ore ever made leaves here for the National Radium Institute, at New York, to be used entirely for philanthropic purposes.

West Palm Beach, Fla.—The season ends here with terpsichore enthroned. The Seminole Indians will give the sun dance prior to society's function.

Ottawa, Can.—Owing to the intense cold here, the troops are drilled at "half step," a movement not often seen in the states.

Boston, Mass.—Alexander Graham Bell, the inventor of the telephone, unveils a tablet erected to commemorate the "birth" of the telephone here, in 1876.

New York, N. Y.—"Hattie," Central Park's big elephant, gets a new and unusual job for elephants. She clears the snow-covered walks of the park.

Demir Hissar, Serbia.—Driving up from Saloniki in an effort to relieve the Serbians, the French troops carry their forage and supplies.

Toronto, Can.—Ready for the front, these troops march away to entrain for transport to take them to "somewhere in France."

Galveston, Tex.—Apparent confusion reigns in the camps here as camp outfits, kits, ammunition, supplies and accoutrements are loaded for a troop movement to Mexico.

Columbus, N. M.—On the way to get Villa! The army crosses the international boundary and heads for the hills to the south, where the bandit is supposed to be.

WIVES OF THE RICH (Three Parts—April 10).—The cast: John Grant (Harry Mestayer); Mrs. Grant (Grace Darmond); Robert Baker (Lafayette McKee); Mrs. Childs (Lillian Hayward); Mrs. Condon (Emma Glenwood). Written by Allen Curtis Mason. Directed by T. N. Heffron.

John Grant, capitalist, is devoted to his wife, but is obliged to curtail her weekly allowance because of her fondness for cards. Robert Baker, a wealthy bachelor, is a great admirer of Mrs. Grant and calls frequently. Finding that her allowance is not enough for her losses at cards Mrs. Grant, incited by society friends, deceives her husband in the hope of gaining more pocket money.

Mrs. Grant loses a hundred dollars at cards, and she gives her I. O. U. to Mrs. Condon, the hostess. Not knowing where to obtain the money to pay this debt, she confides in Baker, who asks to be permitted to loan the funds to her, and she reluctantly consents.

In order to obtain more money, Mrs. Grant purchases a costly necklace on credit and pawns it, hoping to pay for it with her gains at cards. She loses all this money, and the

A BARGAIN

THE BIGGEST VALUE TO MANUFACTURERS, EXHIBITORS, EXCHANGE MEN AND OPERATORS IS THE

MOVING PICTURE WORLD

SEND YOUR SUBSCRIPTIONS TO-DAY DIRECT TO 17 MADISON AVENUE, NEW YORK CITY

DOMESTIC - - $3.00 PER YEAR
CANADA - - $3.50 PER YEAR
FOREIGN - - $4.00 PER YEAR

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

jeweler, unable to obtain the money from her, says: "If you don't pay for the necklace by Tuesday, I will take up the matter with your husband."

Later, Baker writes Mrs. Grant, asking her to call on him at 9 o'clock that night. A scrap of this note falls into her husband's hands, and he decides to follow his wife to Baker's apartments. There is nothing else for Mrs. Grant to do but visit Baker. Grant also goes, and through a trick hides in Baker's smoking room. Once inside, Baker forces his attentions on Mrs. Grant. There is a terrible struggle in the next room and, despite his pounding on the door, Grant cannot break it down. He hears a pistol shot. He crawls through a window into Baker's room. He finds the man dead and his wife gone.

Grant goes home and finds his wife sitting at the fireside. A look into her husband's face and Mrs. Grant realizes that he knows it all. She then explains how Baker accidentally shot himself trying to wrest the revolver from her, which she had carried with her to defend her honor.

THE BEAUTY HUNTERS (April 15).—The cast: John Queerphiz (James Bradbury); Jane Apeface (Martha Mattox); Male Beautifier (C. C. Holland); Physician (Frank Clark); Cook (May White). Written by James Oliver Curwood. Produced by William Robert Daly.

John Queerphiz and Jane Apeface exchange bogus photographs. These photographs are so appealing to the parties in question that they resolve to be married by telephone. The matrimonial knot is tied, and Jane arrives at her husband's home. Consternation ensues when each spies the other's face. Both aggrieved by the doubtful compliments naturally cast resolve to consult a beauty doctor.

They do so and a transformation results in both of them. They meet again while thus transformed, and fall in love with each other. They make an engagement to meet the following day. Jane goes home and is followed by Queerphiz. Jane, not recognizing him, tells him to leave, as her husband will be home soon. Finally they recognize each other despite the beauty disguise, and a struggle ensues in which wigs and false hair are scattered around promiscuously. Both fall exhausted to the floor, and a physician summoned, pronounces death caused by heart failure. When he leaves the two recover.

LUBIN.

THE SCARLET CHASTITY (Three Parts—April 6).—The cast: Austin Strong (George Routh); Julia Strong (Helen Wolcott); Blanche Wayne (Josephine West); Clyde Saxon (Alan Forrest); Karl Stock (Sydney Deane); Charlotte, housekeeper (Adelaide Bronti); Earl, Austin's son (Deon Routh); the old Maestro (Ben Hopkins). Written and directed by Wilbert Melville.

Austin Strong, a writer, and his wife, Julia, are very badly mated. She is rather "loud" and common, having no sympathy with his work and forever accusing him of not loving her. Austin does his best to get along, particularly upon learning she is to become a mother. Julia is very much opposed to children and is very much upset at her approaching motherhood. Shortly after the birth of the child (a son) Julia goes crazy and Strong is obliged to have her confined to a private sanitarium.

Blanche Wayne, a singer, is advised to go abroad to finish her studies. Before going she is proposed to by Clyde Saxon, an artist, but she rejects his offer. On her return four years later, she makes her debut at a fashionable reception at the Beaux Arts Club, where she meets Austin. They are mutually attracted. At the reception, Karl Stock, a "New Thoughtest," gives a speech, declaring that "the higher mentality has no sex!" It is evident that Blanche agrees with Karl, though Strong is skeptical. As time progresses, Austin and Blanche are strongly attached to each other. Little Earl, Austin's son, now four years old, falls ill, and Austin in despair sends for Blanche, whom the child takes for his mamma who is "far away." Blanche finally decides to live in the house with Austin and Earl, just as companions, they needing each other, she says, for the "higher things in life."

Just as things are progressing in this ideal relationship, Austin receives word that his wife is unconscious and upon coming out of the stupor may recover her mind. He hastens to the sanitarium, and is present when Julia comes to; she is in her right mind. He returns in despair to Blanche, who leaves immediately and returns to her studio. Julia returns home her old self again. She is always scolding Earl, who finally in a fit of temper, tells her he wants his other mamma. Julia accuses Austin, who, driven to desperation, confesses his love for Blanche. Julia immediately goes to Blanche and, accusing her of wrong relationship with her husband, warns her to stay away. Shortly after Austin finds Julia in a fit of anger at Earl and asks for a divorce. Julia refuses it, saying she will never divorce him. Austin makes up his mind to go to Blanche with Earl and ask her to go away with him.

Clyde Saxon, hearing the gossip about Blanche, believes it. Asking her into his studio, he makes love to her, she believing he means only the honorable thing, and, tired of the misunderstandings which have ostracised her, half yields, when he whispers his meaning. Horrified, Blanche leaves him and goes to her studio. She is sitting there despondently when Austin and Earl enter.

Julia, discovering her husband and Earl leaving the house, knows that he is going to Blanche and goes to his room to get a revolver. She gets to Blanche's studio just as Austin is pleading with Blanche to go away with him. Earl has wandered off and is standing by the door when Julia pushes it open. He sees her take the revolver out of her bag, and, remembering a scolding he had received for playing with a revolver, he catches hold of it. It goes off, killing Julia. Austin and Blanche rush up as Earl tells them what happened.

A WISE WAITER—(April 8).—The cast: Billie, a waiter (Billie Reeves); Justin Love (John Shermer); Caldwell Fluster (Francis Joyner); Helena Fluster (Eleanor Blanchard); Carrie Potts, cook (Margaret Moore). Written by Clay M. Greene. Directed by Earl Metcalfe.

Justin Love and his lady, Miss Helena Fluster, also Caldwell Fluster, her brother, and Carrie Potts, the cook, elope separately on the same night, and both couples choose for the carrying out of their escapades, a restaurant where Billie is head waiter. Both couples arrive at the restaurant at the same time. They confide their separate secrets to Billie; a minister is summoned; the two marriages are solemnized in adjoining rooms, and Billie is the subscribing witness to both.

Then comes a bombshell into the quiet boarding house, in the shape of a will, signed by the uncle of the Flusters, which specifies that if either of them marries, his or her share shall be given to the unmarried one. Then ensue many attempts on the part of each of the secretly married, to induce the other to marry, so that the single one shall inherit the entire fortune.

Caldwell Fluster is caught one day making love to Carrie Potts, and Helena, of course, not knowing of their relations, indignantly discharges Carrie at once, and Caldwell does not dare defend her. A man servant is advertised for. Billie reads the ad., applies for the position and secures it. He is, of course, recognized by the guilty newlyweds. He recognizes them, and learning for the first time of the family mix-up, immediately starts a system of blackmailing which brings great tribulation into the Fluster family. But becoming greedy, he pushes his advantage too far and is caught by the watchful Carrie. She calls the police and there ensues a lively chase. A codicil is found to the Uncle's will, revoking the first singular provision, and leaving his money to his niece and nephew, share and share alike.

OTTO THE BELL BOY (April 10).—The cast: Otto, the bell boy (Davy Don); Lizzie (Patsy De Forrest). Written and directed by Edwin McKim.

Otto is given the job of bell boy. It keeps him busy attending to the wants of the different guests. His assistance results disastrously for all concerned. With the addition of brass buttons worn on his bell boy suit, Lizzie becomes smitten with him. Otto falls in love with Lizzie, but hides the fact that he has no money with which to get married.

Otto in assisting one who has filled up on liquor receives a crisp greenback. Now Otto knows that in a certain room there is a card game in progress and here he goes to try his luck. His luck is so good that after a short time Otto emerges from the game with all the money. He goes to meet Lizzie and shows the money, saying now: "We have de money got let us ged married." He tells her to dress up and they go to the minister.

In the meantime the hotel clerk is raging for the guests are complaining about the service. Otto and Lizzie walk through the hotel lobby, heads high in the air, on their way to the nearest minister.

THE GREATER WRONG (Three Parts—April 13).—The cast: James Cannon (Leslie Austen); Mrs. Cannon (Octavia Handworth); Grace Andrews (Margaret Adair); daughter (Adelaide Hayes); doctor (Herbert Fortier). Written and directed by George W. Terwilliger.

James Cannon, a young engineer, anxious to better himself, finally marries Helen Maitland, an heiress. Grace Andrews, a stenographer in the employ of Cannon, secretly loves him, but he is unmindful of the fact. After their marriage, Helen's ideals regarding Cannon are shattered, for she realizes that he married her for money and they begin to draw apart. Later when her child is born they partly resume their intimacy. When Cannon suggests to Helen that she let him manage her entire estate the previous quarrel is resumed with the result that Cannon disappears and Helen then takes up society, leaving her child in the nurse's care. Returning home one evening Helen finds the child is dead, and that day she receives a letter from Cannon telling of his love for his child and that he will soon return.

Helen, fearful of the consequence of her act, learns from the doctor that he has in his keeping a little child whose mother died at its birth. Helen, not knowing that this is Grace's child, decides to substitute it for her own and so Helen's child is buried with Grace. On his return Cannon finds that the child turns away from him and he is broken-hearted. With the passing years the substituted child never shows affection for Cannon and she causes him many a heartache. Helen, not knowing of the child's parentage, is fearful of the outcome. Later when the daughter is grown she and Cannon quarrel and she tells him that she never loved him as there is something in him that always prevented it. Helen, seeing that Cannon's heart is broken, confides the secret. Cannon turns on her in anger, but the doctor, who has been summoned, takes Cannon to one side and tells him that the child is really his own and of the terrible agony in which Grace died because of his neglect of her. Cannon seeks Helen and confesses his guilt.

MR. HOUSEKEEPER (April 15).—The cast: Billie Henpeck (Billie Reeves); Mrs. Henpeck (Eleanor Blanchard); star boarder (Francis Joyner). Written by Clay M. Greene. Directed by Earl Metcalfe.

Billie Henpeck has made the mistake of marrying his landlady to secure a home, and soon begins to reap the fruits of his error. Unable or unwilling to secure employment, he is compelled to apply to his wife for the money wherewith to gratify his small needs, and she, being of a close fisted kind, gives with a cruel frugality, while she is very liberal with one a star boarder. One day a telegram comes to Mrs. Henpeck, bidding her come at once to the bedside of her father, who is seriously ill. Consequently she hastens away, leaving all of the affairs of the house not with her husband but the "star boarder."

This procedure excites the ire of the boarders, who leave the house in a body. Here Billie sees his opportunity. In order to secure the money with which to enjoy himself during his wife's absence, he will rent the empty room for cash, and pocket the money. Accordingly he tears the portrait of the hated star boarder from the wall, and on the back of it letters a placard, which he exposes at the front door.

RUINOUS BOARD BARGAINS!
COME ONE COME ALL!
$10 room marked down to $6
$6 room marked down to $4
$8 and $5 double.
50c. meals marked down to 30c.

This attractive announcement soon has its effect, for contrary to the opposition of the star boarder boarders flock to the house, much advance money is paid, and as soon as Billie has adjusted the several earthquakes, occasioned by the people whom he has "doubled up," he is in clover. Among the lady boarders is an attractive woman, who, to emulate the example of his spouse, he makes his star boarder. He entertains her with a lavish hand, again to the disgust of his boarders, whose minds are poisoned by Mr. Star Boarder. One day his wife returns while he is entertaining his lady favorite in her room, and the watchful Mr. Boarder tells her what has occurred during her absence, at the same time showing her bills of tradesmen for $500, while Billie has been spending the cash received from the boarders. Taking the situation in her own hands, the matter is brought to adjustment in an effective and permanent way.

BIOGRAPH.

THE TENDER-HEARTED BOY (April 10—Biograph Reissue).—The cast: the girl (Mae Marsh); her father (W. Chrystie Miller); the boy (Robert Harron); his mother (Kate Bruce); the butcher (Jack Dillon); the miser (Gertrude Norman).

After her father's death the girl comes to live with her sweetheart and his mother. He gets employment in a butcher shop and secretly provides meat to an old woman whose misery he pities. He intends to pay for the meat, but when caught taking it out of the store he is discharged as a thief. The old woman dies, and the police find in her room a will leaving several thousand dollars to the boy. When they go to his house he fears arrest and hides in a closet until, the truth discovered, the butcher himself congratulates him.

THE MAN WHO CALLED AFTER DARK (Two Parts—April 11).—The cast: Henry Whitmore (Jack Drumeir); Dorothy, his ward (Vera Sisson); Robert Whitmore (Jack Mulhall); Daniel Hayes, editor (Ivan Christy); his wife (Gretchen Hartman); Stanley Cooper, the man (Charles Perley).

Robert Whitmore, the son of a wealthy business man, at college becomes addicted to gambling and incurs several debts—the I. O. U.'s of which are held by the proprietor of a gambling parlor, who threatens to bring the matter before the president of the college if Robert does not pay at once. In order to get the money, Robert raises a check which his father has sent him, giving it to the gambler in settlement of his I. O. U.'s. But the gambler is suspicious and holds the I. O. U's until he has seen the check go through.

Meanwhile Robert has returned home and upon the day of his arrival, his father received the canceled check from the bank endorsed by the gambler. Armed with the check, he returns home and finds Robert in the act of destroying several pieces of paper as he enters. Noting his confusion at the time, he shows him the check and asks him if he knows anything about it. Realizing that there is no escape, Robert breaks down and confesses, whereupon his father mildly but firmly declares that he must go away and make out for himself—not to return until he has proved himself worthy of his forgiveness.

Dorothy, his father's ward, is in love with Robert and is amazed when she learns that Robert has gone away without leaving any explanation. Firmly intent upon proving his mettle, we find Robert in a distant city, where he is searching in vain for work. Among other places he tries to get a position as reporter on one of the leading papers, but fails.

One morning during his stay in town, a man is found shot dead in one of the public parks, and while the authorities search for clues, the identity of the murderer remains a mystery. As the murdered man was a stranger in town, it looks as if the affair would be dropped, when Robert hits on a plan, whereby he may prove himself a valuable asset to the paper before mentioned in increasing its circulation through a great scope. He hastens to the editor to lay his scheme before him which is that he leave a certain chain of evidence that will direct their reporters to him as the murderer of the man found in the park.

This proposition is accepted by the editor, who has promised Robert to produce enough counteracting alibis to clear him, after the paper has enjoyed the fruits of the story. The plan works only too well for the jury brings in a verdict of guilty and it looks very much as if Robert would suffer the penalty of the crime, because the editor had positively refused to even recognize him when he, at the last moment, disclosed the whole plot.

The news reaches Dorothy and she hastens to Robert's side believing his story to be true. They both reason that the editor must have had some hidden reason for throwing Robert down, so with this in view Dorothy secures a position as a lady's maid in the home of the editor, and there learns that it was the editor himself who had killed this man whom he claims was his wife's sweetheart, and carried him to the park. This all comes out during a quarrel between the editor and his wife regarding the man who called one night after dark, and whom he claimed to be a lover, and the wife confesses that it was her former worthless husband whom she thought dead years before in prison, for during this quarrel Dorothy is listening at the door. The district attorney is notified and the wrong righted.

THE STAMPEDE (Three Parts—April 12).—The cast: John Morton (Robert Drouet); Chief Chapa (Walter Lewis), Panca, the chief's daughter (Linda Arvidson); Wanga (Linda Arvidson); Jessica (H. Harroun); Joe Iron Horn (A. Hollingsworth); Senator Bobbs (Charles H. West); Dick Travers (Charles Perley); Mrs. Morton (Miss E. Stone).

John Morton, prospector, weds Panca, daughter of an Indian chief, in order to get the secret of a mine whence came great nuggets of gold. On learning the secret he deserts her. She dies after giving birth to a child who at her request, is educated "white man fash'on."

The girl Wanga at school becomes the chosen friend of Morton's daughter by the woman he has married after returning to civilization. Thus she meets Dick Travers, a young engineer, whom Morton has sent to lay out a railroad across the Indians' land, with the ulterior object of getting possession of the mine. Morton plays upon Senator Bobbs' love for his daughter, Jessica, to push the nefarious scheme through Congress.

Joe Iron Horn, an Indian who loves Wanga, calls at Morton's residence while a ball is in progress and orders the girl to come with him. The secret of her Indian blood being revealed, Dick, who has just declared his love for her, now turns upon her. She goes back to her people. At her instance the president appoints a commission to protect the rights of the Indians and Wanga forces Morton to acknowledge defeat by threatening to claim him as her father.

Having saved her people, she flouts the penitent Dick, but repents and saves his life when Joe Iron Horn, in jealous rage, causes a stampede of wild cattle, from the midst of which Dick is rescued by means of an Indian trick. Iron Horn is killed by her grandfather when he attempts to shoot Dick, and Wanga marries her lover, who now is proud of her inheritance from the noble red man.

KNICKERBOCKER STAR FEATURE.

HAUNTED AND HOUNDED (Three Parts—April 14).—The story opens in a small middle West settlement. Jim Lowell, station agent, and Anne Lowell are unhappily married. Jim has an affair with Ida Standing, wife of Joe Standing. After a fearful scene between Anne and Jim, Anne hits him with a crockery jar, when he attempts to choke her, and she believes she has killed him. Horror stricken, she escapes to the city. Later Joe and Ida find Jim and revive him.

Anne is run down by an auto belonging to Jefferson Caldwell, a rich young man suffering from ennui. He takes her to his home, falls in love with her and later marries her, but she tells him nothing of her past, for he has told her that that does not bother him.

Ten years elapse and Anne has developed into a beautiful woman. She is the mother of two children and has almost forgotten the hideous chapter of her life. On their summer estate, Joe Standing is engaged as gardner, and he and Ida occupy the gardener's cottage. Later, Anne meets them and learns that Jim is not dead, but that he is in the city. Ida jealous and longing to get even with Anne for "squealing on her to Joe" as she puts it, informs Jim of Anne's whereabouts, and Jim determines to try blackmail.

That night while Anne, heartbroken, is giving a dance, Ida is called in to watch the children. Her maternal instinct is awakened, she realizes what it will mean for the children and she confesses to Joe what she has done. As Anne is sleeping that night, Caldwell, in the adjoining room, hears Jim enter her room. Joe, wandering in the garden, sees him and follows. He threatens Anne and when she pulls a gun he wrenches it from her. Joe comes in; the two men struggle, when Jim pulls the gun on Joe. Jim is killed and when Caldwell rushes in from his room, Joe explains that he followed the burglar, as he calls Jim, and shot him in self defense.

VITAGRAPH.

OUT OF THE QUAGMIRE (Broadway Star Feature Three Parts April 11).—The cast: Lawrence Arsdale (Joseph Kilgour); Alice Arsdale (Julia Swayne Gordon); Mabel Britton (Eleanor Woodruff); Willard Norton (Robert Whitworth); Mike Coran (John T. Kelly); Huggins (Ned Finley); Lucy Coran (Adele Kelly); Bill Sheidy (Arthur Cozine). Author, Donald J. Buchanan. Director, Theodore Marston.

Though he had always been devoted to his wife, Alice, circumstantial evidence causes Arsdale, candidate for mayor in a large city, to suspect her infidelity. He sees her enter an apartment house with Norton, a gambler, and, though he waits for some time, does not see her come out. Later, in his own home, he hears her tell the same man to return that evening when he will be at the club.

That night when Norton calls, Arsdale is hidden, and watches his actions. His wife is taking a little nap on the soft, and he sees Norton enter and stoop over her sleeping form. Thinking he has kissed her, he raises a revolver, and, in his insane fury, shoots him. For he does not know that the whole thing had been worked out by his political rivals who are anxious to cast a slur on his reputation in order to re-elect the present mayor. He does not know that Norton, the man he suspected and killed, was the husband of his wife's sister, Mabel. When Alice entered the apartment house with Norton, it was for the purpose of rescuing her sister Mabel who had fallen into the clutches of one of the drunken henchmen of Arsdale's rival.

Later, after Mabel had married Norton, he started drinking to excess, and when he refused to stop at her request, she left him. She then returned to Alice, who promised to keep the affair secret and try to buy Norton off. When Norton called, she told him to return that night with this intention in view. When Arsdale saw him stoop over his wife's reclining form, his poisoned mind readily believed the false evidence of his eyes, that Norton had kissed her. Infuriated as he was, he would have shot his wife, too, but the ringing of the telephone bell brings him back to his senses. He answers the call, and the message which comes over the wire, takes the blood from his flushed cheeks. His face bespeaks the intense anguish of his tortured mind, for he has heard the joyous voice of a well wisher, congratulating him upon his election to the mayoralty. Quivering with emotion, he realizes that his hasty action has ruined his career and probably his life.

FILM POSTERS
OVER 5,000 SUBJECTS (ONE, THREE AND SIX SHEETS) IN STOCK.
A LIST AND PRICES WILL BE MAILED UPON APPLICATION
AL JENSEN 110 Fourth Ave. New York City

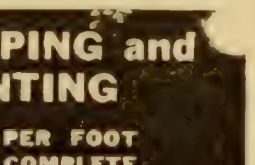
BE UP TO DATE
Install
CORCORAN TANKS
Get No. 8 Price List
A. J. CORCORAN, Inc. 11½ JOHN STREET NEW YORK CITY

FILM - TITLE MANUFACTURING
TRANSLATIONS
SPANISH and PORTUGUESE
OUR SPECIALTY
A. B. C. FILM COMPANY
145 West 45th Street New York
Phone, Bryant 6886

MAKE YOUR OWN CURRENT WITH A
Brush Electric Lighting Set
Send for 125 page catalogue with very complete information about electrical matters.
THE CHAS. A. STRELINGER CO.,
Box MP-2, Detroit, Mich., U. S. A.

THE STERLING
CAMERA & FILM CO.
Manufacturers of Feature Film Productions
Commercial, Industrial and other Camera Work a Specialty. All Work Guaranteed
145 W. 45th St., New York, N. Y.

FULCO FULCO FULCO FULCO
Moving Picture Exhibitors
Get your supplies from FULCO the house that carries everything you need
E. E. FULTON CO., 152 W. Lake St., Chicago
FULCO FULCO FULCO FULCO

CONDENSER BREAKAGE STOPPED
by using the Preddey Mount. Fits any lamp in a moment. Very simple and rugged. Pays for itself in a week. Lasts forever. Get circular. Positively stops breaking. Price $4.50. Used everywhere. Condenser Mounts sold or money back.

W. G. PREDDEY, 158 Eddy St., San Francisco, Cal.

In answering advertisements, please mention The Moving Picture World

DEVELOPING and PRINTING
5c. PER FOOT COMPLETE.
Let Experts Do Your Laboratory Work
PERFECT TITLES
Give Us A Trial
H. N. NELSON
LABORATORY and STUDIO
79 Woodward Ave., Detroit, Mich.

HER PARTNER (April 3).—The cast: Harmony (Mary Anderson); her father (Otto Lederer); Hardy (Webster Campbell); Joe Scott (Jack Mower). Author, Wm. A. Lathrop.

Harmony runs the only store in a small western town. Her father is a drunkard, and she has grown to hate drink like poison. She loves Jim Hardy, a miner, or rather, a trench digger, for he has not yet excavated any "pay dirt." One day Jim's partner, Scott, comes in, absolutely broke, and offers to trade his half interest in the mine for a week's supply of grub. Harmony readily agrees, in order to be partners with Jim.

Later, Harmony sees Jim with a bottle of whiskey and tells him in no uncertain terms her frank opinion of his character. She then shows him the document making her his partner, and while he is rejoicing over his good fortune, tears it up, saying, "I wouldn't be partner with a drinker." Jim, remourseful, slings the bottle of whiskey away, and then tells Harmony that the claim would never be worth anything anyway, and that he is going to fold up his tents and move to a better paying location. Before going, he sets off a blast in the mine to destroy it.

Just as the explosion occurs, Harmony runs into the mine to examine her property, and Jim, terror-stricken, follows. After their awakening, they are counting their bruises, when Harmony points to her head, saying that it hurts. Jim looks at it, and then stares with unbelieving eyes, for there, nestling on her golden hair, lies a small nugget of real gold. The mine pans out fine after that, and selfish Jim substitutes the name Hardy for Grant on the partnership papers.

FREDDY THE FIXER (April 7).—The cast: Freddy (William Dangman); Sallie (Lucie Crane); Jonathan Green (George O'Donnell); Widow Smiles (Virginia Norden); Hannah (Florence Natol). Written by E. J. Montague. Produced by Frank Currier.

Jonathan, a widower, and Hannah Tubbs, have been engaged for the past twenty years, and still show no symptoms of getting married. Freddy is deeply in love with Jonathan's daughter, Sallie, but father does not favor his suit. The Widow Smiles, learning that Jonathan is wealthy, determines to win him by fair means or foul. She decides to try foul means first, and Jonathan immediately "falls" for her and forgets Hannah, who threatens to sue him for breach of promise.

Jonathan, frightened, decides to leave town, but before he goes, Freddy exacts a promise from him that if he should fix things up, he shall have Sallie for his reward. He allows the rumor to circulate that Hannah has inherited a fortune, and every eligible bachelor in town calls on Hannah and proposes marriage. Hannah, amazed at her sudden popularity, decides to choose while the choosin's good, and settles on Ebenezer. They decide to have a hasty marriage, but while they are on the way to the parson, Jonathan, who has heard of the inheritance, rushes up to renew his suit. Although at first he is scorned, Hannah finally weakens and marries him. Freddy comes just in time to see Jonathan fall into his own trap. Seeing the lay of the land, he exits hastily for parts unknown.

MYRTLE THE MANICURIST (Three Parts—Broadway Star Feature—April 8).—The cast: Myrtle (Jewell Hunt); Mr. Gay (Templar Saxe); Mr. Luvvy (Harold Foshay); Mrs. Luvvy (Adele De Garde); her father (Harry Fisher); director (Ned Finley); Jimmy, the bellhop (Paul Kelly); Percival Plush (Arthur Cozine); Charley (Frank Brule); manager of manicure parlor (A. Robinson). Author, Paul West. Director, Harry Davenport.

Millionaires don't grow on trees, but Myrtle, the manicurist, drew one in her nail clipping emporium, and found a young fortune in her palm after he had gone. "Myrt" wasn't a bit slow in using up the dough, either; and her trim form, swathed in glad rags, sure does look classy, in fact so classy that wealthy Mr. Gay engages himself to her and seals the pact with a diamond ring, purchased in the 5 and 10 cent store. Myrtle's blissful dream of a happy married life in her mansion on Fifth avenue is rudely shattered when Jimmy, the bellhop, informs her that there already is one Mrs. Gay.

Myrtle fixes old Gay, though, and he won't forget the incident for some time to come. Natty as her own clothes are, the sight of Mrs. Luvvy, attired in the latest creation from gay Paree, excites envy in her heart. Mr. and Mrs. Luvvy are elopers and Luvvy is afraid of losing his scalp when wifey's father arrives. Always ready to aid friends in distress, our own Myrtle dons the bride's clothes, and when the old gent comes, he is astounded at seeing another woman with Luvvy, and not his daughter as he expected, and leaves with apologies. The grateful honeymooners present her with an exquisite opera dress and cloak, and she shows her appreciation by wearing them that very night, when the boss takes her to see "La Garlic," or something like that.

Tiring of being a belle of the beauty parlor, she induces her friend, Percy Plush, the dashing film hero, to get her into the movies. She makes a hit, but balks at the prospect of jumping from the top of the Woolworth Building. The director, in a quandary, tries to push her off, but the camera goes off instead, and lands squarely on the noble brow of Percy far below. Wisely deciding that the climate in that region is rather unhealthy for her, Myrtle returns to the more menial labor of trimming the digits of the idle rich.

THE HOYDEN (April 10).—The cast: Bess (Mary Anderson); her father (Otto Beninger); Amy (Edith Reeves); her husband (Webster Campbell). Written by Wm. E. Wing. Directed by Dave Smith.

Working for a living is no easy task to Amy, who has been used to a life of ease. Bess, her forewoman, helps her out and after a while she no longer minds working. One day while walking home with Amy, Bess gets into a fight with a bartender for selling her father liquor. The drink mixer, calling in a blue-coat, demands that he arrest her, but Amy comes to her rescue, and she is allowed to go free.

After some time Amy is informed that her father's estate has been adjusted and she is once more independent. She falls in love with a musician with high ideals and no cash, and marries him. Amy's fortune supplies him with all the luxuries his heart desires, and he goes to society functions galore, leaving Amy at home to do the washing. Bess comes to visit them, and Amy confides in her, telling her that her small fortune has dwindled to nothingness. While Bess is there, Dick, the husband, enters and orders her out of the house.

Amy steps between them, and Dick shoves her away. This arouses Bess's fighting blood, and she wades into Dick and laces out an excellent trimming to him. The beating arouses Dick to a realization of his duty, and he goes to work in earnest and makes a success. Next time Bess visits them, Dick joins Amy in thanking her for the lesson she taught him. In Dick's own words, "Even though it was a bit rough, it sure was worth it."

SUSIE THE SLEUTH (April 14).—The cast: Susie Sharpe (Edith Storey); Hank Handy (Antonio Moreno); Mr. Stockton (John Costello); Mrs. Stockton (Rose E. Tapley); Binks George Stevens); Duffy (Arthur Robinson). Scenario by Kenneth S. Webb. Produced by George D. Baker.

Susie would be a detective. When her lover, Hank, calls at the lace counter of Stockton & Co., where she is employed, and gives her a book called "The Lady Detective," she is overjoyed. Now, thinks she, "I will become a real sleuth." That day, while her nose is buried in her book, a shoplifter steals some goods from her counter. Though Susie's mind is in dreamland, the store detective is on the job and has her arrested. He then gives Susie a good calling down, hurting her professional pride.

Mr. Stockton, the head of the firm, has a young wife who has a weakness for tango teas. He forbids her to indulge in this type of amusement, and threatens to put detectives on her trail. While passing out of the store, a piece of lace catches on Mrs. Stockton's sleeve. Susie, thinking her a shoplifter, follows her out of the store. Mrs. Stockton sees the lace and puts it into her muff, deciding to return it next day. Susie follows her to a tango parlor, where Mrs. Stockton sees her, and, thinking Susie one of her husbands spies, begs her not to tell. This makes Susie sure of her ground, and she has her arrested. Stockton, hearing of his wife's arrest, hurries to the station house, and explanations follow. Susie succeeds in losing her job and shattering her pet ambition.

SIN'S PENALTY (Three Parts—Broadway Star Feature—April 15).—The cast: Lola Wilson (Corinne Griffith); her doting husband (Otto Lederer); Wilson's sister (Anne Schaefer); Doctor Brent (Webster Campbell); Helen Grant (Mary Anderson); Detective Hanley (Fred W. Hiller). Author, Fred. W. Hiller. Director, William Wolbert.

In the mountains of the west, Brent, a young physician, hopes to find relief from the embraces of Lola Wilson, who is infatuated with him, but whom he no longer loves. At one time he had loved Lola, but when he discovered that she had murdered her husband in order to be free to marry him, he had nothing but contempt for her. As her former lover, and physician to Wilson, he covered up the crime by fixing the death certificate, so that she would not have to pay the penalty.

Wilson's sister, suspicious of the actions of Brent and Lola, puts Hanley, a detective, on their trail. He follows Brent to California, and Lola, learning Brent's address, goes on the same train. In California, Brent has fallen in love with Helen, a simple little daughter of the mountains, whom he had rescued from serious injury in a snow slide. Lola, on her arrival, finds Brent, and tells him that unless he agrees to marry her, she will accuse him of being an accomplice to the murder. This conversation is heard by Hanley, who is spying on them in the next room. Brent, heartbroken, for he would not marry Helen with this blight on his past, pens a letter of farewell to her, and then writes a confession of his connection with the crime. His hopes of a happy life blasted, he is about to cross Devil's Pass, a feat which no mortal could survive, when Helen rescues him.

Hanley, meanwhile, had obtained possession of the confession, and, seeing Lola out for a toboggan, had taken the document to her. After a glance at the terrible contents of the sheet, her face became livid with fear, and she attempted to wrest the incriminating evidence from his grasp. A terrible struggle followed and finally the toboggan was upset, and the two struggling forms hurled far, far, below, where the life was crushed from both their bodies by the cruel, jagged rocks. And next day, when Brent passed the scene and saw the mute evidence of the tragedy, he knew that he might at last forget the horrible past, and live only for the future and the happiness which it had in store for him.

ANIMATED CARTOON COMMERCIAL ADVERTISING

Unlimited Subjects

Embracing Every Line of Retail Business

Pictures drawn and animated by

Famous Cartoonist and Expert Aids

Theatre owners and managers, supply houses, salesmen calling on theatre trade, etc., please write today for attractive proposition.

DRA-KO FILM CO., Inc.

Adv. Dept., 1451 Broadway, New York City

TO MANUFACTURERS: Let us help you. Test the Quality and Promptness of our Day and Night Laboratory. Capacity 200,000 feet per week. Address DRA-KO FILM CO., Inc., Tappan, N. Y.

CAILLE

Ticket Office Equipments

Embody Ticket Sellers, Ticket Choppers, Change Makers, Theatre Record Ledgers and Theatre Tickets. Catalog on request.

CAILLE BROS. COMPANY, 1001 Amsterdam Ave, Detroit, Mich.

AMERICAN STANDARD MOTION PICTURE MACHINE

DURABLE

110 W. 40TH STREET, NEW YORK

ESSANAY.

UNDER ROYAL PATRONAGE (Reissue—Three Parts—April 4).—The cast: Richard Savage, U. S. A. (Francis X. Bushman); the Princess of Strelitzburg (Beverly Bayne); H. R. H. Francis of Hofgarten (Thomas Commerford); Philip, his nephew (Bryant Washburn); Count Earl Von Blusen (E. H. Calvert).

Francis, reigning prince of Hofgarten, wishes to unite his kingdom with the adjoining principality of Stretlitzburg. To do this it is necessary for his nephew, Philip, to marry Stella, sister of the neighboring prince. She has been in a convent for years and her brother has no idea of her appearance. Philip, who has also been in Paris at school for fourteen years, receives a letter from Francis, telling him that if he should refuse to marry Stella before he is of age his allowance will be cut off.

Frederick is anxious to have his sister marry Philip, as Francis has promised to redeem the state jewels, which he has pawned, if the marriage is brought about. Philip on receiving the letter is quite disconsolate, as he has learned to love another girl and has never disclosed to her his royal birth. However, he strikes upon a plan. He will send Richard Savage, an adventurous American, to pose as himself. His uncle, not having seen him for fourteen years, will not doubt the substitute's identity. Savage falls in love with Stella and is spurned, she insisting their marriage would be one of convenience rather than love.

Meanwhile, Philip, in Paris, has declared his love for a girl of humble birth, and made known his origin. They decide to journey to Strelitzburg, as only eighteen hours remain before he becomes of age. Philip and Savage enter the throne room just as Savage and the princess are to take the vows. Then comes the unexpected—Philip's fiancee is the real princess and to save herself from a marriage of convenience she substituted her friend, Helen Churchill of Philadelphia. Both prince and princess have sent Americans in their places and when this is explained, the bishop performs a double ceremony, and all ends happily.

CANIMATED NOOZ PICTORIAL NO. 8 (Cartoon by Wallace A. Carlson—April 5).—Canimated Nooz Pictorial cameramen film "Spud" Hoosus who claims as how he has the slickest rooster in Sandhill County, Indiana. This bird can tango and everything, and "Spud" makes him show off all the tricks for the fillum men. It also becomes the pleasure of the Canimated Nooz to announce to the public the invention of Gene Yus, who has invented a means of making fish eating less laborious. It consists in making funny remarks to the fish, causing him to giggle so much that he thoroughly shakes himself loose from his bones. With customary ubiquity in covering the world the Nooz photographer goes to the southern training camp of the Cubs. Here Joe Boko works out before the camera. War pictures this week show the Nooz Pictorial's correspondent interviewing Gen. Frank Furter. "Doodabs," the writer is carried off by the General's argument. The other five hundred feet of the reel is made up of western scenic.

THE LIGHTBEARER (Three Parts—April 8).—The cast: Rev. Richard Lennox (Richard C. Travers); Rev. John Stiles (Roderick LaRoque); "Bull" Grogan (Chester Barry); Rose Cahill (Betty Brown); "Kid" Donovan (Jack Dale); Peter Sewell (William Burke).

With death at hand the Rev. John Stiles, missionary in the slums, phones the fashionable church of the city to have a minister at his bedside. Young Richard Lennox, new to the clergy, responds and hears from the dying brother how the work in the mission must go on. As the mission is part of Christ church Rev. Lennox resigns his rich pastorate and goes to the slums.

He finds the territory over which he is to work is dominated by "Bull" Grogan, a vicious saloon keeper and agent for the wealthy owners of the tenements. Grogan rules by his fists, and when he sets out to get Rose Cahill, a slum girl who by miracle has escaped pollution in her environment, he starts in a characteristic way—violence. Rose, with ambitions and ideals above her surroundings, soon finds herself in love with the young rector. They meet and Lennox is interested.

Peter Sewell, capitalist and head vestryman of the big church, is irritated by the minister's activity in cleaning up the district. Sewell owns several of the tenements. He has the vestrymen discharge Lennox. Richard declares he will carry on the work unattached. He phones the papers and they expand with the story of the young minister who lost his place for being over-zealous.

In the meantime, Kid Donovan, a good natured little prize fighter, down and out, is found and cared for by Lennox. Donovan wins back his health and teaches boxing to the aristocratic young rector. "The only way to clean up this neighborhood is with your fists," advises the fighter and Richard agrees. He whips Grogan, who once vanquished him ingloriously before Rose. Grogan is compelled to close his rough saloon and leave the district. When Richard, the drawing room pastor, forgets his poise and wades in to reform the neighborhood with his fists, he succeeds and with Rose a complete metamorphosis is effected.

MILLSTONES (Two Parts—April 11).—The cast: Robert Carstairs, district attorney (Darwin Karr); Mary Ryan (Nell Craig); Bill Dolan, a burglar (Edmund F. Cobb); Bentley, Carstairs' friend (John Cossar); Mrs. Carstairs (Peggy Sweeney).

Bill Dolan, burglar, rescues little Mary Ryan, aged 8 years, from her dissolute parents and raises the child. Ten years later finds her a member of the notorious Dolan gang, long sought by the police. She pleads with Dolan to give up his life and "go straight." Dolan consents to make his next robbery his last one. He is caught and jailed. The gang sends Mary to get word from him and he orders her to invade the home of Carstairs and steal the evidence which represented many months' work on the part of the district attorney and was accurate enough to send all the gangsters to prison for long terms. Mary tries it, and is caught by Carstairs. She tells why she is helping Dolan, because he befriended her. The attorney agrees not to use the evidence if Mary can reform the criminal.

Returning home she hears the gang plotting to waylay Carstairs. Next day she hastens to his home to warn him and discovers Mrs. Carstairs and Bentley. When Carstairs comes in Mary saves his wife from suspicion by declaring she had returned to the house to rob and it was only the intervention of Bentley that prevented her from escaping. Mrs. Carstairs gets the girl aside and gives her a large roll of currency. Mary finds Dolan at home when she returns, he having escaped from jail. They decide to marry and flee together, and with Mary's money get a fresh start and "go straight."

VERNON HOWE BAILEY'S SKETCH BOOK OF BOSTON (April 12).—Historic and beautiful Boston, so closely associated with the earliest traditions of America, has been pictured in Vernon Howe Bailey's Sketch Book of motion drawings. This split reel feature unfolds the pen and ink sketches of "The Hub" in an instructive manner. Faneuil Hall, about which the dearest legends of American liberty cling, has been pictured. The beautiful harbor, Boston Commons, Bunker Hill, the Statehouse and the new South Station, combine the old and new to make 500 feet of educative film. The other half of the reel is taken up with a scenic, showing the natural grandeur of the American west.

THE LAST ADVENTURE (Three Parts—April 15).—The cast: Beatrice Clemmons (Lillian Drew); Timothy Hayden (John Lorenz); Arnold Burton (Edward Arnold).

The scheming Timothy Hayden some years before the story opened had won a small town girl and brought her to the city, ostensibly to promote her as a player of unusual ability on the harp. Instead, he has capitalized her beauty and introduced her among his men friends. Each of the wealthy clubmen has at some time or other given Beatrice expensive gifts. This jewelry Hayden sells and provides cheap imitations for her to wear, although the system is known to Beatrice. So the two live until Arnold Burton returns from Alaska with a fortune for which he had fought hardships for for years.

Burton, the honorable, has a virtue for Hayden's every vice. The latter forces Beatrice to sign an agreement with him that she will marry the millionaire, and when he shortly discovers her past, divorce him upon payment of $100,000 alimony. A meeting is cleverly arranged and Burton falls in love with Beatrice. She refuses to marry him as her own love becomes genuine. Hayden forces her to accept her proposal. As soon as they are married Hayden visits Beatrice in her own rooms and while she is telling him she is through with him forever, Burton enters unexpectedly. He handles the situation calmly and forces Hayden to leave. The latter pauses at the door with threats and then covertly levels a revolver at Burton. The latter grasps him and in the struggle hurls him down stairs. His neck is broken.

Universal Film Mfg. Co.

IMP.

SCORCHED WINGS (Three Parts—March 31).—The cast: Betty Pendleton (Betty Gray); Robert Blair (Curtis Benton); Jack Pendleton (Harry Springler); Count Casalone (Paul Panzer); Cyrus Pendleton (Frank Smith); Mrs. Pendleton (Mabel Montgomery); Stanley Gates (Ned Reardon). Written by Raymond L. Schrock. Produced by Brinsley Shaw.

Betty Pendleton, daughter of Cyrus Pendleton, a retired banker, makes her debut in society. Bob Blair, her girlhood lover, and her brother, Jack, note her transition from an

The Universal Camera Co.
is now located in its new quarters at
557 W. Jackson Boulevard, Chicago
1209 Times Building, New York City
821 Market Street, San Francisco, Cal.
229 East 6th Street, Los Angeles, Cal.

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby Display Frames
304-6 W. 42d St., NEW YORK
Phone Bryant 6621-22

We print and develop titles
EXCLUSIVELY
One Price—One Quality
Pan American Film Service
145 West 45th Street New York City

Speedco Arc Controller
feeding the projection arcs — saving money — and maintaining perfect illumination for
THE STRAND
NEW YORK
Speed Controller Company, Inc.
257-259 William Street New York

The First Moving Picture Journal in Europe
The Kinematograph Weekly
The reliable Trade organ of Gt. Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—
The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W. Eng.

immature girl to a woman of charm. The first man to fall under her bewitching glance is Hugh Forrest. Bob becomes jealous, but overcomes it a few days later, when Betty dismisses Forrest from her thoughts.

Stanley Gates, one of Bob's friends, has promised to marry Katherine Gray. Betty casts her covetous glance over Stanley and he neglects Katherine to make love to her. But he is discarded when Betty tires of him. brings about a reconciliation between Stanley and Katherine and begins to woo Betty again. Despite her brother Jack's warning that she is too young to think seriously of marriage, Bob proposes to Betty and she consents to marry him. Bob, who has taken his medical degree, now starts out to establish himself in his profession. But patients don't come to him very rapidly. So, on the advice of Mr. Pendleton, he locates in a new field, where he acquires a large practice. Betty has promised to go to him as soon as he sends for her.

But no sooner has Bob left town when Betty meets Count Casalone, an Italian nobleman. She soon forgets her promises to Bob and pledges herself to marry the Count. She receives a letter from Bob telling her that he has provided a home for her and is anxiously awaiting her arrival. Betty reads the letter to the Count and the two have a good laugh over it. Then Betty writes Bob informing him of her engagement to Count Casalone. Bob is heartbroken when he receives the letter.

Meanwhile Betty has amused herself sufficiently at the Count's expense and begins to tire of him. In driving through the park one day she sees Stanley Gates and his young wife and proceeds to engage him in a flirtation. That night Jack writes a letter to Bob, telling him that, despite the fact of Stanley's being happily married, Betty still has the power to enchant him. Later Bob meets Betty at the Van Aldyn reception and she greets him as of old. But Bob cuts her cold. Bob notes that Stanley is nervous, and that Betty cannot keep her eyes off him. Later Betty leads Stanley to the conservatory, where he proclaims his love. She yields to his embraces and he rains passionate kisses upon her face and hair. Bob is a witness of their love-making, and unable to contain himself any longer, he bursts in upon them and tells Stanley that his wife is ill. Stanley is completely dazed by this information and hurries away. Bob denounces her and then leads her back to the ballroom, where Stanley, meanwhile, has found his wife waiting for him. Suddenly realizing the meanness of his conduct he takes his wife home, followed by Bob, who, later in the evening, upbraids Stanley for his behavior. Stanley decides to break off his relations with Betty.

After returning home Betty broods over Bob's denunciation of her as a silly social butterfly. Bob, who is about to leave to resume his practice at his own home, receives a call from Mr. Pendleton, who informs him that Betty has been taken seriously ill and implores him to come and attend her at once. Accordingly, he hurries to the Pendleton home, where he attends Betty with considerable medical skill and succeeds in saving her life. During her convalescence Betty repents of her past flirtations. Bob now makes a discovery. His love for Betty has by no means vanished forever, as he had supposed it had, and for fear that he may again fall a victim to her fascinating wiles, he turns her case over to another physician and returns home, where he finds himself besieged on all sides by his waiting patients. On returning to his office one evening he finds Betty awaiting him there. But she is now very meek and a different sort of a girl than she had been formerly. Bob soon realizes that his love for her is fully reciprocated, for she tells him that she loves him with all her heart. A reconciliation is the result.

HELD FOR DAMAGES (April 11).—The cast: Elisha Norton (Bert Busby); Bob Norton, his son (Harry Benham); Peggy O'Brien (Edna Pendleton). Written by Harry Ditmar. Produced by John Harvey.

Bob Norton is in love with Peggy O'Brien, who conducts a profitable modiste's shop under the name of "Mme Frou Frou." Peggy will not marry Bob unless he has sufficient money, so he calls on his father at his office in Wall Street and finds him dilating over the excellent qualities of a bull dog, for which he has just paid $500. Bob's request is denied and when he tells his father that he is in love with a handsome milliner, it only adds to the old man's anger. However, old Morton tells his son that if he can prove himself worth as much as the dog, he shall have the amount he paid for him. Then he orders Bob to lead the dog home and to take good care of him.

Bob goes to the establishment of his lady-love. The bull spies a cat, the mascot of Peggy's shop, and in the chase which follows, the shop is almost wrecked. Peggy succeeds in imprisoning the bull in a closet. Bob soon afterward shares a similar incarceration to which he makes an emphatic protest.

An hour later Norton receives a telephone message from his son's lady love. He is ordered to call at Peggy's shop and pay a ransom for his dog. Norton yields and after paying the cost price for the dog's release, is staggered when he finds that he must also pay a ransom for his son, who all this time has been languishing in the closet. Norton tells Peggy that all he cares for is the dog. Peggy asserts that she does not want his son either. Bob is turned over to his father, who leads out his son and his dog.

At this point Peggy's heart manifests itself. Finding she is going to lose Bob, she barters with Norton for his son and offers the check she has just received for the wreck of her shop. The millionaire's heart is touched. His son has proved to be worth $500 after all and while worthless to every one else he is worth that much to Peggy.

Moreover, she possesses the common sense which a boy of Bob's type needs in a life partner, and besides she is a very lovely young woman. Norton tears up Peggy's check and writes another, one that is a very substantial foundation of their matrimonial structure.

THE DOCTOR OF THE AFTERNOON ARM (Two Parts—April 14).—The cast: Dr. Rolfe (Sidney Bracy); Sue Kinsman (Edith Roberts); Lou Loring (Sydell Dowling); Ray Kinsman (Paul Kelly); "Pious" Pete (Sam Drane); Dan Clancy (George MacQuarrie). Adapted and produced by Robert F. Hill from the story by Norman Duncan.

Dr. Rolfe is a man of good breeding who has gone to the Northwest to practice medicine. He becomes acquainted with the woman who runs The Afternoon Arm Saloon in Dawson City in the early days of the first gold rush. The doctor has become a confirmed drunkard and loses his self-respect. In Dawson City lives a pair of orphans, Sue Kinsman and her brother, Ray. The boy is far gone with consumption. He does not want Sue to go to Dr. Rolfe because he is prejudiced against him. She finds the doctor drunk in the saloon. Pious Pete, who sits in the Afternoon Arm, reading the Bible, offers to go with Sue to see her brother. She accepts, and when Pete gets a look at Ray he tells her that the boy is in a very bad condition, and together they pray at his bedside. Subsequently the boy regains sufficient strength to be out of immediate danger and Sue attributes this to the result of her praying. She is now supporting Ray by working as a bar-maid in the Afternoon Arm. She leaves Ray in Peter's care.

Lou Loring, who runs the Afternoon Arm, is jealous of Sue when she sees the girl in conversation with the doctor and she tells her to go about her work. That night a gang of miners come to the saloon with bags filled with nuggets. One of the miners, "Big" Dan Clancy, is drunk when he gets there. As Sue waits on him, he looks her over and tries to embrace her, but the doctor, who has been playing the piano, intervenes, and a fight ensues in which the doctor is badly beaten up. To save himself, he grabs a chair and in his endeavor to strike Clancy with it he knocks down the overhead light. Shots are fired and when the lamps are again lighted the doctor is lying across a table with a bullet shot in his shoulder. He is thrown out. The doctor takes the bullet out of his shoulder, and Sue nurses him back to health, and upon his recovery he promises her to stop drinking.

Ray has occasion to go to the saloon where the Loring woman intimates that improper relations exist between his sister and the doctor. Thereupon the boy goes to the doctor and requests him to put a stop to the gossip caused by his association with Sue, and the doctor promises that he will be more careful of his sister's reputation.

Lou, still determined to get Sue into her power, now approaches "Big" Dan Clancy and tells him that the girl is too virtuous and that she will assist him to bring about her ruin. Acting on Lou's suggestion, Clancy goes to Sue's cabin, steals the girl with a couple of thugs and ties the boy to a chair. Ray breaks loose, smashes the door open with a chair, and rushes to the doctor's office.

Meanwhile Clancy succeeds in carrying the girl up to a loft over the saloon. When Sue appeals to the Loring woman to save her the only response is a slap in the face and Lou then goes downstairs to gloat over Sue's contemplated ruin. The doctor now arrives with Ray and threatens violence to the Loring woman. She starts upstairs to warn Clancy, who, hearing the noise in the saloon, pulls his gun and shoots down the stairway. His bullet hits Lou as she is going up to warn him and she drops dead on the stairs.

The doctor, seeing that the man from above is desperate, pulls out his gun and shoots to kill, hitting Clancy, who falls headlong down the stairs into the saloon. Ray then brings his sister, down from the loft while the doctor holds the rough crowd at bay with his gun to prevent their interference. Then the doctor sees that Sue and Ray get out of the saloon in safety.

The Afternoon Arm changes management

HIGHEST GRADE
Developing and Printing
FILM TITLES
We guarantee all work, give prompt delivery, at lowest prices.
Can furnish Expert Camera Man on short notice.
TANDARD MOTION PICTURE COMPANY
R. 1620, 5 S. Wabash Ave. Chicago
Phone Randolph 6692

A Seeburg Pipe Organ
will solve your music problems.
J. P. SEEBURG PIANO CO.
Republic Building, Chicago

Airdome Benches
made of seasoned Maple lumber, any length desired. All leading makes of moving picture machines. Operating booths that pass inspection. New and slightly used. Get our prices before buying elsewhere. All orders filled same day as received.
LEARS THEATRE SUPPLY CO.
509 Chestnut Street St. Louis, Mo.

Are You Interested
In being up to date with your Theatre? If so you cannot ignore the importance of a
Stage Setting
We are the original designers and builders of them for Motion Picture Theatres and have some very interesting literature and models for your inspection.
Sosman & Landis Co.
Great Scene Painting Studios
417-419 So. Clinton St., Chicago

Perfect Developing and Printing
Negatives Developed..1c. ft
Positive Printing.....4c. ft.
Special price on quantity orders.
TITLES in any language
5c. per foot complete
Cards Free—Tinting Free
Satisfaction guaranteed by our fifteen years' experience.
GUNBY BROS., Inc.
145 West 45th Street New York City

and Pious Pete has apparently won out, for in the last scene we see him as the shepherd of the flock presiding at a religious meeting in the saloon. Dr. Rolfe, no longer a dissipated wreck, is officiating as organist, while Sue and Ray constitute the choir.

UNIVERSAL.

ANIMATED WEEKLY NO. 14 (April 5).

Cyclone Wrecks Town.—Giant wind leaves trail of destruction in its wake—Beaversville, Ill.

Reopen Giant Exposition.—"Miss San Diego" hoists stars and stripes as fair "comes back" for second year—San Diego, Cal. Subtitles: Gov. Johnson of California. Secretary of Interior Lane, representing President Wilson.

America for Pure Food.—Government saturates with oil and burns 600 cases of confiscated tomatoes—Houston, Texas.

Auto Chase Zeppelins—"Air raid alarm" sends Middlesex Motor Batallion out on practice scout—Hendon, England.

They Seldom See Snow.—Lively scenes when blizzard visits camp of troops from Tropics, near London, England.

Australians See Sights.—Overseas troopers on way to battle line visit Westminster Abbey—London, England.

Triple Train Crash Kills 27.—Many injured taken from piles of debris after flyer hits wreck of two other fast trains—Amherst, Ohio.

Uncle Sam Goes to Mexico.—Stirring scenes from many places in chase after bandit Villa. Subtitles: Fifth Cavalry starts in blizzard—Fort Sheridan, Ill. 21st Infantry off to border on cruiser "Pittsburgh"—Tacoma, Wash. Battleship "Kentucky" guards Americans—Tampico, Mexico. Troop train nears line outside Columbus, New Mexico. Fifth Cavalry detraining. Introducing the water wagons. W. C. Mosier with trophies taken from bandit he shot. Girl scout with captured horses showing home trail to ranger. Captured Villa raider waiting murder trial—Deming, New Mexico. Judge Rogers, who will preside at trial. Railroad officials and magazine writers inspecting Villa's work—Columbus, New Mexico. Rushing gold and supplies to General Pershing by auto—"Somewhere in Mexico." Aero that brought first dispatches from the front—Columbus, N. M.

Race 500 Miles in Snow.—Picturesque scenes as dogs battle for victory over icy mountain trails. Nome, Alaska. Subtitles: Coming down Main street. A hot finish in cold weather.

Cartoons by Hy. Mayer.

JOKER.

HUBBY PUTS ONE OVER (April 15).—The cast: Binks (William Franey); Mrs. Binks (Gale Henry); Mr. Drew (Charles Conklin); La Belle (Lilian Peacock); the butler (Milburn Moranti). Written and produced by Allen Curtis.

Mr. and Mrs. Binks having risen to sudden affluence, are enjoying the "high tides" of society. The new role fits Mrs. J. Pottsworth Binks like a glove, but Binks is true to his raising and frequently thinks with envy of the happy care-free days when he was a common laborer. Mrs. Binks receives an invitation to a swell reception.

At the time she is thinking over what she will wear, Binks has found an old acquaintance, Smith, who is a billposter, and the two are ardently admiring a poster of "La Belle," who is billed to appear at a local theater. Binks is very much attracted and Smith promises to introduce him to the lady. Binks is so struck with the girl that he invites her to a supper that night, not knowing of the prior invitation his wife has in mind for him. At the theater he also makes the acquaintance of a Mr. Drew, who is a wizard at impersonations.

Binks returns home and receives a severe tongue lashing from his wife for returning so late. He makes a good excuse and she hurries him into his dress suit for the reception. Binks tries in vain to think of a good excuse to get away, but it is not until they are on the way to the entertainment that the bright idea of getting Drew to impersonate him comes into his mind. He acts on the suggestion and escapes from his wife. La Belle is hurrying with her dressing to keep the date with Binks and the latter soon comes to terms with Mr. Drew. Drew leaves for the reception after Binks tells him that he will have no trouble recognizing Mrs. Binks, as she is in a class of her own. Binks and La Belle hurry to keep the dinner engagement.

Drew finds his better half, for the time being, without any trouble at all. In fact she is laying for him. He almost forgets he is to be Binks. As the evening wears on, Drew (Binks) gets interested in some of the younger girls and his wife almost has a fit. To spite him she flirts with a count, but Binks never sees her at all. Thereupon she angrily takes him home. Binks and La Belle are enjoying a fine time, when La Belle's husband suddenly turns up. Unknown to her he was a waiter in the restaurant and things become pretty warm. Binks escapes, hurries on home and hides just as his wife and Drew come in. There are many funny situations when Binks tries to resume his regular role, while Drew tries to escape. They finally get straight and Drew gets away without Mrs. Binks being any the wiser. Binks decides that there shall be no more little trips on "The Great White Way" for him, as he has had a narrow escape.

GOLD SEAL.

THE VOICE OF THE TEMPTER (Gold Seal—Three Reels—April 11).—The cast: Ralph Hartley (Juan de la Cruz); Fern Roberts (Stella Razet); Joe Ramsey (Eddie Poll). Written by Olga Printzlau. Produced by E. J. Le Saint.

When Ralph Hartley's uncle died, Ralph had to find a cousin whom he had never met and marry her, in order to claim his share of the fortune. He discovers her to be Fern Roberts, a little waitress in a cheap cafe. He enters the cafe and orders a meal in order to better study her. She politely reminds him that "she is not the menu card." Ralph leaves the cafe after her promise to visit him at his home that night and learn the details of the will. Fern tells her sweetheart, a tough bully, of the news.

Ralph says she can be free after the ceremony and they are married. Fern lives in luxury. Her sweetheart visits her and the servants spread scandal.

Ralph in wrath calls Fern before him one night when she comes home late from a theater with Joe. She reminds him that he gave her absolute freedom when they married. As the days pass, Joe urges Fern to elope with him and she consents. She goes to Ralph and tells him that she is going away that night with Joe. He controls himself and with a calm bow wishes her all the joy possible. They are speeding away and out on a lonely road, another car follows them. A few shots are fired by a masked man and the rear tire of Joe's car is punctured. Joe gets out to discover what the trouble is, and two masked men tell him and Fern is kidnapped in the other car. At last they draw up to a lodge in the mountains. She is carried inside. She recognizes her husband. He compels her to be calm and tells her he has stood caprices long enough. He teaches her the art of housekeeping, at all times being met with sullen looks or pouts. His patience at the end of the month dies away as hopeless. She walks out into the woods disconsolate. It is spring and the wild natural woods are filled with love. She goes back to the cabin and leans against the doorway, sadly thinking. At the close of the day, Ralph returns resolving to take Fern back to the city at once. He opens the door, and to his surprise, the room is immaculate and neat and the table set for the evening meal. He calls her, but no answer comes. He opens the door to his room and sees her fixing a dainty spray of wild flowers upon his dresser. She turns as he calls her and shyly comes to him. Lowering her head on his breast she confesses that she wants to stay there with him.

BISON.

THE RIVAL PILOTS (Two Parts—April 15). The cast: Jack Worth (Lee Hill); Steve Burns (L. C. Schuman); Margaret Mayburn (Margaret Mayburn); Dave Mayburn ("Buster" Emmons); Superintendent (E. N. Wallick). Scenario by Wright Roberts. Produced by Henry McRae.

Jack Worth is the youngest engineer on the system and has the cleanest record. Margaret Mayburn, who has charge of one of the Harvey Houses, is admired by Jack, but she, having the care and support of an invalid mother and younger brothers, has put aside his proposal. Steve Burns, another engineer, is an admirer of the girl and he hates Worth. He learns of Jack's appointment with Margaret to take her for a ride in his Ford, and hurries to the house shortly after they leave. Dave, Margaret's young brother, tells Steve of his hatred for Jack and also of how he tampered with the machine so that it will not run far.

Steve secures a rented machine and offers to take the boy with him for a ride, intending to overtake the disabled car and take Margaret away from Jack. When Jack's auto reaches the country both tires then blow out. Jack proposes to the girl and finally overrules her objections. She agrees to the marriage and they set an early date. Steve has been unable to find the two and returns to work in an ugly humor.

Next day Jack pulls his train into a siding at a junction station where all the railroad men are accustomed to eat dinner. Although it is strictly against the rules to leave a train without anyone in charge, the practice has become general and the train was stationary on the side track. The discharged fireman whom Steve has inveigled into helping him discredit Jack, starts the train running wild. The

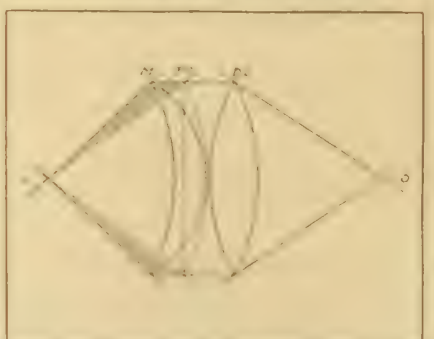
WATCH FOR
E. & R.
Jungle Film Comedies
E & R JUNGLE FILM CO.
Los Angeles, Cal.

"Better-than-Program" Pictures
CALIFORNIA MOTION PICTURE COMPANY
San Rafael, Cal.

PHOTOPLAYS WANTED
Two or more reel Comedies and Five Reel Features. We are Literary Agents, and sell the work of Writers of Reputation on flat commission basis. The work of novices is charged for.
Manuscripts Universal Society of Writers-Inc.
Literary Agents 220 Fifth Ave., N. Y.

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

BRIGHTER PICTURES



Get Greater Illumination
The shaded portion of the cut shows the amount of light gained by the use of
HOMMEL'S MENISCUS BI-CONVEX CONDENSERS
Price—Postage Paid in U. S. A.
Per Set $3.00
Specify if 6½ or 7½ inch focus
WE EQUIP THEATRES COMPLETELY
All makes of Machines, Repair Parts and Supplies carried in stock at all times.
EVERYTHING-FOR-YOUR-PLAYHOUSE
HOMMEL'S
947 PENN AVE.
PITTSBURGH, PA.

fireman sees the train starting out with no one in the cab and hurries to the lunch house. Jack, however, manages to stop the engine by racing after it on horseback. He is taken off the passenger run and assigned a freight run on a distant division. Having discredited Jack as an engineer, Steve now seeks to ruin him with the girl. This he does by means of a letter supposedly to Jack from a girl who claims that they are to be married. He gets this letter to Margaret through Dave. She breaks her engagement with Jack and marries Steve.

Four years pass. Jack has again been given a passenger run and returns to his old run. Steve has become careless and takes to drink. The married life of Margaret and Steve is not very happy and the only bright spot is the presence of a little child which has been named Margaret. Jack has made the acquaintance of the child and taken a strange liking to her. One day Margaret finds him and the child together and confesses that she is the mother, and Steve her husband.

Steve becomes violently angry at Jack because of the friendship between him and the child and orders Jack never to speak to her again. Returning home, he abuses his wife, accusing her of again seeking Jack out. One day as Jack is going to work he meets the little child, who is crying because her doll is broken. He promises to get her a new one and absently places the doll in his breast pocket. Steve broods over his supposed injuries and determines to kill Jack. He slips beside the track and as Jack's train is speeding on, deliberately aims at his heart and fires. Jack sinks down. The fireman rushes to his side. Jack is only stunned, the doll having saved his life.

Steve, unable to find out why his shot was not fatal, determines to try the same trick the next day. The child has wandered away from the house and is playing on the track. Unable to get her to leave the track, the little girl in whose charge she is entrusted, hurries home to tell her mother. Jack and his fireman are talking when the fireman suddenly looks out and sees the child. With a quick word to his fireman, Jack hurries on to the pilot and rescues the child. Steve, in the act of shooting sees the rescue and hurries away.

Margaret's brother, Dave, has returned home from school and is more of a man. Disgusted with Steve's brutality, he remembers the episode of the letter and determines to learn the truth of it. He corners Steve and makes him confess that he had persuaded another girl to write the letter. When Jack arrives at the station with the child he is warmly congratulated by all his friends. Margaret comes in for the child and realizes that Jack has always possessed her love. Steve, peering through the window, sees this in her face and realizing now how cowardly he has been, takes the best way out and shoots himself. Jack takes the widow and child under his care and there is a prospect that in the near future the child will have a good father.

VICTOR.

LATHERED TRUTH (Two Parts—April 12).—The cast: Karl Clifford (Harry C. Myers); Selman von Sable (Rosemary Theby). Written by Norbert Lusk. Produced by Harry C. Myers.

Selma von Sable skimps along on her earnings and on her off hours cuts a dash on Fifth avenue, where she passes for a member of the smart set. Through a friend she meets Karl Clifford, leading man and producer for a moving picture concern, and bluffs him into thinking she is a member of one of the oldest families in New York.

The bluff is so effective that Karl is ashamed of his business and does not confide what is uppermost in his mind—his search for a type to fill the place of the star who is laid up with an accident. He never thinks of the real Selma in that connection nor does she confess that she is a daughter of the rural districts and longs to be an actress and queen it over an army of admirers.

Things come to such a pass that Karl is forced to abandon all hope of continuing his interrupted production. He stays up all night reading scenarios for a new story. But the writers are apparently all graduates of correspondence schools. He starts to the studio to dismiss his people, stopping on the way to be shaved. The barber shop the same he has before patronized—is now run by a woman and the barbers are women, too. Karl, under the soothing influence of the chair and soft hands, falls asleep. An impatient customer enters and rather than lose his patronage the proprietress, who is about to shave Karl, asks him to get into the next chair.

Then she rushes to the alcove in which the newly arrived barberess is donning her apron, and turns over to her the dozing Karl, while the proprietress operates on the other man. As the girl scrapes the lather from his face she recognizes, from a picture that she has just seen, the well-known moving picture man.

It excites her to the point of cutting him. Karl awakes with an ouch! and sees before him, in her simple apron, the very type of girl he wants. It is Selma von Sable. He snatches her up, leaps into his car at the curb and with lather spread everywhere, bursts into the studio with his find. Need this synopsis go any further?

L-KO.

THE DOUBLE'S TROUBLES (Two Parts—April 16).—The cast: Countess Troubleskoy and the chambermaid (Alice Howell); Mr. Oscar Yeppenger (Harry Coleman); Count von Garlic (Bill Bevin); an accomplice (Dick Smith).

The hotel chambermaid, who bears a striking resemblance to the beautiful Countess Troubleskoy, envies her very much and wishes she could wear that lady's dresses if only for one night. She is prompted to this desire by her love for Mr. Oscar Yeppenger, who has refused to even look at the chambermaid.

The Countess is really a female Raffles and the head of a band of pickpockets who immediately deposit their ill-gotten gains with her. The Countess conceives a great idea for getting more loot by giving a ball at the fashionable hotel at which she is stopping, but unfortunately for the Countess an old flame who is very jealous follows her to her room and after a short quarrel strangles her and leaves her alone. This is witnessed by the chambermaid who on finding that the Countess is in a faint, appropriates her clothes and attends the ball. She is mistaken for the Countess and Mr. Oscar is having the time of his life until the crooks begin to deposit their stolen loot with the chambermaid, who, thinking to gain the favor of Oscar, in turn gives them to him.

The crooks, seeing this, start trouble for Oscar and they in turn are joined by the desperate Baron, who makes matters still more unpleasant by throwing a few bombs among the guests. At the end the hotel is wrecked and the chambermaid repents that she ever tried to wear borrowed finery.

REX.

THE SHAM REALITY (April 16).—The cast: James Brooks (Francis Ford); his wife (Grace Cunard); Brooks' friend (Irving Lipner). Scenario by Grace Cunard. Produced by Francis Ford.

James Brooks is an actor, and while his wife is away he decides to move to new apartments. He secures the new quarters and when the key is delivered he places same in his vest pocket. His wife telegraphs she is coming home and he in turn wires her that he is unable to meet her, but will have a boy at the train with the key to their new flat.

Brooks goes to the rooms of his friend, who is working in a play with him, and the two actors begin to go over the script of the play. The friend receives a call and leaves Brooks alone in the room, telling him to be sure to lock the door. When Brooks leaves he absently puts his friend's key in his trousers pocket, and arriving at the desk of the apartment house, places the key to his friend's flat in an envelope, instructing the boy to meet his wife at the train and deliver the key to her.

That night the friend and his wife arrive home and have to get the landlady to open their flat. Later Brooks joins them and they talk of the play. Left alone with the friend's wife, Brooks becomes very attentive to her and this is noticed by the husband, who becomes enraged. Not knowing they are watched she and Brooks carry on a love affair.

Mrs. Brooks arrives at the apartment and finding the boy at the desk asleep she decides to go on up to the apartment, as it is shown on the key. Hearing noises in the room she peers through the keyhole and sees her husband making love to another woman. She unlocks the door and enters. Brooks jumps up nervously and tells his wife he was only rehearsing their new play. His friend, in a moment of rage, fires at his wife and she falls over backward.

As Brooks and his wife laugh and joke with another friend who has dropped in, the body of the actor's wife is shown apparently lying stiff in death. At the end of the play one is left to puzzle out whether the shooting actually occurred or was a part of the rehearsal.

"NEWMAN" Brass Frames and Rails

Read what Sam'l R. Tyler, Mgr. of the Lyceum Theatre, Gull Lake, Canada, says about "NEWMAN" goods:

Gentlemen:—
Frames received O. K. and are everything you claim them to be. The quicker other theatres use your frames, the better for their business. I might say they arrived without a scratch, glass included. Will always recommend your Brass Goods. I remain, Yours very truly,
SAM'L R. TYLER, Mgr. Lyceum Theatre.

The Newman Mfg. Co.
NEW YORK CINCINNATI CHICAGO
101 Fourth Ave. 717 Sycamore St. 68 W. Washington St.
Coast Representative, G. A. Metcalfe, 117 Goldengate Ave., San Francisco, Cal.

You Wouldn't Leave Your House Unlocked

Why not take the same care of your Ticket Supply and Box Office?

THE Automaticket Seller

Keeps tickets and records under lock and key.
Serves your patrons promptly.
Sells each ticket ONLY ONCE.
Lays it down in front of the buyer.
Keeps track of every ticket sold.
Makes separate record of each different price ticket.

Write for descriptive folder

The Automatic Ticket Selling & Cash Register Company
1737 Broadway New York, N. Y.

Central Film Co.
H. A. Spanuth, Mgr.
110 S. State St. Chicago

ZOO ARRIVALS FROM SOUTH AMERICA (On Same Reel as Foregoing).—One of the most interesting and strangest beasts in the world is the sloth, a descendant of the prehistoric creatures who attained enormous size and fed upon vegetation, having no means apparently of defending themselves. This film shows this strange creature, his appearance, his extremely deliberate method of locomotion, and his constant regard for his stomach. He is continually looking at the ground and apparently figuring where his next bite is coming from.

A near relative of the sloth is the giant ant eater, a toothless animal armed with enormous claws with which it is possible for him to withstand the attack of the most ferocious of the jungle hunters, the jaguar. This strange animal feeds almost entirely upon ants and inasmuch as ants live in queer places in the tropics he is provided with a long slender tongue which he can insert into crevices of trees and other entrances to ant hills.

Another strange creature coming from South America is the Matamata, a hideous but amusing turtle, which attains enormous size and is provided with a head which is so grisly that it must have been designed to frighten its enemies to death.

POWERS.

THE BRUSH INDUSTRY (April 6).—This interesting split-reel shows the manner in which brushes are made from the raw product, which comes from the bogs of Poland, China, Siberia and the Indies, right up to the finished product. In the countries where the bristle industry is important the farmer ties little bunches of the hair on the hog's back together, and when the warm weather comes the bristles in their little packages fall out. They are then sorted, straightened, combed and divided into colors and qualities as desired. They are thoroughly soaked, washed, bleached and dried. The film then shows the manner in which they are inserted and cemented into the ferrule and thence into the leather-bound brush.

THE DANCE OF LOVE (on Same Reel as Foregoing).—The first dance performed is the Dance of the Serpent, to the music of Boccalari's "Dance of the Serpents," beneath which little Miss Baskette performs evolutions which would do credit to a dancer of three times her years and ten times her experience. Next comes an Egyptian dance to the music of Auber's "Crown Diamond Overture," followed by a Polka Coquette to the Dance of the Honey Bees, by Richmond. A ballet follows, to Theadore Bendix's "Crickets Serenade."

NESTOR.

PUTTING HER FOOT IN IT (April 10).—The cast: Randolph Cutter (Neal Burns), the bride (Billie Rhodes); the groom (Ray Gallagher). Written by Al. E. Christie. Produced by Horace Davey.

Mr. Cutter, proprietor of a shoe store, finds business very slack. Billie and Ray are in the throes of their honeymoon and while seeing the town, the girl decides she needs a new pair of shoes. They wander into Cutter's establishment to select a suitable pair.

Customers being few and far between, Cutter waits on the newcomers himself and his effusive politeness rankles in the bridegroom's chest. The bride appreciates the personal attention given her by the proprietor, but Ray takes her away and refuses to allow her to trade there. They go down the street quarreling.

Mrs. Newlywed finally breaks away from her husband and returns to the store and buys a pair of shoes, leaving them at the store. The next day Ray meets his lawyer for a business conference. As they leave the office Ray sees Cutter loaded down with a mass of boxes and begins to suspect that Cutter is paying attention to his wife.

His wife, meanwhile, has phoned the shoe store and requested Cutter to bring the shoes she had left. He not only takes the pair she selected, but also various others, an assortment, thinking he may sell her more shoes. In order to be sure of his suspicions, Ray phones the shoe store and one of the clerks tells him that Mr. Cutter is fitting a particular lady customer at her home. The husband imagines the worst, and securing a gun he hurries on home.

He bursts into the house and finds Cutter fitting a pair of shoes to his wife's feet. He does not wait for explanations but begins shooting and he and Cutter have it up and down all through the house. Cutter escapes for a wonder, but still the irate husband pursues him and it is only when he reaches the protecting bulk of a traffic policeman that he stops to draw a breath.

They explain to the officer their versions of the affair and the officer is successful in making peace between them. Cutter returns to the house for his shoes and as a peace offering presents the bride with a beautiful pair of shoes. Ray apologizes for his roughness and promises Cutter that all their trading will be done with him in the future.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th St. New York City

L. A. MOTION PICTURE CO.
Manufacturers of high grade studio equipment
215-217 E. Washington Street
LOS ANGELES, CAL.

ALL THE PLAYERS

of prominence in any sized picture can be furnished instantly—WIRE US YOUR WANTS—If you fail to display the face of a popular player who is appearing at your house, you are overlooking an opportunity for larger receipts. THE FACE OF A WELL-KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES

Size 22 x 28 inches, 75 cents each. Every prominent player.

FAC SIMILE OIL PAINTINGS, all sizes, from $8 to $25 framed. Quotations submitted on any size, framed or unframed.

THE SEMI PHOTO POST CARDS, $3.00 PER THOUSAND, of over 600 players. The indispensable article for your mailing list.

PHOTOGRAPHS, SIZE 8 x 10, of all the prominent players; 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11 x 14, all the prominent players, $2.00 per dozen; in aluminum frames, 50c. each.

GRAVURE FOLDER, containing pictures of the prominent players, including stars from the stage, $10.00 per thousand.

SINGLE COLUMN CUTS of every prominent player, 40c. each.

KRAUS MFG. CO.
220 West 42nd Street, NEW YORK
12th Floor Candler Building

Send for Catalogue of over 600 players and samples free. Write us, giving details of your dull nights, and we will send you a remedy.

SOME HONEYMOON (April 14).—The cast: The bride (Billie Rhodes); the bridegroom (Lee Moran); the best man (Neal Burns). Scenario by Palmer Bowman. Produced by Al. E. Christie.

After a delightful wedding breakfast the friends of Lee and his bride ask about their intended honeymoon. Lee tells them that on account of the high cost of living their honeymoon will be taken right there in the city, but the friends will not know where they are. His best man makes a bet that he and his friends can locate the honeymooners before 10 o'clock that night, and Lee takes him up, with the provision that they be given five minutes' start. They all agree.

Lee and his bride make good their escape and are wondering where to take refuge when a newsboy insists on Lee buying a paper. Lee idly glances over the paper and finds an ad for a maid and a bell hop at a popular hotel. He and Billie decide to try the jobs. After a short talk they go to a nearby pawnshop and get different suits of clothes. Lee disguises as a woman, while Billie is made the bell hop. They call upon the hotel manager and are given the jobs. Their friends begin to scour the town and Neal, calling his friends, who are members of the police department, to his assistance, they soon have detectives on the lookout for the newlyweds.

The newlyweds are having some honeymoon. Things run pretty smooth until one of the guests of the hotel insists that Lee help her take her bath, while on the other hand a man under the influence of liquor, insists that Billie put him to bed. The two are about to throw up their jobs but manage to successfully eliminate these difficulties. Lee and Billie are consoling each other in the hall when Neal and some friends stop in searching for the newlyweds. Billie hears Neal tell the manager he is looking for newlyweds and the manager informs him he has none in the hotel. Neal calls Billie to get him some cigars, and when she returns, he notices her wedding ring. He comments on this fact to his friends. Billie, fearing they are about to be discovered, tells Lee, and he haughtily informs the visitors that he is the bell hop's wife, and "he" allowed "him" to wear "her" wedding ring.

Neal and his friends fail to locate the couple. That night Lee and Billie resign their jobs and boarding a taxicab order the driver to drive about until 10 o'clock. They then return to the house. Neal and his friends are all gathered together and are forced to acknowledge that Lee has put one over on them. Billie then shows her rings and tells him what a narrow escape they had. Lee collects the five hundred dollars and is thus able to take a honeymoon more appropriate with the times.

LAEMMLE.

THE BRINK (April 12).—The cast: Marjorie Wilson (Myrtle Gonzales); Albert Wilson (Val Paul); Frank Fitzgerald (Fred Church); maid in Wilson home (Miss Perry); chauffeur for Val (Wm. Crinley). Written and produced by Lynn Reynolds.

Albert Wilson is having a hard struggle to keep his head above financial waters. Several years before, Wilson and his wife had left their country home to go to the city where Wilson expected to become prominent. After the struggle for wealth, Wilson's wife realizes poverty has its good points. She seldom sees her husband except at meal times. At night he is generally worn out and uncommunicative. His wife mildly reminds him of their happy past. Abstracted and planning for the morrow's battle, her husband does not hear her. She is very much hurt and leaves him.

The next day Wilson has all he can do to carry on the fight. His wife visits a friend and while there renews acquaintance with Frank E. Fitzgerald, a man about town. Fitzgerald notes her brooding and offers her sympathy. He entertains her and gets her mind away from her trouble. Fitzgerald suggests that she accompany him to a certain club. She reneges at first, but makes a half-way promise and he agrees to call that night for her. Myrtle reaches home and on second thought realizes how her action would appear should she go, and writes a note of refusal to Fitzgerald. Fitzgerald answers the note and tells her that he will keep the appointment.

In fear lest she finally agree to go with him Myrtle calls her husband up and pleads with him to return home early. He is in the midst of a crisis in his affairs answering her hurriedly. His actions hurt Myrtle the more, and in the reaction that follows she prepares to leave with Fitzgerald when he calls that night.

Wilson, meanwhile, has passed the turning point and his fortune is safe. He realizes how neglectful he has been to his wife and hurries home. As he turns into the long drive home a racing car suddenly cuts across in front of him, and, making the turn too short, is overturned. Wilson hurries to the wrecked car and finds a man underneath. With the assistance of his driver, the man is extricated and they

hurry home with him. Myrtle, waiting impatiently, is much alarmed when her husband enters with Fitzgerald and explains about the accident. Wilson notices her agitation but thinks it is only due to excitement.

While she phones for a doctor, Wilson looks through the man's pockets in an effort to identify him. He finds a letter from his wife and realizes the brink to which he has almost driven her. He tears up the note and when his wife returns he tells her that he has turned over a new leaf and that while they will not live in the country they will have a country home in the city. Fitzgerald is pronounced to be only slightly injured and Myrtle, realizing his influence over her, begs to have him removed from the house. Fitzgerald sees the defeat of his plans and leaves the now happy husband and wife together.

PUBLIC APPROVAL (Three arts—April 13).—The cast: Richard Newton (Ray Hanford); Elliott Cook (E. Evers); Steve Aldrich (M. Blevins); Bertha Deverill (Agnes Vernon); Esther Newton (Marguerite Gibson); Alvin Parker (Duke Worne). Written by Harvey Gates. Produced by Leon D. Kent.

Elliott Cook, a rising young attorney, and Alvin Parker, superintendent of the Dartmouth mills, controlled by Steve Aldrich, political boss of the town, are fast friends and chums. Richard Newton is the banker of the city and is held in high esteem. His motherless daughter, Esther, and Parker have long been sweethearts and the boy's bashfulness has been the only thing which kept them from being engaged. Cook is engaged to Bertha Deveril, a beautiful girl, and they are only waiting to set the day, upon the outcome of Cook's hope of securing a diplomatic post in Europe.

Aldrich is going over the available material to use for a candidate for mayor and decides upon Newton for several reasons, among them being that he is highly esteemed; can contribute liberally to the fund and mainly because Aldrich has met Esther, taken a liking to her and desires to win her for his own.

Alvin proposes to the girl and finally gains her father's consent. Soon afterwards Newton is offered the nomination, which he accepts. From the moment of his entrance into the public eye, Newton's manner changes and he becomes more autocratic, self-satisfied and haughty. Cook receives his appointment and Bertha promises to wait for his return.

Aldrich begins to hound Parker, knowing that he stands in the way of his winning Esther and the boy's bitterness is complete when Newton, urged by Aldrich, forbids him the house. Esther is heartbroken but is forced to consent to her father's wishes. Newton, confident of winning the nomination, looks around for a wife. He has long coveted Bertha, but heretofore his knowledge that Cook held her love has held him in check, becoming arrogant over his popularity, he finally sues for her hand. Her parents, thinking of the bright future the girl will have, exert their persuasion and she is forced to accept.

A year passes and Cook returns from Europe, covered with honors. On his arrival in New York he receives a message from Bertha asking that their engagement be broken. He agrees, not without wondering what is the cause of her change of heart. With a heavy heart he starts homeward.

Aldrich and Newton have become constant companions and the former presses his attentions upon Esther upon every occasion while Newton, being under obligations to Aldrich, constantly impresses upon the girl her duty to him. Newton and his friends are having a big celebration the night of the election and Alvin calls at the house but is thrown out. Later he returns and gets Esther to secretly leave with him and they get married, returning home without any one learning the secret. Newton is elected. The next night a big reception is to be given in celebration of the victory and incidentally to announce the engagement of Aldrich and Esther.

Alvin is discharged from his position the same day that Cook returns and is met by his friends who stage a big demonstration. Cook learns the details of the election and how Bertha is affianced to Newton. Alvin seeks out Cook for comfort, tells him of his troubles and is heartened by his old friend. Cook attends the reception, but persuades Alvin to remain at his (Cook's) apartment, fearing that the boy will get into trouble if he goes.

Cook and Bertha meet at the reception and she begins to feel a desire for Cook and condemns herself for allowing their engagement to be broken, but through her parents' persuasions still lets it be known that she and Newton will be married. Alvin, unable to bear the thought of his wife being alone and fearing Aldrich's influence upon her, secretly comes to the house and, entering from the rear, comes upon Esther and Aldrich alone in a room. The politician is forcing his attentions upon her. Alvin enters, tells of their marriage and is attacked by Aldrich. In the struggle he strangles Aldrich to death. Cook, worrying about Esther being with Aldrich, comes into the room and learns of the murder. He forces Alvin to leave and slips Esther out so that when the body is discovered he is accused of the crime, arrested and taken to jail.

When Bertha sees him in handcuffs she senses a revulsion of feeling. Bertha then tries to comfort Esther and they all believe her wild grief is over the death of Aldrich.

Alvin, left to himself, suffers the torments of the damned. His guilty conscience will not be stilled and like a mad man he hurries to his wife's house where he makes a clean breast of the affair. Newton, fearful of the effects of the affair upon his public reputation, vainly tries to get Alvin to allow Cook to bear the blame, but this is even too much for Bertha and she denounces Alvin for deserting his friend. He in turn accuses her of doing the same, but determines to bear the blame of the murder.

Cook is released. Alvin's trial is sensational but he is released on the plea of self-defense. Newton humbly retires from public life. Cook swings into public favor and is boosted for next mayor and Bertha, repentant, seeks and gains his forgiveness. Alvin and Esther at last happy, settle down very quietly.

RED FEATHER.

BRIGADIER GERARD (Five Parts—April 10).—The cast: Brigadier Gerard (Lewis Waller); Countess de Rocquelauer (Madge Titheradge); Napoleon (A. E. George); Talleyrand (Fernand Mailly); Pierre (Frank Cochrane); Agnes (Blanche Forsythe); Major Olivier (R. F. Symons); General Coulaincourt (A. A. Leigh); Jacques, Gerard's cousin (Philip Ronouff).

Napoleon, realizing that he is tottering to a fall, and knowing Talleyrand and all Paris is against him, is anxious to secure certain papers he concealed some years previously in the Tuileries. A winged messenger is despatched to the Countess de Rocquelaure requesting her, as one who knows where the papers are hidden, to obtain them.

Meanwhile Captain Etienne Gerard succeeds in avoiding an Austrian ambuscade and arrives in camp with the remnant of his troops. Napoleon orders him and his men to attach themselves to the Hussars of Conflans. In the mess-room Gerard tells of his exploits. During his temporary absence, and believing him to be nothing more nor less than an idle braggart, the officer decides to score off him. Returning, Gerard recommences his story, but quickly sees that his listeners are scoffing at him. He resents this and draws his sword ready to take on all comers.

Napoleon, requiring a trustworthy messenger to proceed to the countess for the papers, is recommended to Captain Gerard. General Coulaincourt decides before entrusting him with the mission to test his loyalty. He enters the mess-room just as Gerard and Major Olivier are about to engage in combat. The general requests a word with Gerard in private. As a test of loyalty the general suggests that as Napoleon is near the end, Gerard should throw in his lot with Talleyrand. Gerard, who is one of Napoleon's most loyal followers, immediately draws his sword and would slay the general, but the plot is disclosed to him. Taken before Napoleon, he is given his instructions and proceeds forthwith on his journey to Paris.

The countess has in the meantime been successful in securing the papers from the Tuileries, but her every movement has been watched by Talleyrand's spies, who report to their master what they have witnessed Talleyrand goes to the countess' house and, not being successful in securing the papers by diplomacy, orders his men to obtain them by force. They are successful in doing this, but before Talleyrand can leave the house Gerard arrives. Talleyrand and his followers conceal themselves in the hall. Gerard goes to the countess. Talleyrand arrives back home with the papers in the pocket of his cloak. He orders the return of the presents which have in the past been showered upon him by Napoleon.

At this moment Gerard is announced. By means of a trap he is made a prisoner and placed in one of the presents going back to Napoleon—namely, a wardrobe. The countess decides to appeal to Talleyrand for the return of the papers and is ushered into the room where the captain is prisoner. She opens the wardrobe, discovers Gerard and releases him. Talleyrand is in turn made prisoner by Gerard and forced into Gerard's late place of captivity. Disguising himself in Talleyrand's cloak, in which the papers are, unknown to Gerard, still concealed, he and the countess are successful in making their escape. In removing the wardrobe Talleyrand's secretary, desiring to have a parting jeer at Gerard, opens the door and is astounded to find his master within. Being released, Talleyrand orders the pursuit of Gerard.

At a roadside inn, where Gerard and the countess are resting, the pursuers come up with them, but Gerard outwits them and is successful in escaping. Before doing so he dispatches a message by the maid at the inn to Napoleon, telling him there is something in the wardrobe that will interest him. The wardrobe duly arrives and the anger of Napoleon, on opening it and finding it empty, knows no bounds. Gerard and the countess appear and Gerard places Talleyrand's cloak, which he is still carrying, on a chair. Napoleon vents his wrath on Gerard, and, notwithstanding the countess' pleading, orders him back to quarters. The countess and Gerard have fallen deeply in love and she goes to seek out Gerard. Gerard, sick at heart, is about to end his own life when the rally of Chamberon brings him back. The countess tells him she will make a final appeal to Napoleon and proceeds to see him. Gerard enters the mess-room and resumes the interrupted duel with Major Olivier. The countess pleads with all a woman's skill with Napoleon, but he is adamant and refuses to give away. Seating himself, he throws Talleyrand's cloak on the ground and in doing so the papers fall out of the pocket. In an instant his mood changes and he goes to find Gerard. Entering the mess-room, Napoleon congratulates Gerard on the success he has met with in his mission and creates him a brigadier.

Perfect Developing and Printing

There are reasons—
Come and see them.

Dependable Service—Prompt Delivery—
We sell Eastman raw stock and can make shipment same day order is received.

Rothacker Film Mfg. Co.

Successors to

Industrial Moving Picture Co.

223-233 West Erie Street Chicago, Illinois

It's up to me, and I hereby serve notice:

The artistic features—screen program, music, etc.—of the Motion Picture Exposition at Madison Square Garden May 6-13 have been placed in my charge.

I now take my pen in hand to say that I am already over my ears in the fastest job I ever handled.

I am putting the best work into it that Rothapfel is capable of—which is by way of saying, if I do say it myself, that this show will be ONE EVENT.

If you haven't hooked on, do it now.

S. L. Rothapfel

Exposition Art Director

For reservations, telegraph to J. W. Binder, Motion Picture Board of Trade, Inc., 18 East 41st St., New York, or Harry A. Cochrane, Madison Square Garden, New York.

MOTION PICTURE BOARD OF TRADE
PROGRESSION
PROTECTION
PROMOTION
OF AMERICA

First National Motion Picture Exposition!

The Place:
Madison Square Garden
Time: May 6-13, 1916

The first real chance you have ever had to get into real touch—direct touch—with so many of your best prospects at once.

Whether you are interested in selling to the makers, the marketers, the exhibitors, or the public, of motion pictures.

Bankers' Day: Addresses by representatives of the American Bankers' Association.

Fire Insurance Day: Discussion of insurance problems—prevention and safety devices.

Other big features—something doing every hour of every day. See the largest motion picture screen ever built. See the pictures being made. See daily productions and projections of the new plays.

Hear the world's greatest band!

Still some space—you can get some of it if you telegraph or write today to J. W. Binder, Motion Picture Board of Trade of America, Inc., 18 East 41st St., or Harry A. Cochrane, Madison Square Garden, New York.

To the Motion Picture Trade:

On the opposite page Rothapfel has told you something of the artistic and musical ends of the Trade Show. I am taking this page to tell you that the business end of the show will be just as big and just as successful.

To prove this, I print below a list of the concerns who together have contracted for more than half of the available space. Before the close of the present week, the balance will be pretty well taken. A glance at the list will convince you that, as Roxy says, this will be "Some" Show.

Here are the concerns that have signed contracts:—

Eastman Kodak Company	400 sq. ft.
Mutual Film Corporation	1,500 " "
Universal Film Mfg. Company	520 " "
Vitagraph Company of America	500 " "
Paramount Pictures Corporation Jesse Lasky Feature Play Co. Famous Players Film Company Oliver Morosco Photoplay Co. Pallas Pictures	1,500 " "
Bluebird Photoplays, Inc.	500 " "
Fox Film Corporation	500 " "
International Film Service	500 " "
Nicholas Power Company	500 " "
J. H. Hallberg	500 " "
Cooper Hewitt Company	100 " "
Bell & Howell	140 " "
Novelty Slide Company	100 " "
Typhoon Fan Company	100 " "
Motion Picture Apparatus Co.	100 " "
Search Light Library	140 " "
Motion Picture Directory Co.	200 " "
Morning Telegraph	336 " "
Motion Picture News	336 " "
Moving Picture World	140 " "
Motion Picture Magazine	100 " "
Motography	140 " "

In addition to the above, telegraph reservations have been made by the following:—

National Cash Register Company	270 sq. ft.
Estey Organ Company	300 " "
Los Angeles Chamber of Commerce.	640 " "
St. Petersburg, Fla., Board of Trade.	300 " "

These will have been turned into signed contracts before this page reaches you. You will surely want to be in this show. Come along. DO IT NOW.

J. W. BINDER,
Executive Secretary.

Mutual Film Corp.

THANHOUSER.

FEAR (Three Parts—March 29).—The cast: A tradesman (Robert Walker); his wife (Peggy Burke); his friend (Howard M. Mitchell); Jasper (Justus D. Barnes).

The story revolves around an ungrateful man who robs his benefactor of his wife and his gold. A gypsy warns the interloper that the man he has wronged will take the woman, the gold and his life. He pays little heed to the words of the gypsy. The woman he ran away with soon tires of him, and plans a second elopement. He surprises his rival and the woman robbing his safe, and during an exchange of shots the woman is killed.

It is then that he is overcome by fear and flees from place to place with the haunting dread of being accused of the murder of the woman. He scans each new face with a close scrutiny, fearful of encountering the man he had wronged. Finally he meets him under peculiar circumstances, and the fear that haunts him causes his death.

THE ROMANCE OF THE HOLLOW TREE (Two Parts—April 11).—The cast: Millionaire inventor (Wayne Arey); his sweetheart (Kathryn Adams); millionaire's friend (Jere Austin); foreign attache (Ernest Howard).

The girl lived in the country and had always believed she was well to do, for her father told her he had a large sum of money which he had "hidden away." He never informed her of the hiding place, and his sudden death prevented him from telling the secret on his deathbed, so the girl continued to live in the country very poor and shabby.

In secret she greatly admired a young man who resided on an adjoining estate. She heard reports that he had invented a wonderful submarine boat, and the general belief was that the government would accept it. The girl often thought of the young man, but he never thought of his shabby little neighbor, and their acquaintance had not progressed beyond the formal bow exchanged when they met in the village streets.

The plans for the young man's submarine were temporarily kept in the safe in his study, and one night these plans and $10,000 in cash, which the inventor had drawn to pay off some of the workers on his boat, were stolen. It did not develop until later that the thief was a house guest of the inventor, a former college mate of his and a man in whom he implicitly trusted. This chap, however, was hard up financially and had listened to the tempting offers by a representative of one of the great European powers so to gain money to pay for his own dissipations he robbed his friend.

The plans he sent in a letter directed to himself, but the money was too bulky to dispose of in that way. There was a possibility that he might be searched so he hid the money in a hollow tree on an estate near his home intending to get it on his way to the station the following day. Unfortunately for the schemer, the girl got the money. Her pet cat was chased by a dog took refuge in this identical tree and while trying to induce the feline to come down the girl discovered the bundle of bank bills. As they were on her own property she naturally believed they had been hidden by her father. She had recently received an invitation to visit a cousin in the city, but had been afraid to accept it because her cousin was wealthy and she herself poor. Now the situation was changed, and part of the strangely discovered cash was spent for up-to-date clothing. At her cousin's house the girl made "quite a hit" and among others she met there was the young inventor, who for the first time took notice of her. The girl learned in time of the robbery and found to her horror that the cash she had been spending so freely really belonged to the young inventor, but her woman's wit enabled her to locate the thief and in a dramatic way she recovered the stolen submarine plans, caused the arrest of the wicked friend, and brought happiness to the young inventor who soon asked her hand and was accepted.

FALSTAFF.

SAPVILLE'S STALWART SON (April 10).—The cast: Son (Frank E. McNish); friend (Claude Cooper).

The man had come from the country determined to make a real city fortune, and he succeeded beyond his fondest expectations. Some luck in "War Bride" stock had put him on easy street, and everything he touched showed a financial profit, but he never forgot the dear little village of Sapville and bored the members of his club by constantly proclaiming the joys and delights of life in the open.

Most unfortunately for him it happened that Sapville was holding a celebration in honor of some anniversary or other and had cordially invited all of its old sons and daughters to revisit the town for a week and renew old acquaintances. The hero of this story read about the celebration in the newspapers, for he had not kept in touch with his old home. He knew, however—or at least believed—that he would receive a royal welcome, and this theory of his was scoffed at. He made a bet with one of his fellow-clubmates that he could go to his old town disguised as a tramp and be received "like a king on his throne."

He went to Sapville, but results were not as he had anticipated. The "loyal hearts" did not respond, nobody was glad to see him; everybody shunned and ill-treated him, and he finally made his escape from the home of his childhood as a dead-head passenger on the rear end of a freight train.

A few days later he dropped into his club, paid his wager and told his friends all about it.

"I was treated like a king," he said, "but not the kind of a king I expected. They treated me as if I were King Charles the First of England, but, thank God, I escaped with my head."

THE OVERCROWDED OVERSEA OVERSEER (April 15).—The cast: Overseer (Claude Cooper); his successor (Frank E. McNish).

The caretaker of an estate well out in the country liked his job because he had practically nothing to do. He spent most of his time at the village tavern and was extremely popular with the loafers who hung out there. But every happeness is short lived, and one day the caretaker learned that he had been superseded. His successor was introduced as "Cecil Skidding-Hansom, late valet to the Duke of Bilgewater," and he was to all appearances an extremely unsophisticated Englishman. He had brought a gun along, expecting to have a wild time in America, and this gave the other caretaker an idea which he thought might redound to his own benefit. He told Cecil that the country was extremely lawless, and kindly pointed out to him where danger existed. For example, in the North there were "bad Indians, who would kill you for a shilling." In the East there were "mad dogs—hundreds of them." In the South "is a camp where they are trying to reform murderers," while indicating the West he said mysteriously: "And that way is the most dangerous of all."

Naturally, Cecil Skidding-Hansom was badly scared, and later developments proved he had reason to be. He saw the "mad dogs" and was much alarmed for he did not know that the dogs were the property of the ex-caretaker and his tavern companions. He met a "reformed murderer," who was out on a rampage and escaped from him after an exciting battle, and then by accident he learned that the old caretaker and his friends had been "spoofing" him.

Cecil Skidding-Hansom was a bad man when he was aroused. The next day the "Indians" came, and he was ready for them. They chased him into the reception room of the mansion, and then to their surprise fell through to the floor beneath where they landed in a large tank of water, from which escape was practically impossible, and Cecil Skidding-Hansom added to their sufferings by dropping a note attached as a sail to a small toy boat, the same note reading: "Dear old chaps: You spoofed me, but I'm a sport. Sail my boat around until I come back with the bobbies. (I think you bounders call them police.) Yours cheerily, Cecil Skidding-Hansom."

Cecil remained as caretaker of the house, for nobody ever tried to play any more jokes on him. They found that despite his unsophisticated cockney ways the Oversea Overseer had a hidden punch waiting for people who made fun of him.

CUB.

ALMOST RIGHT (April 14).—The cast: Luke Sharpe (Billy Armstrong); Jigger (Tommy Hayes); bartender (J. A. Howe); proprietor of cabaret (Allen Williams); pianist (E. Harvey); crook (A. VanAntwerp); drunk (Tom McFarland); woman crook (Grace Gibson); cabaret singers (Mme. D'Orcy and Mlle. Ottawa).

Luke Sharpe, a private detective, and his assistant, Jigger, are very much down on their luck or so represent themselves to Beto, the proprietor of a ten cent lodging house—so they secure accommodations for both for a dime, and turn in. When Jigger sees Luke is asleep, and having a little change in his pocket, he sneaks off to a cabaret. There he notices a crook, one very badly wanted by the police and for whom a handsome reward is offered. He also notes that the crook has designs on the purse of a woman (the woman crook) seated at another table. He returns to the lodging house, wakes up Luke, tells him of his discovery; both return to the cabaret, state their profession to the proprietor, the object of their mission, to capture the crook, and arrange to be engaged in the place. The proprietor helps them to disguise themselves, Luke as a waiter and Jigger as a pianist. Luke thinks more of the bar than the demands of his business as a waiter, and after trying to inflict on the patrons a song and breaking all dishes while waiting on them, he suddenly notices the crook snatch the lady's purse and run. He calms the excited patrons by telling them that he and his associate are detectives, to leave the matter in their hands and they will capture the thief. The statement is received with derision, and

AMERICAN PLAY COMPANY

Incorporated

ANNOUNCE

the ACQUISITION of

MISS OUIDA BERGÉRE

as MANAGER of its

Players' Engagement

DEPARTMENT

UNDER MISS BERGÉRE'S MANAGEMENT

the American Play Company proposes to conduct this Department along the identical lines of HONEST EFFICIENCY and PERSONAL ATTENTION to the BEST INTERESTS of the ACTOR, as have won for it its present unassailable reputation as the business representative of the world's most famous Dramatists and Authors.

THE PLAYERS' ENGAGEMENT DEPARTMENT

will not only SECURE ENGAGEMENTS for PLAYERS in DRAMATIC FIELDS as well as in MOVING PICTURES, but it also is prepared to act as PERSONAL BUSINESS REPRESENTATIVE for such Players as desire to devote their every energy to their chosen profession, and consequently wish to rid their minds of ALL WORRISOME BUSINESS DETAIL.

A UNIQUE ADVANTAGE

Miss Bergere offers a unique and exclusive advantage to such of her clients as desire engagements in Moving Pictures: by special agreement she can arrange for the taking of "Test Pictures" of each Player, which film she will show to Moving Picture Directors not only thereby demonstrating the certain "filmability" of the Player, but also saving an enormous amount of time for all parties concerned. By this method all uncertainty as to whether a Player "screens well" will be positively eliminated.

On Monday, April 3rd

Miss Bergere will transfer her entire office staff to the new suite of offices now being prepared for her by the American Play Co., at 1036-7 Aeolian Hall, New York City.

Now Playing to Crowded Houses

at

Park Theatre, New York City

ADMISSION PRICES, 25c. & 50c.

Special to State Right Buyers

Territorial Rights 15c. a foot

ABSOLUTELY AUTHENTIC

STARTLING REALISM

THRILLING FIGHTS

2000 FEET OF
SENSATIONS
DIRECT
FROM
MEXICO

ACROSS THE MEXICAN BORDER

COLONEL DODD WITH UNCLE SAM'S TROOPS PURSUING "PANCHO "VI

THI
FIRS
AUTHEN
TIC PIC
TURES O
THE MEXICA
SITUATION T
REACH THE UNITE
STATES.

Shows American Troops
Villa and His Hunte
Followers. Actual Engage
ments on Mexican Soil. Colone
Dodd, Villa, Carranza, Gonzale
and All Famous Factors in Mexica
Fracas. Showing Refugees Crossin
the Rio Grande.

FINE LINE OF PRINTING (NOW READY

Act Quick! Write, Wire or Call

MEXICAN FILM COMPANY

924 LONGACRE BUILDING NEW YORK CITY 1480 BROADWA

the proprietor having had enough of them anyway is ably assisted in ejecting them.

They return to their lodging house, and after accusing and abusing one another for the fiasco at the cabaret they drop into their cots. They have not been asleep very long when the crook arrives and gets into a bed close to them. Luke, who has the habit of sleeping with one eye open, notices the crook, and decides when he is asleep to capture him for the reward, but not to say anything to Jigger about his plan. He goes into another room and proceeds to disguise himself as an old miser. Jigger, however, has also noted the crook, and plans to do the same thing as Luke proposes, but remains in the same room to make up his disguise. The crook wakes and sees Jigger making up and determines to settle him. Luke enters as a miser, goes to his cot and engages in the characteristic pastime of counting his money. Jigger, not knowing his partner through the disguise, thinks he is a real miser, and by a trick gets the money. Luke, to keep up the character, so noisily grieves over his loss that he wakes up all the lodgers. The crook tells him that Jigger is the man who robbed him, and commands the miser to take his (the crook's) knife and kill Jigger. During this Jigger has again gone to bed, but with his feet where his head ought to be. Luke has noted this. He stealthily creeps up to the bed and plunges the knife through the open space between Jigger's feet and into the mattress. Jigger jumps out of bed, giving a scare to the crook, while Luke assumes to be scared. At this instant police, who had been chasing the crook, break into the room. The crook being by the door, escapes as they enter, not noticed by the officers. They approach Jigger about the crook. Jigger, still greatly agitated over the attempt on his life, answers: "He's gone, but arrest that man," pointing to Luke, who snatches the long gray-haired wig off and discloses his identity to Jigger. Jigger also removes his disguise and they embrace. This is not the end, for the officers now recognize the two bum detectives and place them under arrest.

MUTUAL.

MUTUAL WEEKLY, NO. 66 (April 6).

Baton Rouge, La.—Pure water for this city. Municipal artesian wells furnish 300 gallons per minute.

Seattle, Washington.—21st Infantry off for Mexico. Cruiser "Pittsburgh" will land these boys at San Diego.

Charleston, Mass.—Fire destroys freight depot and cars loaded with merchandise.

Fort Crockett, Texas.—Soldier boys stage exciting bout especially for the Mutual Weekly.

Galveston, Texas.—Battleship "Kentucky" ordered here by wireless sails for Vera Cruz, Mexico.

New York City.—Harry Houdini, hand-cuff king, wins $500 wager. Liberates himself from asylum straightjacket in one minute and fifteen seconds.

Paris, France.—Latest modes in colors.

San Francisco, Cal.—Fragrant feast for fishes. Five thousand bags of condemned onions are dumped into the Pacific.

Fort Meyer, Va.—Fifth Cavalry leaves here for service in Mexico.

Quincy, Mass.—The U. S. destroyer "Rowan," sister ship to the "Sampson," is launched here.

New Haven, Conn.—Night fire destroys New Haven R. R. shops. Yale students fight $700,000 blaze. Subtitle: The next morning.

Palm Beach, Florida.—Seminole Indians Sun Dance celebration.

San Francisco, California.—Tanker goes on rocks. Tugs work to save vessel and crew.

Little Rock, Ark. St. Louis Browns vs. Arkansas Travelers. First practice game of the season.

Fresno, California.—City engineers test brick sewer. One hundred and thirty-two square inches carry load of 16,500 pounds without strain.

New York City.—S. S. "Patria" arrives safe after torpedo attack. Escaped destruction by only 20 feet. Missile was seen from the deck.

Amherst, Ohio.—Triple wreck on N. Y. Central kills 30. 20th Century Limited ploughs into wreckage of two sections of train 86, injuring 100.

Toronto, Canada.—Prof. Hein is world's high-skate champion. He uses skates 15 inches high without ankle supports.

AMERICAN.

WAYS OF THE WORLD (Two Parts—April 3).—The cast: Mary Morrison (Vivian Rich); William Wentworth (Alfred Vosburgh); Harvey Blake (George Periolat).

After her uncle's death, Mary Morrison learns that through her own extravagance his wealth has dwindled down to $50,000, to which she is the heiress. But Harvey Blake, her lawyer, informs her that there is a codicil to the will, and that this money must be held in trust until she marries.

William Wentworth, a young farmer, needs $1,000 badly. He called at Blake's office and Blake sends him to a broker, but Wentworth is unable to obtain a loan. Returning to Blake's office, Wentworth meets Mary as she is leaving the lawyer's office. She asks him if he is married, and when she learns that he is not, tells him that she will give him a thousand dollars if he will marry her at once. Wentworth, seeing a chance to save his farm, agrees. Immediately after they are married Mary informs Wentworth that their acquaintanceship must end forthwith.

Two crooks set Mary down for their victim. They intend to purchase a cheap tract of land, which will be salted with oil. As they are out in the country looking for a prospective piece of property Wentworth chances to overhear their conversation. He warns Blake of Mary's peril. Both Blake and Mary have come to realize that at the present rate of expenditure her inheritance will soon be dissipated. And it occurs to Blake that it would be the best thing for the girl if she should lose her money and be forced to come in contact with a hard and unsympathetic world. To this effect, he schemes with Wentworth, and Mary finally receives a letter from Blake, in which he states that among some of her uncle's papers he has found a note regarding the purchase of oil property, which when developed, should be worth a fortune.

Mary, worrying over the decrease in her bank account, becomes enthused over the proposition. Having deeded over the tract of land to a friend, Mary purchases it, and in so doing spends practically all her money. A little later, Blake notifies her that a dreadful mistake has been made, and that the land that she has bought is absolutely worthless. With the passing of months, Mary is forced to give up her handsome home and move to humbler quarters. While Blake, with the money that Mary has paid out for the land safely put away, watches developments with interest, intending to refund her money when she is thoroughly cured.

Meantime, Wentworth has gotten into further difficulties with the land sharks, and finally he loses his farm, and is forced to seek employment in the city. Mary also has become reduced to her last cent. Entering a small restaurant one day, Blake chances to look up and behind the cashier's desk he sees Mary. Then he finds that the man waiting on him is Wentworth.

Then one day Mary tells Wentworth that once he said that he wished she was a poor girl—but Wentworth realizes that while they are man and wife, and that he loves her, he can say nothing, knowing that she still has wealth. He decides that it is time that the money should be returned to her, and so advises Blake. In the reception room, at the lawyer's office, Mary overhears the two men talking. She bursts in, learns of the scheme that has been played upon her, and angrily denounces Wentworth, who leaves. But Blake soothes her, stating that it was only done for the best, a deduction that Mary has already formed herself as regards her losing her money. Blake comes to Wentworth and tells him that a friend of his has just purchased a farm, and is looking for a manager. He adds that he thinks that Wentworth can obtain the position, and Wentworth accompanies him—back to his own former farm, which he soon discovers has been purchased by Mary—and that it is she who wants him as a manager.

BONDS OF DECEPTION (Three Parts—April 6).—The cast: Allan Gifford (Edward Coxen); Maria Baring (Winnifred Greenwood); Elizabeth (Virginia Fordyce); Major Baring (Dick La Reno); Will Baring (Jack Farrell); George White (George Field).

Major Baring, retired, a stately old soldier, lives alone in a little town with unhappy memories. His son, Will, whom he sent West under an assumed name, has at last fallen into the gravest difficulty and is in prison, while his young wife, Mara Baring, waits with their little girl, Elizabeth, for his regeneration, not knowing of his final downfall.

The Major summons from the busy managing editor's desk of a big city paper, Allan Gifford, a college friend of his son's, and asks him, for Mara's sake, to include Will's name among the dead in a train wreck. Gifford is reluctant to be a party to the deception, but Mara, coming in, unconsciously helps him with her own happy and loving self, to finally consent to the Major's request.

The following year, Gifford breaks down from overwork and goes, between seasons, to a quiet beach resort, where he finds Mara and Elizabeth and they are thrown much together in the days which follow. Gifford discovers that Mara has a suitor in another man who is staying at the hotel, and is distressed at the possible consequence of the deception concerning her husband. In his endeavor to sidetrack the affair, he falls in love with Mara himself, and she with him. Gifford cannot declare his love, although he reveals it in all but words. Mara, thinking he is only afraid to speak, takes the initiative, but when he

Comedy Director

with
8 years'
experience as
technical director
with largest
film companies.
Thoroughly
conversant
with
comedy direction,
technical
details,
also
efficient and
inexpensive
production of
comedies.
Is
desirous
of
connecting
with some
reliable firm.

Address
COMEDY DIRECTOR
c/o Moving Picture World,
17 Madison Avenue,
New York City.

BEATRIZ MICHELENA
IN "The UNWRITTEN LAW"

"Better Than Program Features"

Bookings for
New York State and
Northern New Jersey

Controlled by

EXCLUSIVE FEATURES, INC.
JOSEPH M. GOLDSTEIN
President

SYRACUSE
566 S. Salina St.

NEW YORK
71 West 23rd St.

fails to respond, she leaves him in humiliation. When Gifford learns that Mara has gone, he rushes away to the Major to tell him of the plight and ask for news of Will. The Major reflects for a moment before he answers that nothing need stand in the way of Mara's happiness, that his son has been dead for some time. Gifford finds happiness with Mara.

VOGUE.

KNOCKING OUR KNOCKOUT KELLY (April 9).—The cast: Knockout Kelly (Arthur Moon); Dowdy Donnelly (Paddy McGuire); Cock Eye Dugan, Kelly's manager (Jack Gaines); the cashier (Priscilla Dean). Directed by Jack Dillon. Scenario by Robert A. Dillon.

Knockout Kelly, a champion pugilist, steals the cashier of a beanery from her sweetheart, Dowdy Donnelly, a waiter in the same place, who is in love with her. Learning from another waiter in the place that Kelly is winning her attentions he hurriedly visits a saloon, and in the back room pleads with her to return to him.

She agrees to do this on condition that he challenges Kelly, and if he knocks out the Knockout Man she will marry him. Donnelly is aided by Kelly's manager, who, instead of receiving a condition for his services in the champion's behalf, gets a blow on the jaw when he asks what is coming to him.

He trains and schools Donnelly and when the latter has a bad attack of cold feet, owing to unfavorable reports from Kelly's gymnasium, Dugan hits upon the brilliant idea or knocking out Knockout Kelly as follows:

While Donnelly is fighting Kelly, Dugan will stand in an obscure corner of the club, and shoot Kelly in the seat of his tights with an air gun. When Kelly turns to see who shot at him then Donnelly is to knock him out while his attention is distracted from the fight.

The plans works out O. K. after several mishaps, in which Donnelly gets the shot instead of Kelly, and finally when Kelly is floored the cashier incensed at the frame up, exposes Dugan and Donnelly and marries Kelly, while the conspirators have to flee from the ire of the fight fans.

BEAUTY.

PEANUTS AND POWDER (April 12).—The cast: Puff (Rea Reger); Kreemie (Carol Halloway); Arthur (John Sheehan); Grex (John Steppling); Henchwoman (Mary Talbot).

Puff, a fanatical inventor, has invented a peanut of high explosive power. Grex, a foreign agent tries to win Kreemie, Puff's beautiful daughter, for the purpose of gaining possession of Puff's formula. He is foiled in this attempt by Arthur, her brave lover. Puff tries the deadly peanut on a squirrel, which is blown to atoms.

Grex plots to steal the formula by night. Kreemie awakens and they bind and gag her and carry her off. They are chased by Puff and Arthur on motorcycles, following a trail of the stolen peanuts which have been dropped. Kreemie refuses to give up the formula, although Grex threatens to make her eat a loaded peanut. They have also abducted the pet monkey, which proves their undoing, for he eats a peanut which blows up their shack and the villians, while Arthur and Puff escape with the charming Kreemie.

MUSTANG.

TWO BITS (Two Parts—April 7).—The cast: James Hardeman (Frank Borzage); Bess, known as "Two Bits" (Anna Little); Jed Simpson (Jack Richardson); Al Moreley (Mark Thorne).

James Hardeman, United States Marshal, is advised by the chief of the secret service bureau at San Francisco that the counterfeiters for whom they have been long searching, seem to have their headquarters somewhere in the vicinity of the little cattle town of Red Gulch, and Hardeman is ordered to proceed there and investigate.

Selling bouquets of wild flowers at twenty-five cents a bunch, Bess, an orphan, has become known only as "Two Bits." A passenger on the Limited that goes through Red Gulch daily purchases a bouquet from her, but finds that he has only a twenty dollar bill to offer her. Two Bits can't change it, but Jed Simpson, the sheriff, comes to her aid and breaks the bill for her. Hardeman arrives, and is also induced to purchase a bouquet. In his room Hardeman finds a counterfeit dollar bill in his pocketbook, and realizes that the only place he could have obtained it was from the flower girl. He learns that Two Bits lives in a little cabin in Mission Canyon, and subsequently succeeds in forming an acquaintanceship with her.

Jed Simpson, who has long been a suitor for Two Bits, proposes, but is rejected. Hardeman chances to come upon an old shack in a valley, and finds that it contains counterfeiting apparatus. He digs his way into the shack, and in one corner of the room places a camera, concealing it well, and arranging a rubber tubing and bulb under a loose plank on the floor, so that by stepping on this plank the bulb will be squashed, and flash light exposure registered.

Al Morely, the deputy sheriff, notices Jed's state of mind, and tells him that if it is Two Bits that's worrying him, that he knows a way by which he can probably land her. Years ago he allowed her father to build his cabin on his land, and he now proposes that he tell Two Bits that she must either pay up at once or get out. She would then be very glad to have a home offered her. She is later informed of this decision. One night the counterfeiters come to the shack. Suddenly the flashlight brightens up the room, one of the men having stepped on the loose plank. They realize that something is wrong, but are unable to discover just what it is.

Hardeman comes to Two Bits and questions her concerning a counterfeit bill which he received from her at the depot. She tells him that she got it from Jed. Two Bits concludes that Hardeman has been coming to see her in order to discover whether or not she was with this gang, and, deeply hurt, denounces him and leaves. Returning to her cabin, Two Bits sees the daily auto stage passing, and it suggests a plan to her. Hardeman finds that the counterfeiters have fallen into his trap, and hurrying back to town, has the film developed and printed. Now feeling that he has conclusive evidence against his men, he starts out for the shack to waylay them there. But as he comes around a curve on the road, he sees in the distance the auto stage being held up by a masked bandit. He uses his field glasses, and when he sees a braid of hair slip from under the bandit's hat, he realizes that it must be Two Bits. He hurries to the scene, swings the bandit to his saddle, and rides into the underbrush. He pulls the mask from the bandit's face, and finds that his deductions are correct. She tells him that she stands to lose her garden, her home and all and that she had determined to get money to purchase the place at any cost.

Seeing the passengers from the auto stage approaching, Hardeman leads Two Bits back to her cabin, and tells her to change to her own clothes at once. While he is waiting outside, he sees Jed and his deputy approaching. Two Bits now being in her own clothes, he enters—and thinking that the sheriff and deputy want her for the hold up, secludes himself in a loft above the room, intending to save Two Bits at any risk. Jed enters, and informs Two Bits that Morley is outside and that he is going to order her out at once. But Jed states that if she will agree to marry him, he will purchase the plot of land for her. Two Bits refuses, and Jed is about to seize her when he chances to look up and sees Hardeman covering him with a gun. The deputy now enters, and is also covered by Hardeman. The searching party from the auto come to the cabin and find Hardeman holding up the sheriff and his deputy. They demand an explanation, but Hardeman succeeds in satisfying them when he displays a flashlight photograph of the counterfeiters in their den, and the counterfeiters are Jed, the sheriff, and Morely, his deputy. With his two prisoners Hardeman starts back to San Francisco, promising Two Bits that he will soon return and claim still another "prisoner."

SILENT SELBY (Three Parts—April 13).—The cast: Silent Selby (Thomas Chatterton); Helen Whitney, daughter of Ward Whitney (Anna Little); Cliff Merton, Dave Merton, the sheriff, Cliff's brother (Jack Richardson); Ward Whitney (Dick La Reno); Felipe (Wm. Tedmarsh).

Silent Selby is a cowboy on the Whitney ranch and has aroused the interest and admiration of Helen, the daughter of Ward Whitney, owner of the ranch. Selby has incurred the enmity of Cliff Merton, the foreman.

One day Cliff discovers Selby and Helen in a confidential attitude. His evil nature crops out that evening when he takes an undue liberty with Helen by seizing her by the wrist. Selby, who witnesses the indignity, releases and fells Cliff by a blow. The foreman discharges Selby. Cliff intercepts Felipe, a ranch hand, returning after delivering a note from Selby to Helen in which Selby asks Helen to meet him that evening. In the presence of all the cowboys, Felipe vows vengeance on Cliff, and fondles his knife in a menacing way.

Later, drinking heavily in his shack, the thought dawns on Cliff that the note sent by Selby to Helen may have been to arrange for a meeting that evening. He goes to the ranch house and watches until Helen appears. He then trails her to the trysting place. He watches her meet Selby, talk with him, and then depart, leaving Selby sitting under the tree. Cliff waits until Helen reaches a lonely

SIMPSON SEAMLESS SOLAR SCREEN

FOR

Perfect Projection

SIMPSON'S CELEBRATED SLIDES

Write for Free Projection Information

A. L. SIMPSON

INC.

113 W. 132d St.

New York City

Patented June, 1908

"VILLA-DEAD OR ALIVE"

(Name Reg. U. S. Pat. Office 1916)

TELEPHONES RANDOLPH - 1331 1332

GENERAL OFFICES SUITE 503, 109 NORTH DEARBORN STREET CHICAGO

STUDIO & MANUFACTURING PLANT EAGLE CITY, JACKSONVILLE, FLORIDA.

TO THE TRADE:

We have received from W. Kendall Evans in Mexico some 4,000 feet of scenes of activities with the United States troops along the Mexican Border and in Mexico. After putting it on the screen we are not satisfied with its "amusement value".

As a matter of fact nothing of a sensational character has as yet happened in Mexico, nothing to thrill an audience - nothing to make either of us a reputation.

Every day both shipments and telegrams from Mr. Evans promised better results and we have delayed hoping to get you something really worth while.

We have been too long in the business to try to fool the public with mediocre pictures. We would far rather lose all the money that we have spent in sending Mr. Evans to Mexico than to release to you anything that is not creditable and worth while.

We have received hundreds of letters and telegrams asking about these pictures and we ask you to be a little patient.

In order to secure quick distribution we propose selling these pictures for cash, shipping 1,000 to 2,000 feet weekly releases in serial form as they are received. We will fix the price per foot as soon as they are made up and their value determined. Please accept our assurance that whatever we ship you will be worth what we ask for it.

Yours very truly,

EAGLE FILM MFG. & PRODUCING CO.

Thos. F. Fleming

TF.MJG

These Films Will Be Distributed by

THE GEO. A. MAGIE DISTRIBUTING CO., 308 Mallers Bldg., CHICAGO, Ill.

spot where he seizes her and bears her off to his shack. At dawn she escapes and rushes home to her father. Later Cliff is found strangled in his shack. Felipe, the Mexican ranch hand, is first suspected and arrested. Later Selby is suspected because of his altercation with the Cliff the evening before, and of his subsequent discharge by Cliff. Prior to this, Selby while alone in the shack picks up an object near the body and secretly places it in his pocket.

When placed under arrest, Selby begs to see Helen's father privately. When alone with Whitney, Selby produces the object picked upon the floor which proves to be Whitney's cuff button. Whitney calls in the sheriff and acknowledges that he committed the crime, detailing the indignities suffered by his daughter Helen as the reason. Although the sheriff is a brother of Cliff, the murdered man, he immediately sees the justment of the punishment and drops the case.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Chapter 14—"Helen's Race Against Time"—Two Parts—March 27).—Helen is spending a fortnight with her uncle, Amos Rhinelander, at the Hotel Hollywood. Through his gift of a generous interest in the Superstition Mine, she is again restored to her proper social position. Helen notices that he seems to have something on his mind, however, and remarks about it. The mystery is solved when Rhinelander takes her upon an automobile trip to her old home, where she finds all the old servants are again installed there. He informs Helen that the home is now hers.

Later Rhinelander speaks to Helen with regard to Seagrue, explaining that he was his only sister's child and he had promised her on her death bed to look after him and as much as possible to take her place. He tells her he understands all the wrongs Seagrue has done them both, but for his sister's sake he wants to try once more to make a man of him, and asks that Helen invite him to the informal reception that afternoon. Helen grants this request, and Seagrue accepts. George Storm is also a guest and upon arriving proposes marriage to Helen and is accepted. Seagrue insults Storm. Storm resents this and a pitched battle is the result. Helen and her guests arrive upon the scene and Helen is shocked and mortified by Storm's lack of restraint. As a result she ignores Storm the rest of the afternoon and accepts the attentions of Seagrue.

When the guests are leaving Storm, being still stubborn, Helen returns his ring to him. Meanwhile the station agent has received a message to the effect that No 8, the heavy passenger train, would wait at Feeley Junction for the local. In the excitement he had forgotten to deliver this message to the train crew of the local. Helen and Seagrue notice his excitement and the cause of it being explained, they enter Seagrue's car and pursue the train. They attract the attention of the fireman, but he thinks they are merely racing the train and pays no attention to them. They drive desperately ahead, and attempt to attract the engineer's notice, but without success. Helen then recalls that they can make Burnet Bridge ahead of the train. They do so and Helen explains her plan to Seagrue. He says it is certain death and tries to prevent her attempting it. She leaps from the car, however, hangs from the bridge and drops on the top of passenger coach of the local as it passes beneath. She runs along the top of the cars, climbs down between the cars and disconnects the rear two cars from the rest of the train. The heavy passenger train dashes across the junction between the two sections of the local and the wreck is averted. She drops to the ground, and falls unconscious. Storm arrives and takes her in his arms and when she recovers she asks him to take her home. He explains his sorrow for the incident of the afternoon and she forgives him.

MUTUAL MASTERPICTURE DE LUXE.

THE NET (Thanhouser—Five Parts—April 1).—The cast: The fisherman (Bert Delaney); his sweetheart (Marion Swayne); his mother (Inda Palmer); mysterious girl (Ethel Jewett); her former employer (Arthur Bauer); detective (Morgan Jones).

In the home of the stalwart young son and his mother, the girl rescued from the sea grows strong again after her fearful exposure. Her attractiveness, so different from that of the fisher maidens, has a telling effect on the young man. He asks her, at length, to become his bride, and she accepts.

But a few days before the wedding the affianced bride disappears, sailing away with a strange man from the city, who has suddenly appeared. Thinking that his sweetheart had deserted him for another, the fisherman is heartbroken for a time, but gradually the keen edge of his sorrow wears away, and he succumbs to the attractions of another girl, one who had recently come to the village with her father, and who had lived together and alone at the end of the town.

In reality, the runaway girl had been a thief. In trying to escape with a large amount of money which she had taken from the store in which she was employed, she had sailed on a boat which was wrecked. She was the only surviving passenger. The stranger, for whom she left her stalwart fisherman lover, was a detective, who had hit upon her trail. She bribed him with the money which she had saved, and he did not turn her over to the authorities.

The detective, learning that the young fisherman would some day inherit a vast fortune, insisted that the girl return and persuade the youth to marry her. Between them they would secure possession of his money.

The girl returns to the village, and tells her former lover that it was her brother with whom she had left—that they had hurried away to the deathbed of her dying father. While she talks, the fisherman's real sweetheart and her father surprise the detective in the doorway. At first he stammers in embarrassment. Then he looks searchingly into the face of the older man, and claps a handcuff on his wrists.

The father, it seems, is a fugitive from justice. Seeing a chance to accomplish his ends, the detective promises the daughter that if she will give up all claim to the fisher youth and allow him to marry his earlier love, her father will be set free. She sorrowfully agrees, and the youth, much against his wishes, consents to the sacrifice.

But the wedding is again interfered with. As the bride, ready to start down the stairs looks over the rail, she sees her former employer, the man from whom she had stolen a fortune, talking earnestly with the fisherman. Thinking that her secret has been divulged, she flees down a back stair, jumps into an automobile, and starts off, heading straight for the quicksands.

The unhappy girl who had given up her own happiness for the sake of her father, tries to warn her of her danger, but, thinking it is a plot to stop her escape, she rushes ahead, and is swallowed in the treacherous sands. A letter from headquarters verifies the honesty of the unjustly accused father, and the girl and the fisherman wed and are happy ever after.

THE TRAFFIC COP (Thanhouser—Five Parts—April 6).—The cast: Casey (Howard M. Mitchell); his sweetheart (Gladys Hulett); her father (Ernest Howard) Casey's brother (Theodore Von Eltz); book agent (Burnett Parker).

The financier's niece and ward was riding in the park one day when her horse ran away. Casey, the cop, rescued her. Then they found that they knew each other when they were children. The girl visited her grandmother in the country, and "the cop" was "the little boy next door." They drifted apart, but the incident in the park brought them together again, and Casey became a frequent visitor at the banker's home.

Some time later the banker became involved in speculations. To carry on his market operations he had utilized the funds intrusted to his care. An unexpected visit of the bank examiners precipitated matters, but the banker, aided by his cashier, so arranged matters that the blame fell upon the policeman's brother. The niece overheard arrangements being made for the teller's arrest, and hurried around to his home to give him warning. Before he could escape the police arrive. The teller tried to escape by the roof, but the sleuths were cunning, and had cut off escape that way before entering by the main door.

With escape cut off above and below, the teller was in a dangerous position. The girl was resourceful, however. She bade the man hide in an inner room, saw a book agent in the hall, lured him into the apartment, and when the police dropped in, a few moments later, they arrested the book agent. After they were out of the house the teller escaped. He had explained to the girl that he did not dare surrender, as his own record would be against him, although he swore he was innocent.

After he had gone the girl lingered in the flat a few minutes, attracted by a photo of a certain young man, and was there when Casey returned home. She told him what had happened. Before she could get away her uncle arrived with the police captain, intending to question the girl who had tricked the police. The only person to meet them was Casey. The banker wanted to search the place, but Casey refused to permit this, although he permitted the captain to do so. In the inner room the captain found the girl, who hastily told him her story. Then the captain returned to the others, announced that the suspect was not in the house, and that he had no interest in the girl ("whoever she may be"), for she had not committed any crime.

The banker determined to search the house

10
Live Wire Exchanges
With Splendid Organization
Covering Entire West
Including
CHICAGO
MILWAUKEE
KANSAS CITY
DENVER
SALT LAKE CITY
SAN FRANCISCO
LOS ANGELES
SPOKANE
PORTLAND
SEATTLE
In a position to handle any film proposition of Regular Service or feature productions.
Manufacturers
or any others that have anything of merit for this territory are invited to communicate with us at once.
United Film Service Corp.
17 No. Wabash Ave.
CHICAGO
President—M. A. LEVY
Vice-President—D. J. CHATKIN
Secy. and Treas.—M. FELDSTEIN

THE Third Annual Exhibitors' Exposition of the Motion Picture Industry is to be held at GRAND CENTRAL PALACE, New York, May 1st to 6th, under the same auspices and direction that the two previous highly successful Expositions were held.

WHO IS IT THAT BUYS FILM SERVICE?
The EXHIBITOR

Who buys Motion Picture Machines?....The EXHIBITOR
Who buys screens? .....The EXHIBITOR
Who buys chairs?.....The EXHIBITOR
Who buys carbons?.....The EXHIBITOR
Who buys musical instruments, from the piano to the $10,000 orchestrian?.....The EXHIBITOR
Who buys flaming arc lamps?.....The EXHIBITOR
Who buys electric fixtures, slides, stage decorations, fire extinguishers, booths and, in fact, everything that goes to make the Motion Picture Industry what it is today?.....The EXHIBITOR
Who is it that keeps the wheels of progress moving in the Motion Picture Industry? .....The EXHIBITOR

Innovations never before attempted will be embodied in this Exposition.

Address
Motion Picture Exhibitors League,
218 West 42nd St., New York.
LEE A. OCHS, President.

Phone, Bryant 1071

himself. Casey, by a clever ruse, gave the girl a chance to escape. The banker departed, vowing vengeance. After this happening, the girl decided to leave her uncle's home. He had told her that her fortune had been lost. Casey, in whom she confided, decided to try and wrest a confession from the cashier. He made him a prisoner and took him to a tiny island. The cashier finally confessed.

Casey saw a way to cinch the case. Soon after the banker received word from the cashier's landlady that when the man disappeared he had left a diary. The banker was shown a diary, which contained entries referring to all of his supposedly hidden crimes. In a panic he agreed to buy it, and when the money had been passed over, the room, heretofore in darkness, was brilliantly lighted, the "landlady" threw off her wrapper, revealing Casey; while the niece, the cashier, the policeman's brother and the captain came forward from their hiding places.

One part of the cashier's confession told of how the girl's fortune had been stolen, and after brief legal proceedings she recovered it. Then she married the policeman.

THE LEOPARD'S BRIDE (Centaur—Five Parts—April 15).—The cast: Captain Morey (William Clifford); Major Carr (Brooklyn Keller); Marjorie Lansdown (Nan Christy); Mr. Lansdown (Frederick Montague); Nadje (Margaret Gibson); Nadje's father (Fred Goodwins); Tom Brown, a spy for Major Carr (Edward Gordon); a priest (Paul Machette). Scenario by Theodosia Harris.

Captain Morey and Major Carr are at an English post—Simla, India. They are rivals for the affection of Marjorie Lansdown. The Major discovers that she loves Captain Morey, and, being the superior officer, he sends Morey to a desolate outpost in the jungle district. Morey accepts his fate, but knows the reason of his transfer. He and Marjorie part sadly. On his way to the jungle district he comes across a ceremony of human sacrifice. He saves the young victim, a young native girl, and has her brought to the outpost to protect her in the name of the British Government. The fanatic priest, thus interfered with, and hating the English, follows the girl to the outpost later with the idea of killing the captain and regaining his victim. The girl, at the risk of her own life, stabs the priest, as she is now the abject slave of the young English captain. He does not notice her love, being engrossed in his love for Marjorie, but, of course, is drawn to her in gratitude for her brave deed.

The major, through his spy, carries out his plans to defeat the young captain. The letters that they write to each other are destroyed and never reach their destination. As the months go by, disappointment enters the heart of each. The fever mists of the jungle claim the heart-sick captain as a victim. The adoring native girl nurses him tenderly back to life. She knows the herbs to give him and this, with her nursing, restores him to health.

The first news that he gets of Marjorie is a notice through the newspaper of her engagement to the major. Being tied to the native girl through gratitude and loneliness, he now turns to her and accepts her love. In the meantime the major had poisoned Marjorie's mind by telling her that Morey has taken a morganatic wife.

Fate now steps in and Marjorie and her father accept the major's invitation to witness a leopard hunt in the jungles. Nadje, to wean the captain of his growing love for native wines and to strengthen him, persuades him to go on a hunt with her into the forest.

In the jungle hunt, Marjorie becomes separated from her party and is thrown from her horse and about to be killed by a leopard when Nadje saves her life. Marjorie is hurt and Nadje gets her to the camp, where Morey is resting. Here the girl, Nadje, witnesses the meeting of the lovers, hears their explanations, witnesses their despair at the unkindness of fate. Death enters her own soul. That night the two hunting parties camp together. The natives keep close watch, as they know death stalks in the jungle as a result of the day's killing. Nadje, too, knows this, and, as she realizes that she is not the love of Morey and sees the struggle that goes on in the hearts of the two, she commends her soul to her idols, goes into the lair of the leopards, binds herself to a tree and embraces death. The natives find her after she has been almost killed, and carry her to the camp. There Morey and Marjorie read her sacrifice in her dying eyes and grief and repentance enters their soul. She tells them that her fate was hung about her neck. The young officer returns to Simla after six months and again the harp of love is struck, but the minor of memories lends a sadness to its consummation.

FEATHERTOP (Five Parts—Gaumont—April 17).—The cast: Elsie Green and Polly Goodkin (Marguerite Courtot); Tom Green (James Levering); Capt. Dick Green (Gerald Griffin); Sarah (Mathilde Baring); Henry Green (Charles Graham); Ward Roberts (Sidney Mason); Percy Morleigh and Feathertop (John Reinhard). Written by Paul M. Bryan.

Once upon a time there were three brothers. One longed for riches, another declared that the life of a sailor be his, while the third only wanted to grow beautiful flowers. As the boys matured into men, each followed his bent. Tom, the eldest, became owner of nurseries, also the father of a lovely girl, Elsie. Henry, the youngest, won a fortune, but not contentment. Dick found happiness in a South Sea home and a good wife, Sarah.

Henry decided to pay his older brother, Tom, a visit, taking with him Grace Lawton, a society girl and a husband-seeker, and Percy Morleigh, an affected fop of to-day. The two young people with their fashionable clothes and affected manners made a deep impression upon simple-hearted Elsie; Percy was attracted to Elsie and flattered her until her young head was completely turned.

Shortly after the visit, Elsie went to the city to spend some time with her wealthy uncle. Here she became completely inoculated with the froth and glitter of the social world. Under the guidance of Grace Lawton she developed into an ultra-society butterfly. In the meantime, Percy has made a wager that he will kiss Elsie. Elsie sent a photograph of herself in one of her most daring gowns to her gentle old father. The knowledge of what Elsie has changed into breaks her father's heart and he dies.

After her father's death, Elsie becomes discontented with this simple life among the flowers. She also decides that she cannot marry Ward Roberts, who has been in charge of the nurseries for her father. Elsie's glimpse of the high life has soured her good sense. She returns to reside with her wealthy uncle and is again completely carried away with the glitter and glamor of society. The wealthy uncle dies. He has previously grown disgusted with Elsie's conduct and the girl finds that instead of inheriting her uncle's millions, her Uncle Dick has inherited the money. Elsie has been willed only a copy of the story, "Feathertop." Uncle Dick is given the money on the promise that he and his wife come to New York to live.

Uncle Dick and Sarah deck themselves in wondrous array and come to New York. There Elsie takes them in hand and her own chance of inheriting some money, regains for her a social position which she has all but lost. Uncle Dick is not happy in his new environment. He makes a trip to Elsie's old home and from Ward finds out the cause of his brother Tom's death. Meantime the uncle reads the story of "Feathertop." When Elsie and her aunt return from the opera, he insists that the girl read the legacy her uncle has left her, as Dick feels that it may do more good than his has done him, for he missed the sea and the good salt air.

Elsie reads the story of "Feathertop" and in her mind's eye she sees in the man of straw the pumpkin head, the social fop, Percy. Later she learns of his wager to kiss her. Completely disgusted with society and its garishness, Elsie accompanies her aunt and uncle on a trip on the schooner. There she discovers that the old people have invited Ward to be of the party and in a romantic love scene, the girl returns once more to the protection of the true man.

HALLBERG
20th CENTURY MOTOR GENERATOR

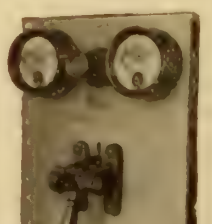
Weight 475 lbs.
Height 15", Width 15", Length 30"

$249 Adjustable for One 30 to 70 Amp. D. C. Arc

For 110 or 220 volts, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $40 extra.

$20 extra for control for (2) 30 to 40 amp. arcs.

Other Sizes and Styles of All Kinds—Quoted hpon Request.



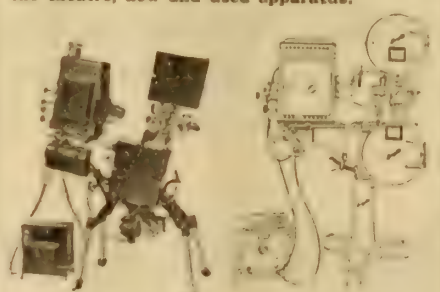
This Perfect 2-Lamp Switchboard only

$50

for (2) 30-40 amp. arcs with volt and amp. meters and special field rheostat.

—No live part on front of board.
15" wide—18" high—10" to 12" from wall.
With angle iron legs.

I am distributor of all makes moving picture machines and furnish everything complete for the theatre, new and used apparatus.



POWER'S 6B · "SIMPLEX"

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 Cents.

I EQUIP THEATRES COMPLETELY AND CARRY "SPEER" AND OTHER MAKE CARBONS AND SUPPLIES.

Send $2.50 for latest Operators' Book "MOTION PICTURE ELECTRICITY"

J. H. HALLBERG SWEDISH ELECTRICAL ENGINEER
38 East 23d St. The House of Quality New York

Pathe Exchange, Inc.

PATHE NEWS, NO. 25 (March 25).

Mission Ridge, Tenn.—Ten freight cars are hurled fifty feet into the water when a span of the steel railroad bridge across the Tennessee River gives way.

Epinal, France.—Large captive balloons are in constant use by the fighting armies of Europe to discover any attempt at surprise attacks.

Bath, England.—General French arrives to inspect several squads of trained recruits, ready to leave for the front.

San Francisco, Cal.—Students of the University of California commence their training for the season's sporting events.

El Paso, Texas.—The machine gun company of the 23d Infantry, overhaul their equipment in readiness for the call to action. Subtitles: 1—The arms and equipment of the men are carefully inspected. 2—Frequent drills are given to test the working of the machine guns, for the dust of the Chihuahua deserts may easily put the delicate mechanism out of action.

Guantonamo Bay, Cuba.—Jackies from the American warships anchored in the bay exhibit their marksmanship with small arms in rapid fire practice at the naval station.

Fort Meyer, Va.—The Third Squadron of the Fifth United States Calvary answer a hurry call to guard the Mexican border. Subtitles: 1—The roll call. 2—Friends and sweethearts bid Godspeed to the departing soldiers.

Pathe Fashions.—Some spring styles.—(Courtesy of S. E. Bromley-Shepard, Fifth ave., New York.) 1—Afternoon dress of midnight blue taffeta, with full skirt; the new panniers on the

NOW READY

No waits nor delays, for OUR cameramen have been through the thick of it and have come back with the **REAL GOODS.**

We consider this positively the greatest Mexican War Picture ever produced, and we call it

"FOLLOWING THE FLAG IN MEXICO"

VILLA AT ANY COST

$20,000 Reward, Dead or Alive,
The Mexican Bandit Bands in Action
Federal and Rebel Troops in Action,
Mexican Prisoners and Refugees,
The Dead, Dying and Wounded,
Hospital Scenes, Treating the Wounded,
Mexican Life in every phase and condition,
Showing graphically what our OWN BOYS have to contend with as
Uncle Sam places his mighty heel of Military Efficiency
On the Serpent's Head—Villa.
Gen. Funston and Pershing on the Border,
Col. Dodd and our own boys on the March.
The cruel Mexican Desert of Fever by day and chill by night,
The hardships of a forced march across the endless stretches
Of sand and mountains, and waterless wastes,

Portrayed with a vividness unusual even in this day of perfect pictures.

WE REPEAT

We have no apologies to make, for our film will stand the acid test of public approval, both as to action and photography.

THE TRUTH

may SHOCK and the actual facts ASTOUND but the truth WILL OUT and it's high time that the American Public know the real facts of the horrible conditions on our Southern border.

We have faithfully recorded the actual happenings as they were. We have made no attempt or effort to "dress" down the truth. Every scene is a REAL scene. **NO POSED PICTURES.** Let the blame for conditions fall where it may. Let the remedy be what it may, we have told the truth.

WE PREDICT—

That while the truth may hurt, our pictures will ASTOUND and STUPEFY the spectator.

DISPOSING OF STATE-RIGHTS
ATTRACTIVE LINE OF PAPER

FEINBERG AMUSEMENT CORPORATION

1482 Broadway **New York City**

hips and fiand cuffs. 2—Coat of rose taffeta, collar of white fox fur. 3—Battleship gray taffeta dress with widening skirt accentuated by the addition of frills and cords. Note the tight basque, the drapery at the hips and tight sloping shoulders. 4—Navy blue serge suit with gored skirt and fitted flounce. Coat is also full in its hip length peplum. 5—Afternoon dress of chrome taffeta with cords in bottom of skirt. Tunic of Georgette crepe trimmed with navy blue taffeta. 6—Afternoon dress of white net, trimmed with bands of black taffeta.

London, Ont.—The 70th Battallion assembled to receive their colors from Lieutenant-Governor Sir John Hendrie. Subtitle: 1—The ceremony is completed by a march by the troops.

Eagle Harbor, Wash.—All kinds of sailing ships, long discarded, are being pressed into service to handle the enormous freight congestion caused by the shortage of vessels.

PATHE NEWS NO. 26 (March 29).

Toronto, Canada.—Several thousand Americans have joined the fighting forces of Canada under the banner of the American Legion. Subtitle: Special badges are given the members of this corps.

Augusta, Ga.—A ravaging conflagration fanned by a sixty-five mile gale, sweeps down the main thoroughfare, consuming twenty-one blocks of buildings with a loss of $10,000,000. Subtitles: Everything was totally destroyed in the area of conflagration. Household goods saved from the fire are collected by the homeless families on the city's levee.

Hartford, Conn.—America's first Navy Dirigible, the D N I, is assembled in the hangar to field trials.

Fort Sheridan, Ill.—United States Cavalry stationed at this point leave in a fierce snowstorm, for duty along the Mexican border.

Souchez, France.—On account of the danger from "barrage" fire the field hospitals just behind the front line trenches are located in dugouts.

El Paso, Texas.—This border city, separated by the Rio Grande from the strong Carranzista garrison at Juarez, assumes a quiet air under its strict military supervision. Subtitles: Bridges are strictly guarded to prevent any attempts at destruction. The soldiers stationed along the border are quick to respond to any rumor of disturbance.

Pathe Paris Fashions.—(Creations Suzanne.) Subtitles: Afternoon dress of black tulle trimmed with blue ribbon. Evening dress of black tulle trimmed with jet beads. Afternoon dress of Bordeaux silk with bouffant skirt.

Seattle, Wash.—The Washington State University answers the call for National Preparedness by training its students in the art of military defense. Subtitle: Building shelter trenches.

Beaverville, Ill.—Dozens of houses are blown over when a terrific cyclone pases over the Illinois valley.

San Diego, Cal.—Large crowds attend the opening of the New International Exposition. Subtitle: Gov. Johnson officially dedicates the great fair with a toast of orange juice.

Hamilton, Ont.—Eight thousand troops parade through the streets entraining for war service in Europe.

PATHE NEWS NO. 27 (April 1).

Columbus, N. M.—Large number of horses, army wagons and supplies are received at this main base of operations for the Mexican Expeditionary Forces. Subtitles: Army auto trucks, filled with supplies, are rushed into Mexico. The wireless station, the only means of communication with General Pershing's forces across the border. Machine gun corps of the Eighth Cavalry is sent into Mexico. Camping for the night on the road to Casas Grandes.

Buffalo, N. Y.—Miles of streets are completely submerged by the overflow of Cazenovia Creek when the sudden warm weather thaws the recent snows. Subtitle: Street cars were never so crowded as on this occasion.

Douglas, Ariz.—Battery of the Sixth Field Artillery puts its guns to a thorough test before going to join the Mexican Expedition.

Hackensack, N. J.—An exceptionally fine collection of orchids, valued at more than $100,000, is being grown for the International Flower Exposition. Subtitle: The rare "Queen of the Belgians," noted for its beautiful coloring, is one of the entries.

New York City.—Harry Houdini, the noted handcuff king, performs the remarkable feat of liberating himself from a straight-jacket in midair.

Amherst, Ohio.—Twenty-five are killed and scores injured when a Lake Shore flier crashes into a stalled train. The Twentieth Century Limited smashes into the wreckage at sixty miles an hour. Subtitles: The engine of the second train which crashed into the standing cars. The Twentieth Century engine which struck cars thrown on west bound line by previous collision. A pile of fish from an express car was thrown clear of a fence. All that is left of a Pullman. The pile of wreckage from which most of the dead were taken.

Guantanamo Bay, Cuba.—Between the intervals of target practice, the sailors of the Atlantic Fleet spend a day ashore. Subtitles: Basket ball is a favorite pastime. The Jackies' pet.

Dorchester, Mass.—The keeper at Franklynn Park has made friends with a Mexican Blue Macaw, which is usually untamable. Subtitle: All the birds, tame and wild, flock to the keeper for their breakfast.

Charleston, Mass.—Fire destroys Boston and Maine cars and freight sheds loaded with merchandise. Subtitle: The valuable contents of the cars are utterly ruined.

THE IRON CLAW, NO. 6 ("The Spotted Warning"—Two Parts—April 3).—Enoch Golden receives a mysterious letter, saying that unless he hands over the map which Legar is after, his daughter Margery will become a victim of the spotted warning. Davy, his secretary, urges Mr. Golden to comply with the request, but the latter refuses, and orders Margery to proceed at once to her grandmother's. The chauffeur, he orders not to stop for any one, and to go at full speed. But a henchman of the Iron Claw in the Golden house sends word of the plans to his chief, and Legar makes ready to capture the girl. The machine in which he goes to meet her crashes into Margery's car, and is wrecked. The Laughing Mask, following in his roadster, takes up the girl, and carries her to the home of her mother. Golden receives word that his daughter has fallen into Legar's hands and that she will be restored at 10 o'clock, if he hands over the map. He goes to the appointed place, the very top of a high building, and is handing over the paper when Davy arrives in an aeroplane. A terrific struggle between Davy and the henchman ensues, and the map falls unnoticed to the street many feet below. The man also falls and is killed.

SKYLIGHT SLEEP (Phunphilms—April 5). Heine and Louie read that Professor Waldemar Flubdub of London is on his way to this country with "Skylight Sleep," a new anaesthetic. It is then determined in council assembled that they will board the steamer down the bay and relieve the Professor of his medicine. This is accomplished in due time, and they then set about administering the drug to anyone who shows the slightest inclination for it. They are reaping a harvest and are on the high road to wealth when their well-laid plans go astray.

And only because the Honorable Flubdub is rescued from the unusual position in which he is found in his stateroom—tied hand and foot. Irate Prof. makes his way ashore and soon runs into the two heroes with his most cherished discovery, which they are using with the greatest abandon. A call for the police soon puts them in their right place, and the last seen of the two noted "surgeons" is when they are being lugged off with little ceremony to the nearest lockup.

IDAHO'S WATERFALLS (Pathe—April 8). Besides being a State of scenic wonders, Idaho possesses almost unlimited possibilities in its tremendous water power. This subject depicts many of these natural aids to commerce. Irrigation has been aided by these conditions and the wonderful irrigation project at Salmon Falls gives an idea of the vastness of the possibilities. At Milner Falls a great dam and irrigation canal have been constructed from which three million acres of land are irrigated. Various power plants are also installed in advantageous spots and one can see the benefits to be derived by commerce from these natural means of power.

THE COAL MINES OF HONGAY (Pathe—On the same reel as foregoing).—This educational release shows the manner of mining coal in the northeastern part of French Indo-China contrary to general belief, the most modern methods are used in this part of the world. Coolies are employed almost exclusively to do the actual mining, but machinery of the latest type is used in the complicated sifting process and in loading the coal.

THE IRON CLAW, NO. 7 ("The Hooded Helper"—Two Parts—April 10).—The mysterious stranger returns Margery's parrot to its mistress, and the housekeeper puts it in the chicken coop for the night.

Meanwhile, Jemima Washington, a portly negro matron, on her rounds of the local ash-barrels, finds the map that Davy dropped from the roof of the Central Tower Building, and brings it home to her husband. The latter then goes out in search of some fowls in a neighboring coop and steals the parrot, but the bird makes such a noise that Legar's men, who are near at hand, come forward. The Laughing Mask is in the neighborhood and rushes to the negro's house to learn the trouble. He sends Jemima for the sheriff and then makes haste for Mrs. Golden's, taking the map, which is on the table, with him.

He hurriedly copies this in disappearing ink

We Make Things Easy for You!

Ours is not the business of Indian magicians. We use no "hocus-pocus" in the creation or sale of our product.

While our manufacturing process is a secret, we are quick to admit that the "secrets" are simple ones, discovered through tests involving established scientific principles.

When we offer to sell you a

RADIUM GOLD FIBRE SCREEN

We know the use you wish to make of it—you want to install it in your theater as a surface upon which to project motion pictures.

We KNOW, too, that the product we are selling has been manufactured to meet this requirement more satisfactorily than does any other product for similar use now on the market.

When you place your order with us all you need tell us is the size of the picture you wish to project and the proportions of the auditorium in which the screen is to be installed.

THE RADIUM GOLD FIBRE SCREEN

we send you will be ideally adapted for your use.

It will reach you ready for immediate installation, complete with California Redwood Frame and Stretching Device and accompanied with installation instructions so comprehensive and so simple that a school boy can successfully carry them out.

And bear in mind, too, that "we make things easy for you" in a financial way.

Write us at Once for Further Details.

Radium Gold Fibre Screen, Inc.

220 W. 42d St., New York

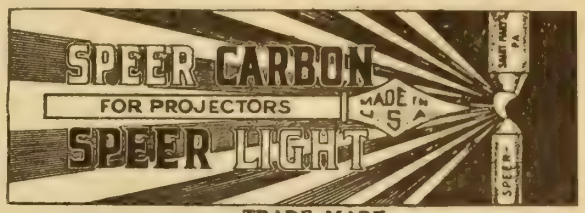
SUCCESS IS A SURE SIGN OF SUPERIORITY!

SPEER CARBONS MADE IN U. S. A. ARE MOST SUCCESSFUL!!

NET CASH PRICES

½ x 12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16 x 12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝ x 12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾ x 12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞ x 12, cored, pointed one end, $115.00 per M. (500 in a case)
1 x 12, cored, pointed one end, $150.00 per M. (500 in a case)

Sample Orders for 100 Carbons filled at 10% Advance on above Case Lot Prices If Cash is Sent With Your Order. First Come First Served.



TRADE MARK

SPEER CARBON COMPANY, (Makers of Carbon for Electrical purposes during the past 25 years) **Dept. "W," St. Mary's, Pa.**

For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. HALLBERG, 36 East 23rd St., New York, N. Y. E. E. FULTON CO., 154 W. Lake St., Chicago, Ill.
KLEINE OPTICAL CO., 166 N. State St., Chicago, Ill.

WANTED TO RENT

Studio Completely Equipped

In or near New York

Full particulars to Henry Ward care of Moving Picture World

17 Madison Avenue, New York City

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

ONE YEAR $3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
17 Madison Avenue, New York

.....
.....
.....

Cut out and mail. **Theatre**.....

In answering advertisements, please mention The Moving Picture World

and offers it to Legar in exchange for Margery's freedom, when the Iron Claw comes to the house in search of the girl. This the criminal agrees to, but after the barter is made, discovers that it is a decoy, and that Laughing Mask's chauffeur has made the deal. Later, Mrs. Golden and her daughter go to the home of the millionaire, and a reconciliation follows. Golden is entertaining his friend Espares at the time, and when a suit of armor attempts to stab Margery, suspicion points to the guest; but he makes his escape after a battle.

Miscellaneous

WORLD-EQUITABLE.

THEN I'LL COME BACK TO YOU (Frohman Amusement Co.—Five Parts—April 3).—The cast: Barbara Allison (Alice Brady); Steve O'Mara (Jack Sherrill); Caleb Hunter (Eric Blind); Archie Wickersham (Leo Gordon); Harrigan (George Kline); Miriam (Marie Edith Wells); Little Steve (Ted Dean). Directed by George Irving. Scenario by Larry Evans.

Little Steve O'Mara had been taken care of by an old woodsman who protected the child until his twelfth year. Steve's father, a brilliant lawyer, died from an over strenuous life, but the boy, brought up in the forest among the woods and streams of the woodland, retained his father's traits and seemed to combine, in one, the intelligence of the city and the breath of the woods. Upon the death of old Tom, who had cared for little Steve, the boy started out to find the world. After three days of wandering he arrived in the lumber town of Morrison, where he was befriended by an old bachelor named Caleb Hunter, who lived with his sister, Sarah, in a fine Colonial home.

There Steve was initiated to the refined side of life and fell into it naturally. He met the daughter of the lumber king, Dexter Allison, and fell in love with little Barbara on first sight. One of her playmates had an argument with him one day which resulted in a fight, in which little Archie Wickersham received a trouncing. Barbara scolded Steve and sided with Archie. Steve, turning to her, said: "So I ain't good enough for you, but I am goin' to be, and when I am, then I'll come back to you."

Ten years elapse, Steve has now become an engineer in charge of the construction of the lumber pier of the East Coast R. R. Company. He is sent for by the president to meet Dexter Allison, one of the stockholders of the road, who has obtained a loan from the now grown-up Archie Wickersham, the financier of this road.

Allison and Archie plot to gain control of the road by inserting a clause in the contract that unless the road is finished by May 1, the road must be repaid and the contract to move Wickersham's timber will be withdrawn. Steve tells the president that he will have the road ready to haul the timber by May 1, and the contract is signed.

Steve meets Barbara, his childhood sweetheart, and the love he has patiently nursed all these years becomes even stronger when he sees her a grown woman. Barbara has, in the meantime, become engaged to Archie, and while she has always kept very warm the remembrance of little Steve, she does not know in her heart that she really loves him. Wickersham has a double purpose in crossing Steve, first, because of the railroad, and then because of Barbara, who seems to grow fonder of Steve as she is thrown more in contact with him. Archie tries in every way to break Steve as the road is progressing better than expected and he is forced to use more strenuous means. He employs a fighting bully named Harrigan, first to steal the plans, then get the man to quit and finally try to break down Steve's bridge by starting a log grab down the river. All these are unsuccessful so Harrison decides to finish the boy engineer with his fists. He has a fight, but he had not reckoned with his host. Steve had the better of the argument.

Barbara witnessed the fight and was so horrified at the sight of blood that she sought solitude in the forest. Here she became lost. A searching party was formed and Steve found her. After caring for her during the night, he took her to her father the next morning, and returned to his work. Barbara realized that she now loved him and that she despised Archie for his underhanded methods. She started off on horseback to overtake Steve. When she reached him, a shot rang out from the nearby bushes. Steve was wounded. As she stooped to assist him, she heard Harrigan shout, "Now I will finish him." Quick as a flash, Barbara drew Steve's pistol, and with a lucky shot, brought down Harrigan. She then tells Steve that she can now love only him the way he would expect a woman to love, and the picture fades out with the two in each other's arms.

THE REAPERS (Triumph Film Corporation—Five Parts—April 3).—The cast: Albert Jordan (John Mason); Rita Jordan (Clara Whipple); James Shaw (Werner Oland); Edna Jordan (John Mason); Rita Jordan (Clara Whip-LeMay). Scenario by Eve Unsell. Directed by Burton King.

Albert Jordan, publishing house manager, lavishes his salary on his adored wife, Rita, and little daughter Edna. She is a church-going woman, while his home and his family is his religion. While returning home one day, Jordan sees his little daughter in the path of an auto. He runs to snatch her from instant death. He saves her but is seriously injured himself. As a result, he becomes a half paralytic. His wife becomes the bread-winner of the family.

She frets against this and is tempted by a former lover, Jim Shaw, a race-track follower, and leaves with him. Jordan becomes an embittered blasphemer. He is compelled to sell newspapers and pencils at an elevated station. Here a splendid woman with a deathless faith finds the hopeless Jordan and teaches him her creed of life. Jordan begins to pray. At last, in response to his prayers and more hopeful state, Jordan is healed and learns that God's way is not always the ways of men.

The years pass. Jordan with health, new strength, new friends, becomes successful in business. His daughter, Edna, now a beautiful young woman, marries Frank Rollins, of aristocratic family, and assistant district attorney. Jordan makes his home with the young couple.

On the other hand, Rita, who first lived in luxury, has gradually gone down the ladder of life and now reaps the harvest of her sin and selfishness. Shaw is drinking heavily and beats her. They return from Paris and start a flashy tango hall. A few months later, after his daughter's marriage, Jordan is asked by Rollins to accompany him on a vice crusade. While in a dance place, there is a quarrel between a man and a woman. Jordan goes to intervene and comes face to face with his wife.

After a night of anguish Jordan goes to Rita, telling her of himself and of Edna. He teaches her to see the "light," as he calls it, as he has seen it. Rita is touched by Jordan's willingness to forgive and forget and the latent good in Rita's nature rises to meet the good in Jordan. How Rita repays his wish to reclaim her is unfolded in the climax.

NEW YORK FILM CORP.

THE FOLLY OF REVENGE (Five Parts—March).—Antonio Bordiga, a young sculptor, living in the Latin quarter of New Orleans, is commissioned by William Baker, a rich, but degenerate, clubman, to carve a statue for him. Antonio is unable to secure a woman sufficiently beautiful in body and soul to pose for the statue and loses interest in his work. He is gazing out of his studio window one sunny afternoon when his attention is attracted to a young man forcibly kissing a girl. He rushes to her aid. She is so beautiful that he begs her to pose for him. She acquiesces.

From now on his work is a labor of love. He falls in love with his model and she returns his affection. One day William Baker visits Antonio's studio to learn how the statue is progressing. The model tells Antonio that Baker is the man who embraced her the afternoon he came to her rescue; whereupon Antonio refuses to sell the statue to Baker.

Antonio marries his model and a little girl blesses their union. Baker, incensed and jealous, uses his wealth to spirit the model away. He locks her in a garret in his apartment and after many weeks pass wins her over to himself. Meanwhile Antonio has given up hope of ever finding his wife and places their little daughter in a convent. From now on he becomes a wanderer and joins a band of gypsies. His wife writes him a note telling him that she is going to kill herself and explaining what Baker has done. Antonio makes efforts to save his wife from the suicide's grave but fails.

Years later Antonio and Baker meet accidentally in the mountains, and in a fierce fight, Baker throws Antonio down a rocky cliff and almost kills him. The gypsies see the fight and rush to Antonio's aid. Antonio's rage against Baker becomes greater than ever, and in a frenzy he conspires with the gypsy chief to kidnap Baker's wife, swearing revenge in kind—wife for wife.

The gypsy chief finds Antonio's daughter at the same house party as Baker's wife. She is now a girl of seventeen. The chief kidnaps the daughter instead of the wife, and brings her to a hut at the gypsy camp. Antonio poisons wine that he thinks Baker's wife will drink. At the last moment he learns that it is his own daughter that he is about to kill. Frenzied, he breaks into the gypsy hut and saves her in time. He meets Baker outside the hut and begins to strangle him. His daughter begs him to leave vengeance in the hands of God. Finally he accedes to her wishes. Antonio's daughter marries a young captain of the military force, who was sent to search gypsy camps and all ends happily.

TRIANGLE FILM CORP.

AN OLD SCOUNDREL (Keystone—Two Parts—March 26).—The cast: Fred Mace, Dale Fuller, Louella Maxam, Earl Rodney, Charles Arling and Hugh Fay.

Fred Mace, a railroad station agent in a small town, learns that he has fallen heir to a large fortune. In his enthusiasm he is unable to keep the news to himself and the local paper publishes a story about it. Charles Arling, head of a gang of crooks, reads the story and determines to get possession of the fortune. The simple-minded Mace is approached with a proposition to invest in an oil well. The station agent is an easy mark and buys the land, using the railroad's money temporarily for the purpose.

A visit to his property convinces Mace that it is worthless, but as he throws away his shovel in disgust it taps a gusher and the agent is carried skyward by its force. Back again on terra firma he hears that the railroad inspector is coming to inspect his books. In terror he hurries to town to collect his inheritance. The crooks pursue him and when his daughter, Louella Maxam, tries to stop them they bind her to the track. They hide in a nearby building as an engine which Mace has commandeered to return with his inheritance approaches at full speed. Just as the engine is about to run over Louella, her sweetheart, Earl Rodney, throws a switch and the locomotive runs off on a siding and crashes into the building where the crooks are hiding.

Arling and Fay, the swindlers, flee from the ruins and Mace reaches home with the money before the inspector arrives. Then he withdraws his opposition to the marriage of Louella and Earl.

BLUEBIRD PHOTOPLAYS, INC.

JOHN NEEDHAM'S DOUBLE (Five Parts—April 10).—The cast: Lord John Needham and Joseph Norbury (Tyrone Power); Ellen Norbury (Marie Walcamp); Aunt Kate (Agnes Emerson); Parks (Frank Elliott); Dobbins (Walter Belasco); Cruet (Frank Lanning); Thos. Creighton (Buster Emmons). Founded on Joseph Hatton's play of same title introduced by the late E. S. Willard. Scenario by Olga Printzlau. Directed by the Smalleys.

John Needham is the last of a long line of profligate Englishmen and just in the nick of time to save him from beggary, comes word that he has been appointed guardian of Thomas Creighton, and placed in charge of the millions which have been left as the heritage of the boy. Packing young Creighton off to a boarding school, Needham takes possession of the Creighton estate and begins a life of riotous dissipation. Several years elapse, until one morning Needham receives a letter from America stating that young Creighton is coming home to demand possession of his estate and will require an accounting for every penny.

Joseph Norbury lives in a quiet English village and reads the news that Needham has been appointed executor of the Creighton estate. Norbury's wife remarks that with his mustache off, Norbury could easily be taken for Needham. In after years Norbury moves to London, where he and Needham met at the same club and become fast friends.

When Needham learns that he is to be called to account for his stewardship, he realizes that

ROLL TICKETS

PRICES
Five Thousand..... $1.25
Ten Thousand..... $2.50
Twenty-five Thousand..... $3.50
Fifty Thousand..... $5.00
One Hundred Thousand..... $8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
Shamokin, Pa.

A Dependable Mailing List Service

Saves you from 30 to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features, Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W55.

MOTION PICTURE DIRECTORY COMPANY

89 Fifth Avenue, New York — Phone 3227 Chelsea
425 Ashland Block, Chicago — Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

I am in the market for 5/8 x 12 and 3/4 x 12

Imported Electra or Bio Carbons

Quote quantities and lowest prices

W. E. HEANEY

809 W. Madison St., Chicago, Ill.

Console of.

The American Master Organ

Pipe Organ	Orchestral Instruments	Grand Piano

The achievement of **Prominent Theatre Organists.**
The **realization** of what you have long sought.

Music of consummate grandeur and refinement at an expense of one musician.

AMERICAN MASTER ORGAN COMPANY INC.

LAKE VIEW · PATERSON · NEW JERSEY

Drop Card for Catalogue

WILLARD-MORAN

Boxing Contest

SLIDES

Positively the only Official and Authorized Slides

We hold the only authentic contract covering exclusive privilege for Motion Pictures, photographs, and everything taken at this boxing contest, all of which has been copyrighted. Any dealer or exhibitor selling or showing slides purporting to cover the Willard-Moran contest, not purchased from us, will be held strictly and legally accountable for so doing.

The slides are made from the most effective incident of each round, reproduced directly from the films.

To all exhibitors unable to exhibit the films, these slides are the only satisfying substitute.

We have arranged with the Kraus Manufacturing Company, 220 West 42nd Street, New York, to manufacture and market these slides, or they can be obtained direct from us.

Complete set of 25 slides—

$20.00

All paper now used in the exploitation of the picture in one, three, six sheet lithographs—8c per sheet.
Lobby photos—12 to set—$1.20 per set.

CASH must accompany ALL ORDERS.

CHAMPION SPORTS EXHIBITION CO.

Sole Owners of the Willard-Moran Championship Boxing Contest Pictures and Slides

910 Longacre Bldg., Broadway and 42d St.
NEW YORK CITY

Paid Advt.

imprisonment faces him and to avoid disgrace, he undertakes to devise measures to commit murder. Having sent to the Creighton country seat the servants from the Creighton town house, he invites Norbury to visit him. During the evening, Needham contrives to drop poison into the wine which Norbury drinks and after Norbury falls dead upon the floor, Needham changes clothes with the corpse.

The murderer then goes to Norbury's home and undertakes to pass himself off as Norbury. The papers next morning relate how John Needham has been found a suicide in the Creighton mansion. Upon discovery of the corpse, Parks, who has been Needham's valet, refuses to believe that the dead man was his master, and through this suspicion and some good detective work by Parks, Needham is subsequently accused of the crime. Taking advantage of momentary opportunity, Needham drinks some of the same poison which he had given to Norbury and dies.

GEORGE KLEINE.

THE MISHAPS OF MUSTY SUFFER NO. 7 ("Bells and Belles"—April 12).—Musty holds down a job as bell-boy at the Outside Inn. No guest calls for anything that Musty cannot supply. When one gentleman complains that the gas is leaking, Musty hangs a kettle on the fixture to catch it; for another, whose bed is too narrow, he provides first a saddle, and when this does not solve the problem, he has an inspiration and delivers a balancing pole to the discomforted patron. When a tragedian arrives after all the rooms are filled, Musty takes matters into his own hands and gives him the hall room on the second floor, previously occupied by the proprietor's favorite horse.

Of course bell-boys are merely human and thus prone to make occasional mistakes. Among Musty's errors was that of getting interested in a flirtation with an actress-guest and inadvertently stepping backward into the elevator shaft. The fall does not effect his efficiency, however, and when the tragedian complains that there is no steam in his room, Musty brings him ten cents worth in a paper bag. He and the proprietor also figure out a novel way of conveying liquid refreshments to the tragedian's room via telephone.

The tragedian and the actress finally start a rehearsal of a murder scene in the latter's room. Musty sees the struggle through the keyhole and summons the police and fire departments, to say nothing of ambulances, taxicabs, etc. As a result the guests come sliding down the trick staircase just in time to meet the entering police and firemen. When the situation is explained by the two ambitious thespians, Musty finds himself in wrong with all the world.

V-L-S-E, INC.

DOLLARS AND THE WOMAN (Six Parts—Lubin—March 20).—The cast: Dan Hilyer (Tom Moore); Madge (Ethel Clayton); Arthur Crewe (Crauford Kent); General Boynton (Bartley McCullum); Colonel Bernard (Herbert Fortier).

Dan Hilyer won his wife, Madge, after a hard fight with a rival, Arthur Crewe. After marriage Dan and Madge had hard luck and slid down the social scale, until they were obliged to live in a two-room tenement. Dan, however, kept fighting, and got a chance to go to San Francisco to market a smelter patent which would make him rich. During his absence, Madge gives birth to a son. Owing to the fact that she is without funds, she is cared for during this period by Crewe, although she does not know it. When Dan returns he finds his wife changed from a cheerful normal woman to a miser, this being the effect on her of the horrible poverty she has undergone before the birth of her child.

Although he now has money, she refuses to dress decently, live in a decent home, or part with her hoarded pennies. In trying to understand the cause of this change, Dan stumbles on the fact that Crewe not only supported Madge at the hospital, but that she had paid him back money he had lent her. This leads to suspicion and eventually to a quarrel, and a parting between husband and wife. Their happiness, however, is saved by Crewe coming forward and confessing his part in their affairs.

THE VITAL QUESTION (Vitagraph—Five Parts—April 3).—The cast: Charles Kent (Randolph King); George Cooper (Richard King); Virginia Pearson (Beatrice King); Anders Randolf (Peter Worden); Leo Delaney (Adrian Scarsdale); George Lawrence (Fenton Bale). Scenario by Joseph L. Norris. Directed by S. Rankin Drew.

King, a business man has reason to believe that an investigating committee has been appointed to inquire into the workings of certain shady deals with which his name has been connected. While he is brooding over the matter, Worden comes in and King tells him of his trouble and is advised to consult a clever lawyer. Worden recommends Scarsdale for the job. King looks hopefully upon this advice for Scarsdale is engaged to his daughter Beatrice. When King finally reveals his true motive, Scarsdale is greatly perturbed.

The proposition as it stands reads King's salvation or the loss of Beatrice. Scarsdale turns down the case and bids Beatrice farewell. King's creditors get after him and King commits suicide. Beatrice holds Scarsdale morally responsible for her father's death. She refuses to see him.

The small amount of money Mr. King left is soon exhausted, for Dick, Beatrice's brother, speedily gets rid of it by dissipation. Beatrice, facing a financial crisis, appeals to Warden for assistance. When Dick returns in a maudlin condition his sister remonstrates with him for his action, and Worden, who is standing nearby, suggests that Beatrice marry him, and thus obtain a protector for her brother. Deep down in her heart Beatrice still cherishes a regard for her former lover, Scarsdale, and she refuses Worden's offer.

When Dick comes out of a drunken stupor, he finds himself penniless. To obtain money for further dissipation, he forges Worden's name to a check. The forgery discovered, Dick is just about to be sent to prison. Beatrice appeals to Worden to withdraw the charge. Worden refuses to intervene. Beatrice makes a final plea. Her distress arouses the brute feeling to Worden's mind, and he tells her he will drop the charge if Beatrice will repay him by becoming his wife.

Beatrice sobbingly consents. Scarsdale has gradually climbed the ladder of success. After years of earnest endeavor he is made district attorney. His first campaign is against the Beef Trust. It happens that Worden is head of the Trust. Later, through a trick, Scarsdale and Dick are brought to Worden's home where together with a henchman, he hopes to get certain damaging evidence on the district attorney.

A fight follows and the four men upset an electric library lamp, leaving the room in darkness. A revolver shot rings out and silence follows. It is discovered that Worden has been killed by the man he had hired and the latter is captured by the police in his attempt to escape. With Worden out of the way, Scarsdale and Beatrice renew their old love and look with promise on the future.

Experience!!

EXPERIENCE

according to Webster, is to "know or prove by trial," and that's exactly what we have been doing in the handling of projection apparatus FOR MORE THAN TWENTY YEARS!

Is easily the biggest word in the English language. It is the answer to success or failure—efficiency or incompetence!

EXPERIENCE

has neither LENGTH, BREADTH nor DEPTH yet it can be seen—and seen quickly, too, in your purchases of projection apparatus!

Don't regard projection equipment as a mere collection of gears, cast iron, glass and sheet metal. Insist upon **service—reliability—dependability**—three essentials to be found only in the stable, substantial character of the house that executes your order.

Representative exhibitors of the better class everywhere confine their purchases to us—and the older, wiser and more **experienced** they are the more certain are we to please them.

EXCLUSIVE EDISON DISTRIBUTORS
EXCLUSIVE SIMPLEX DISTRIBUTORS
DISTRIBUTORS OF POWER'S CAMERAGRAPHS
DISTRIBUTORS OF MOTIOGRAPH MACHINES
DISTRIBUTORS OF SPEER CARBONS AND MINUSA GOLD FIBRE SCREENS.

Send for our complete catalogue. It is an education.

KLEINE OPTICAL COMPANY, DISTRIBUTORS OF MOTION PICTURE THEATRE EQUIPMENT

Incorporated 1897—GEORGE KLEINE, President

166 North State Street, Chicago

A Genuine PIPE ORGAN

can be operated from the simple keyboard of the piano. ORGAN ALONE — PIANO ALONE — OR BOTH TOGETHER. **Write for particulars**

HARMO PIPE ORGAN COMPANY

126 West 46th Street NEW YORK — 1423 McCormick Bldg. CHICAGO

A BOOKING BARGAIN

25 DIFFERENT ORIGINAL REELS OF AUTHENTIC WAR FILMS

of the German, Austrian and Turkish side.

A living lesson in preparedness; essentially neutral; can be shown anywhere. Shipped to any exhibitor east of the Mississippi, **$2.50** per reel; west of the Mississippi, **$3.50.** New paper; 1-3-6 sheets. Try two reels one day each week, and watch the box office receipts grow on that day. Send reference with order to

OFFICIAL WAR FILM DEPT., 110 W. 40th St., N. Y. C.

Dependable Light

Direct current—steady, non-flickering light. Up to 4 K.W. capacity. 60 to 110 volts. 20% overload above current required for picture machine, handling 25 to 50 lamps in addition. Motor, 4-cylinder, 4-cycle, high-grade and fully guaranteed. Compact, inexpensive. Write today for Bulletin No. 20.

Universal Motor Co., Dept. W, Oshkosh, Wis.

CALEHUFF SUPPLY CO. Inc.

1301 Race Street, Philadelphia

JOBBERS OF POWER'S, SIMPLEX, MOTIOGRAPH, STANDARD AND THE NEW EDISON DREADNAUGHT MACHINES AND GENUINE PARTS

No difference what screen you are using, we will improve your picture seventy-five per cent. Better light, greater depth of Focus with Rembusch Famous Crystal Fibre Screen. Seeing is believing. Let us prove to you by demonstrating. Special Eastern Agents.

WARNING!

Several parties are offering slides of the

WILLARD-MORAN

Championship Contest

We Own and Control Exclusively

the sole and only rights on slides made from copyrighted photos that were taken right at the ringside and we propose to prosecute every infringement of our rights.

THE COPYRIGHT LAW holds the user as well as the maker responsible.

DON'T INVITE TROUBLE—use the authentic copyrighted WILLARD-MORAN hand-colored slides, produced by us exclusively.

20 to a set—also one sheets—three sheets—and Banners.

WIRE YOUR BEST OFFER FOR EXCLUSIVE TERRITORY

NOVELTY SLIDE COMPANY

115 East 23rd Street, New York City

Paid Advt.

Contract Expires With Selig Co. May 1st — Offers Invited

The Brilliant Young Dramatic Star

Mr. Harry Mestayer

Star of the following pictures:

Stop Thief
The House of a Thousand Candles
The Millionaire Baby
I'm Glad My Boy Grew Up to Be a Soldier
The Buried Treasure of Cobra
Across the Bridge of Time
The Drag Net
The Gold Ship
The Far Journey
Etc., Etc., Etc.

Address all communications to

WILLIS & INGLIS

WRIGHT & CALLENDAR BUILDING

405 So. Hill Street

LOS ANGELES, CAL.

THE CYCLE OF FATE (Selig—Five Parts—April 3).—The cast: First Episode—Aaron Strong (Wm. Machin); Maybelle (Edith Johnson); Sandy Hodge (Frank Clark). Second Episode—Maybelle Strong (Bessie Eyton); Joe Strong, alias "Red Hand" (Wheeler Oakman); Boss Kipper (Al W. Filson); Sid Aldrich (Lewis Cody); Mame O'Malley (Marion Warner); Dr. Burton (Marshal Neilan); Detective Treem (Fred Hearn). Written and directed by Marshal Neilan.

Aaron Strong is a seafaring man. Not only has he won an honest living as the captain of a sailing vessel, but he is unusually happy in the love of his young wife, Maybelle. When Aaron Strong embarks on his voyages, Sandy Hodge, his wife's father, an old sea salt of Scottish descent, cares for Maybelle.

A terrific storm occurs at sea and Aaron's frail craft is smashed to pieces. He tries to save himself by escaping in a dory, but he finally succumbs after scrawling a note to his wife. Later the little boat is washed ashore with his lifeless body. It is found by some fisherman, and when Maybelle is informed of her husband's death she falls unconscious to the floor knocking a lamp over which burns her hand. Months following when her two children are born—a boy and a girl—each bears a red mark on his hand—similar to the one on their mother's hand which was caused by the falling lamp. Maybelle never recovers from the shock of her husband's death, and she soon dies.

The two children are left to the care of old Sandy. Although he secretly loves the little chap who so resembles Sandy's beloved daughter, yet when the boy runs away from home, old Sandy is not at all conscience stricken. The boy falls in with a gang of toughs and has become known as "Red Hand" leader of a gang of crooks. Fourteen years later, Maybelle Strong, Joe's twin sister, teaches a little school in Oceancove. Old Sandy never talks to her of her brother, whom she has almost forgotten, but the old Scotch grandfather insists that Maybelle bring home to him her pay envelope, for Sandy is thrifty.

In the city there is a rivalry among the "gun men" and Sid Aldrich, gang leader, gambler and crook flees the city. He arrives at Oceancove, seeking seclusion. There he meets Maybelle Strong, who learns to love the stranger. Aldrich plots to entice Maybelle to the city. Chided by the irate Sandy because she has expended a small amount of her earnings for a new hat, Maybelle promises to go with Aldrich upon his agreement to marry her when they reach the city.

"Boss" Kipper, a ward politician, is introduced to Maybelle by Aldrich, who poses as Kipper's nephew. Kipper is immediately attracted to the girl. Summoned hurriedly from the room, through the instrumentality of Fate, Kipper places the now unconscious Maybelle into the keeping of Joe Strong, alias "Red Hand," who is one of "Boss" Kipper's strongest followers.

While watching over the girl, "Red Hand" espies the birthmark on her hand; he also glances at the birthmark on his own hand. He has a vague memory of a little sister, marked like himself through a mother's suffering. His better nature comes to the front, and he resolves to save the girl at any cost.

"Boss" Kipper returns to the room. He finds the door locked and barred. He orders his henchmen to shatter it. In the meantime Joe Strong runs to the telephone, summons the police and the girl is rescued just in time. The "Boss" vows revenge on Joe Strong. Strong has been endeavoring to live straight since he rescued Maybelle, and his girl friend, Mame of the tenements, in ill health, has received all of Joe's attention. He is informed that the girl must be sent to a sanitarium for treatment if her life would be saved.

Kipper plots with Aldrich, the gambler. Joe is tempted to rob a home. He finds there Aldrich confronting Maybelle, whom Joe had so recently saved. Joe takes the life of the unscrupulous gambler, and tells Maybelle to claim that she shot the man in self-defense. Joe escapes the house and joins the girl of the tenements whom he loves, and who is awaiting him at the boat landing. As he buys his transportation, Joe comes face to face with Detective Treem. Joe believes all is lost. The detective, however, believing that the death of Aldrich was for the good of mankind, and appreciating that Joe has been the victim of a frame-up, tells him to "beat it," and Joe Strong and his girl sail away from the city and all its wickedness.

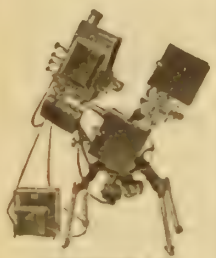
MR. JACK, A DOCTOR BY PROXY (No. 7—Vitagraph—April 3).—The cast: Mr. Jack (Frank Daniels); Mrs. Jack (Mrs. Pillsbury); the widow (Rose E. Tapley); Doctor Gallagher (William Cameron); Mrs. Gallagher (Ida Williams). Author, Rudolph Block. Produced by C. Jay Williams.

Mr. Jack is a gay dog. In Doctor Gallagher he has a friend after his own heart. The fact that they are married means nothing in their lives. They start out with their wives for an evening's entertainment. They start—that's all. As soon as their better halves get interested in the opera they give them the "slip." Then things happen rapidly. Doctor Gallagher gets into trouble with a chauffeur who tries to overcharge them. He is arrested and put under a big fine.

Mr. Jack, through mixed identities, succeeds in getting a politician, whom he has cured of ailments, while posing as Gallagher, to use his influence in getting the Doctor out. Mr. Jack is not much of an M. D., but he is a considerable "fixer." He relieves a charming widow of a headache and all he uses is champagne. He is later made to realize that the delightful lady is somewhat of a "reliever" herself—his watch and diamond scarf pin being among the missing. Needless to say, he is suddenly attacked with one of the worst headaches of his gay career.

MR. JACK'S HAT AND THE CAT (No. 8—Vitagraph—April 10).—The cast: Mr. Jack (Frank Daniels); Mrs. Jack (Rose E. Tapley). Produced by C. Jay Williams. Written by Ross D. Whytock.

Feline love is nothing in the life of Mr. Jack, who pronounces the death sentence upon his wife's pet cat. Mr. Jack meets some of the boys and after dallying with gambrinus for an hour or so in his favorite cafe, sets sail for home. En route everybody, including the police, pick on him, but after a stormy voyage, he finally arrives. Mrs. Jack greets him with a hard-luck story about the disappearing cat and he is shaking hands with himself for having put one over on the wife when she asks him about a hat, that he has been bringing home for a week. "What's the idea of the third degree?" he asks and drags out a sketchy looking hat box. The lid is pried off and out tumbles a flock of cat and kittens. Mr. Jack has a "village cut-up" friend who has changed a hat into a cat—plus an armful of kittens. Mr. Jack is "out" for eight minutes.



POWER'S 6-B

The Webster Theatre

Long Island City, N. Y.

Discarded Their Antique Projection Material Used There for Years.

We Installed Machines, Transformers, Special Condensing and Projection Lenses, and Improved Their Projection 100%

Why Lose Money When We Will Prove That You Can Make Money With Our Perfect Projection System?

Ask the Webster. We Can do the Same for You

EDISON SUPER

Ask about our special condensing and projection lens system

We Equip Motion Picture Theatres Completely

Picture Theatre Equipment Co.

19 West 23rd St.
New York

PROJECTION ENGINEERS

158 Pearl St.
Buffalo, N. Y.

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

SITUATIONS WANTED.

EXPERT CAMERAMAN—Travel, features, studio lighting, experienced negative developer, printer; go anywhere. Address Industrial, care Moving Picture World, Chicago, Ill.

OPERATOR—Electrician, thoroughly experienced, four years steady, any machine, desires change of position, better class theaters only. Replies to R. F. A., care Moving Picture World, N. Y. City.

OPERATOR—Wants to connect with up to date picture theater. Any machine—guarantee perfect projection. All round electrician, thirteen years' experience. Willing to go anywhere. B. J. Stern, 68 East 101st St., N. Y. City.

AUDITOR—Accountant, systematizer; age 40, single. Thoroughly experienced film exchange man. Now employed by well-known feature company. Must give present employers month's notice before leaving. Several years' experience as public accountant before entering film business. Salary $75 weekly. Address A. A., care M. P. World, Chicago, Ill.

LIVE WIRE MANAGER—Expert booker, with operator's license. Nine years' moving picture, vaudeville experience. William, care M. P. World, N. Y. City.

EXPERIENCED MANAGER—At liberty after April 15th. Have had ten years' experience as head of large exhibiting concern. Would like position with some reliable firm. I understand every branch of the business and can show results. Would consider only a house with a large seating capacity. Address Intelligent, care M. P. World, N. Y. City.

CAMERAMAN—With own professional outfit. Experienced in commercial, industrial, scenic and studio work. Thoroughly versed in every branch of photography and also expert still photographer. Wishes to join a producing company where there would be opportunity for advancement. Address Cameraman, Gen. Del., Delaware, Ohio.

MANAGER—Five years' experience, good reference, experienced in all lines of the moving picture business. Address Penn., care M. P. World, N. Y. City.

ASSISTANT CAMERAMAN—Young man, experienced amateur, professional photography. Desires position as assistant cameraman. Good habits, not afraid work, willing to learn. Ambition to become cameraman. A. A. H., care M. P. World, N. Y. City.

CONCERT ORGANIST—Desires theater engagement. Experienced picture accompanist. Address Concert Organist, care M. P. World, N. Y. City.

OPERATOR—Desires position with manager who appreciates real projection. Handle any equipment, strictly sober; salary fifteen dollars. Address Henry Alsman, Mayfield, Ky.

YOUNG AMERICAN—Twenty-one, two years general photography and motion picture laboratory work. Wants position with manufacturer, studio work preferred, or supply house. Have projector's license. F. C., care M. P. World, N. Y. City.

CAMERAMEN FURNISHED—With outfits. Cameras and portable electric lights for rent. Moving pictures made anywhere. Features produced. Ray Film Co., 326 Fifth Ave., N. Y. City.

HELP WANTED.

WANTED—Man to edit and title films and carry on small amount of advertising work. Only those thoroughly experienced in editing film will be considered. Apply Melies Mfg. Co., 326 Lexington Ave., N. Y. City.

BUSINESS OPPORTUNITIES.

GREAT DANE—For sale, 34" largest and finest golden brindle, trained, two years old, blue ribbon winner. 357 78th St., Brooklyn, N. Y.

MOVIE STUDIO SITE—Rent or percentage, reasonable. Great Neck, Long Island. Bon-Ton section. Sixteen miles from New York. Walsh, 274 West 143d St., N. Y. City.

CARTOONISTS—ARTISTS—The best equipped studio at your service, for photographing animated cartoons. Stern, 136 West 42d St., N. Y. City.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker. Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

WANT—To lease or buy picture theater in city not less than 10,000. Address Picture Theater, care M. P. World, N. Y. City.

THEATERS FOR SALE OR RENT.

MOVING PICTURE BUYERS—Here is a remarkable opportunity in moving pictures. With or without real estate. Seating capacity 800, large stage, brick building, one of the most beautiful show houses in town. Admission 10c. Population 120,000. Good reason for selling.

IF YOU—Are looking for a moving picture theater that is doing business day and night, and seven nights week, located in town or about 175,000 on the leading street in central part of New York State, write me at once. My proposition is worth $15,000. Will accept $6,000. Weekly receipts $450-$625. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

SPECIAL MOVIE BARGAIN—For ten days only. One of the best transient locations in Buffalo. Long lease, cheap rent, modern machinery. $5,000 has been recently spent to make it the most attractive house in Buffalo. Last week owner refused $5,000. On account of moving South will accept $2,250. Don't write. If you mean business come at once. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

FIVE CENT MOVIE—The main street in city of about 200,000. Running seven days week from 10 A. M. to 11 P. M. Seating and standing capacity about 500. Best machinery has been installed. Handsomely decorated. 50,000 people pass daily. Receipts about $65 day. Expenses about $325 week. This movie has an actual value of $30,000. On account of going into a half million dollar proposition, will sacrifice for $7,500. Terms. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

LIVE MINING CAMP—Five years same management, cleared $5,000 last year, besides $2,000 salary for owner. Seven day town. Write or wire at once. Jesse E. Jones, Victor, Colo.

FOR SALE—Moving picture theater in Pennsylvania town of 4,500. No opposition. Positively a paying proposition. Owner leaving state. Address M. L. S., care M. P. World, N. Y. City.

FOR SALE—Picture theater 45x108, seating 900, doing a business $400-$500 weekly. A large stage and scenery. Not a "Has been" or a "Will be," but a bona fide money maker, now. Do not answer unless you have the money to handle a proposition of this size. The only theater for miles around in a prosperous Jersey town. Price $30,000. W. A., care M. P. World, N. Y. City.

EQUIPMENT WANTED.

WANTED—To buy two No. 6 Power's heads only. Need not be in best condition. Address Maryland Amusement Co., 703 Maryland Ave., Pittsburgh, Pa.

WANTED—400 upholstered or veneer opera chairs, also wood folding for cash. Must be reasonable. Amusement, care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theatre Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

FOR SALE—Two hundred and fifty (250)-theater seats, will be sold at once at great sacrifice. No speculators need answer. Idle Hour Theater, Hamburg, N. J.

CAMERAS, perforators, printers, tripods, projectors, developing outfits, polishers, rewinders. Special filming, private screening. Titles, Zeiss lenses, optielectromechanical repairing. Eberhard Schneider, 219 Second Ave., N. Y. City.

BARGAIN—Rembusch moving picture screen size 9½ x 12¾. $150 F.O.B. cars this city. Neal & Co., Lebanon, Ind.

OPERA & FOLDING CHAIRS—Large stock slightly used at less than half. 800 green plush $1.25 each. Maple folding chairs new 40c. up. Atlas Seating Co., 10 East 43d St., N. Y. City.

FOR SALE—110 volt A. C. motor drive Simplex. Demonstration machine, never used, $302. Pink Label, Electra & Plania imported carbons. Hommel's, 947 Penn Ave., Pittsburgh, Pa.

WE HAVE—Several lots of exceptionally good chairs on hand at present, all alike at 65c. each. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

FOR SALE—Two hundred fifty opera chairs, practically new. A bargain if taken soon. Union Transfer Co., Madison, Wis.

GUARANTEED REBUILT MACHINES—1908 Motiograph—$60; 1913 Motiograph—$90. Power's No. 6A—$150. Edison TypeB—$75. 1911 Motiograph—$75. Simplex Motor Drive—$250. Edison Exhibition—$65. Power's No. 5—$65. Going quick. Rush your order. Amusement Supply Company, 300-2 Mallers Bldg., Chicago, Ill.

"AMBERLUX LENS FILTERS" begin where Gold Fibre screens leave off. Gold Screens eliminate 10% of EYE STRAIN—"AMBERLUX FILTERS" eliminate 90%. Let me prove it. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

POWER'S 5—Projector complete with lens, $55. 99 Grand Rapids steel and veneer theater seats, $60. C. E. Hurd, Box 19, Davison, Mich.

POWER'S 5—Good condition. Also 200 opera chairs. Best offer takes them. Address Theater, Newport, Pa.

CONTENTS—Of completely equipped studio

MACHINES GALORE—Edison Exhibitions, $40 to $75. Simplex motor drive, almost new. Royal, $40, Compensarc; other bargains. Wichita Film & Supply Co., Wichita, Kans.

POWER'S NO. 6A—Simplex, Motiographs, Edison, Standard and Optigraph. Bargains in all makes of machines. A full line of used machines and theater equipment. Write for bargain list. We are the largest dealers and your inquiries receive prompt attention. Write today. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

CAMERAS WANTED.

WANTED—Motion picture camera for cash. Professional, any condition, any price. Address H. R. H., care M. P. World, N. Y. City.

CAMERAS FOR SALE.

NEW MODEL NO. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

SAVE MONEY—Vistas $60, Pittman, Jr., $90, Ernemann 400 ft., $250; Peters $150. Tripods with tilt and panoramas $18 upwards. Ray, 326 Fifth Ave., N. Y. City.

FOR SALE—A moving picture camera. Four 200 foot magazines and a Marvel tripod, just like new. Cost new $200, will sell complete outfit for $100. Frank Drager, 1703 Washington Ave., Lorain, Ohio.

PROFESSIONAL—Model Prestwich camera, two inch 3.5 lens, three magazines, carrying case, tripod, complete. Must sell quick. Shipped C. O. D., $150, examination privilege, on receipt of a small deposit. Matt Miller, 1015 Central St., Kansas City, Mo.

THE OPPORTUNITY OF A LIFETIME—Real motion picture cameras at an enormous saving. Each one guaranteed to take a rock steady picture. 1st—$200 Ernemann, Baby size, motion picture camera, F. 2.5 anastigmat lens, projector and printing apparatus. Complete in every detail. Our price $60. 2d—100 ft. capacity Thomas motion picture camera, rosewood box, Ernemann F. 3.5 lens in focusing mount. Our price is $52.50. 3d—200 ft. Kinograph motion picture camera fitted with Goerz Hypar F. 3.5 lens, brand new, our price $75. 4th—350 ft. Urban professional motion picture camera Goerz Hypar F. 3.5 at an excellent value, $125. 5th—Friese 400 ft. capacity motion picture camera. Every movement highest grade construction, Zeiss Tessar lens F. 3.5. Our price $200. 6th—Extra heavy American panoramic and tilting top tripod, $45. 7th—American light weight panoramic and tilting top tripod, $25. Write to-day. Every machine guaranteed. David Stern Co., 1047 W. Madison St., Chicago, Ill. In business since 1885.

FILMS WANTED.

I WILL—Purchase five and six reel features. State what you have and mention amount of paper and prices. Wm. Orr, 172 W. Washington St., Chicago, Ill.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

1,000 Single reels American and foreign subjects at $3.00, in first-class condition. Try one or two and be convinced of the condition. Cash with order. Federal Feature Film Co., 119 East 23d St., N. Y. City.

FOR SALE—Three reel features with original lobby displays, $25 each. "Tracked by Wireless," "Zigomar," "Tiger Lily," "Pit and Pendulum," "Cycler's Last Lap," "Dawn of Tomorrow," "In Touch With Death." Barney Film Brokers, 5 So. Wabash Ave., Chicago, Ill.

COMPLETE—Road show, seven reels of educational, scenic, travel, trick and cartoon comedies. 21 different subjects. Cost me $600, best offer takes them. Films are in good condition. H. L. Barnhart, St. Charles Hotel, Carlisle, Pa.

FOR SALE—Five reel feature "For $5,000 a Year" featuring Louise Huff, well known star. Rights Greater New York and Northern Jersey. Two prints fine condition. Paper, photos; giving up exchange. Model Film Co., 126 West 46th St., N. Y. City.

MEXICO—Thrilling action film. American soldiers. All actual fighting. Will crowd your house, 50 feet. New prints. Never before shown. We own negative. Direct to exhibitors $5 cash or deposit with order. Delmar Film Co., 4555 Delmar Ave., St. Louis, Mo.

MISCELLANEOUS.

BIG PACKAGE printed cards, signs, posters, etc., all practical. "To-day," "To-morrow," "Coming," days of week, months, etc., 500 pieces. Would cost $5 to order. All postpaid, $1.25. Evening Call Printing Co., Monessen, Penn.

STAGE MONEY—The cleanest ever published. Printed one side green, other side yellow. Sole owners. Universal Supply House, P. O. Box

INDEX

TO CONTENTS

Advertising for Exhibitors..... 433
Ainsworth, Sydney..... 449
Among the Picture Theaters..... 427
Arbuckle, Roscoe, A Spendthrift..... 420
Arnold, Edward 451
At Leading Picture Theaters..... 426
Australian Notes. 452

Bergere, Ouida, Joins American Play Company. 417
Biograph Reissues for May..... 457
Biograph Releases Three-Part Comedy.... 426
Brady Assumes Active Control..... 410
British Notes. 451

Calendar of Daily Program Releases...490, 492
Chaplin in "Carmen"..... 417
Chattanooga Sunday Shows..... 480
Chicago News Letter..... 422
"City of Illusion, The" (Ivan)..... 460
Comments on the Films..... 462
Commerford, Thomas. 450
Curacao, Dutch West Indies..... 419
"Cycle of Fate, The" (Selig)..... 456

Facts and Comments..... 407
Facts About Jamaica..... 416
Falstaff Comedies Force Market..... 418
Fire in New Orleans..... 484
First and Foremost..... 409
"Folly of Revenge, The" (New York)..... 461
"Folly of Sin, The" (Great Northern).... 460

German Trade Notes..... 431
"Great Problem, The" (Bluebird)..... 459

Hampton Explains. 411
Hearst Exchange Organization..... 414
"Hoodoo Ann" (Fine Arts)..... 458
Horsley Roasts Promoters..... 450
Hyland, Peggy, Joins Famous Players..... 453

Immense New Theater..... 486
"Iron Claw, The" (Pathe)..... 459

Jacksonville Screen Ball for Charity..... 412
Judge Has Seen Picture..... 485
Just Rumors. 409

Lang, Arthur, Expert on Latin America.. 413
List of Current Film Release Dates, 526, 528, 530

Managers Respond to Appeal for Fund.... 412
Manufacturers' Advance Notes..... 465
Millarde with Kalem..... 410
More Organizations. 487
Motion Picture Educator..... 432
Motion Picture Exhibitor..... 445
Motion Picture Photography..... 442
Music for the Picture..... 443

National Board Changes Its Name..... 446
Need of Sunday Shows..... 474
New Kansas City Regent 484
New Brooklyn Exhibitors' Organization... 446
News of Los Angeles and Vicinity..... 424
Norden, Virginia, Joins Balboa..... 420
Notes of the Trade..... 471

Observations by Man About Town..... 430
Offer Exhibitors Interest in Trade Show... 445
Operators in Louisville 481
Owen, Louise, Vogue "Heavy"..... 450

Paramount Program 447
Paramount's Handsomest Man..... 452
"Parasite, The" (Kalem)..... 459
Paris, Texas, Theaters Go..... 485
Pearce, Vera A Metro Actress..... 419
Photoplaywright, The 436
Philadelphia Matters 475
Picture Theaters Projected..... 473
"Preparedness" (Juvenile). 461
Produced for World Film..... 455
Projection Department. 437

Ray, Al, at Vim Studios..... 416
"Reapers, The" (World Film)..... 455
Reeves, Edith. 448
Rinaldo, Alice, Retained by Horsley..... 411
Roth to Build Theater..... 421
Routing Film Service..... 448

San Francisco League Reorganizes..... 445
Screen Club Governors..... 478
Smalley's Picture Endorsed..... 478
"Sold for Marriage" (Triangle)..... 458
Soldiers in Union Jobs..... 488
Some Coming Kalems..... 418
Stories of the Films..... 494

"Then I'll Come Back to You" (World Film). 455
There is No Demand for Censorship..... 409
"Thrown to the Lions" (Red Feather).... 460
Toronto Prospects. 489
"Traffic Cop, The" (Thanhouser)..... 458
Triangle Program. 458

Universal Backs Auto Race..... 447
Universals for Week of April 18..... 419

Valkyrien, Mlle. 421
"Vital Question, The" (Vitagraph)..... 457
Vitagraphs for Week of April 20..... 421
"Voice in the Night, The" (Lubin)..... 456

"Wall Between, The" (Quality-Metro).... 455
Washington Exchanges. 476
"Wife's Sacrifice, A" (Fox)..... 457
Woodruff, Eleanor. 451
Word on Publicity, A..... 479
World-Equitable Program in April..... 450

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack..... 536
Speer Carbon Co..... 517

CHAIR AND SEATING MANUFACTURERS.
American Seating Co..... 537
Steel Furniture Co..... 537

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co..... 533
Calehuff Supply Co..... 521
Erker Bros. 473
Fulton, E. E..... 496
General Electric Co..... 539
Hallberg, J. H..... 514
Hertner Electric & Mfg. Co..... 527
Hommel, Ludwig & Co..... 500
Kleine Optical Co..... 526
Lears Theater Supply Co..... 499
Lucas Theater Supply Co..... 535
Northwestern Motion Picture Equip. Co.... 531
Picture Theater Equip. Co..... 522
Porter, B. F..... 531
Preddey, W. G..... 496
Speed Controller Co..... 498
Stern Mfg. Co..... 531
Strelinger, Chas. A..... 496
Sturtevant, B. F., Co..... 538
Swaab, Lewis M..... 536
Universal Motor Co..... 521
Wagner Electric Mfg. Co..... 529

FILM EXCHANGES.
Bradenburgh, C. W..... 533
Central Film Co..... 501
Exclusive Features, Inc..... 509
Official War Film Dept..... 521
Sherry, Wm. L., Feature Film Co..... 532
Wisconsin-Illinois Feature Release Co..... 537
United Film Service..... 512

LENS MANUFACTURER.
Gundlach-Manhattan Optical Co..... 534

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc..... 395
Biograph Co. 381, 490
Bluebird Photoplays, Inc.....Colored Insert
California Motion Picture Co..... 500
Clara Kimball Young Film Corp..... 378
Dra-Ko Films, Inc..... 497
Eagle Film Mfg. & Prod. Co..... 511
E. & R. Jungle Film Co..... 500
Essanay Film Mfg. Co.....363, 388-89, 402
Famous Players Film Co..... 370
Gaumont Co. 398
Great Northern Film Co..... 491
Feinberg Amusement Corp..... 515
General Film Co 379, 390
Horsley David Productions..... 493
Ivan Film Productions..... 531
Kalem Co 380, 406
Kleine, George .....Colored Insert
Knickerbocker Star Features..... 383
Lasky, Jesse L., Feature Play Co..... 371
Lesser, Sol L..... 377
Lubin Mfg. Co. 384
Mexican Film Co..... 507
Metro Pictures Corp.....Colored Insert
Nola Film Co 403
Paramount Pictures Corp.....372-75
Pallas Pictures 376
Pathe Exchange, Inc.....391-94
Selig Polyscope Co..... 385
Signal Film Corp..... 396
Sterling Camera & Film Co..... 496
Thanhouser Film Corp.....362, 399
Triangle Film Corp.....368-69
Universal Film Mfg. Co.....364-67
Vim Comedies 382
Vitagraph Co. of America 386-87
V-L-S-E, Inc 400-01
Vogue Films, Inc..... 397
World Film Corp.....404-05

MISCELLANEOUS.
American Play Co 506
Automatic Ticket Selling & C. R. Co..... 501
A. B. C. Film Co..... 496
Bioscope, The 536
Botanical Decorating Co..... 536
Caille Bros. 487
Cine Mundial 537
Classified Advertisements 523
Comedy Director, care M. P. W..... 508
Corcoran, A. J..... 496
Eastman Kodak Co..... 535
Erbograph Co. 537
Evans Film Mfg. Co. 531
First Nat'l. M. P. Exposition.....504-05
Grinden Art Metal Co 534
Gunby Bros 499
Heaney, W. E 519
Holcomb & Hoke Mfg. Co..... 535
Il Tirso Al Cinematografo..... 536
Kinematograph Weekly, The..... 498
Kraus Mfg. Co..... 502
Manuscripts Universal 500
M. P. W. Anti-Censorship Slides..... 537
M. P. W. Circulation Coupon..... 517
M. P. Directory Co..... 519
Moore, Wm. N..... 500
National Ticket Co..... 518
Nelson, H. N..... 496
Pan American Film Service..... 498
Richardson, F. H..... 535
Richardson's M. P. Handbook..... 525
Rothacker Film Mfg. Co..... 503
Sosman & Landis 499
Standard Motion Picture Co..... 499
Studio Wanted. 517
Third Annual M. P. Exposition 513
Trade Circular Addressing Co..... 536
Twentieth Century Film Co..... 537
Vim Film Corp..... 532
Willis & Inglis 521

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co..... 502
Universal Camera Co..... 498

MUSIC AND MUSICAL INSTRUMENTS.
American Master Organ Co..... 519
American Photo Player Co..... 502
Harmo Pipe Organ Co..... 521
Schirmer, G., Inc..... 536
Seeburg, J. P., Piano Co..... 499
Simon, Walter Co..... 537
Sinn, Clarence E..... 537
Wangerin-Weickhardt 533

POSTERS AND FRAMES.
Goes Lithographing Co..... 537
Jensen, Al 496
Menger & Ring..... 498
Newman Mfg. Co..... 501

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mch. Co..... 497
Enterprise Optical Co..... 525
Power, Nicholas, Co..... 540
Precision Mch. Co..... 529

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc..... 531
Gold King Screen Co..... 536
Radium Gold Fibre Screen, Inc..... 516
Satin Goldfibre Screen, Inc..... 534
Simpson, A. L., Inc..... 510

STEREOPTICON SLIDES.
Champion Sports Exhibition Co..... 519
Excelsior Illustrating Co..... 532
Simpson, A. L., Inc..... 510
Novelty Slide Co..... 521

THEATRICAL ARCHITECTS.
Decorators' Supply Co..... 533
Kinsila, Edward Barnard..... 536

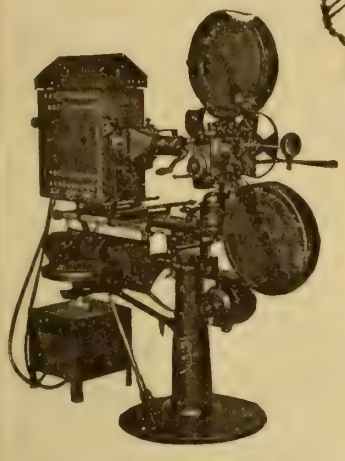
The Time Was

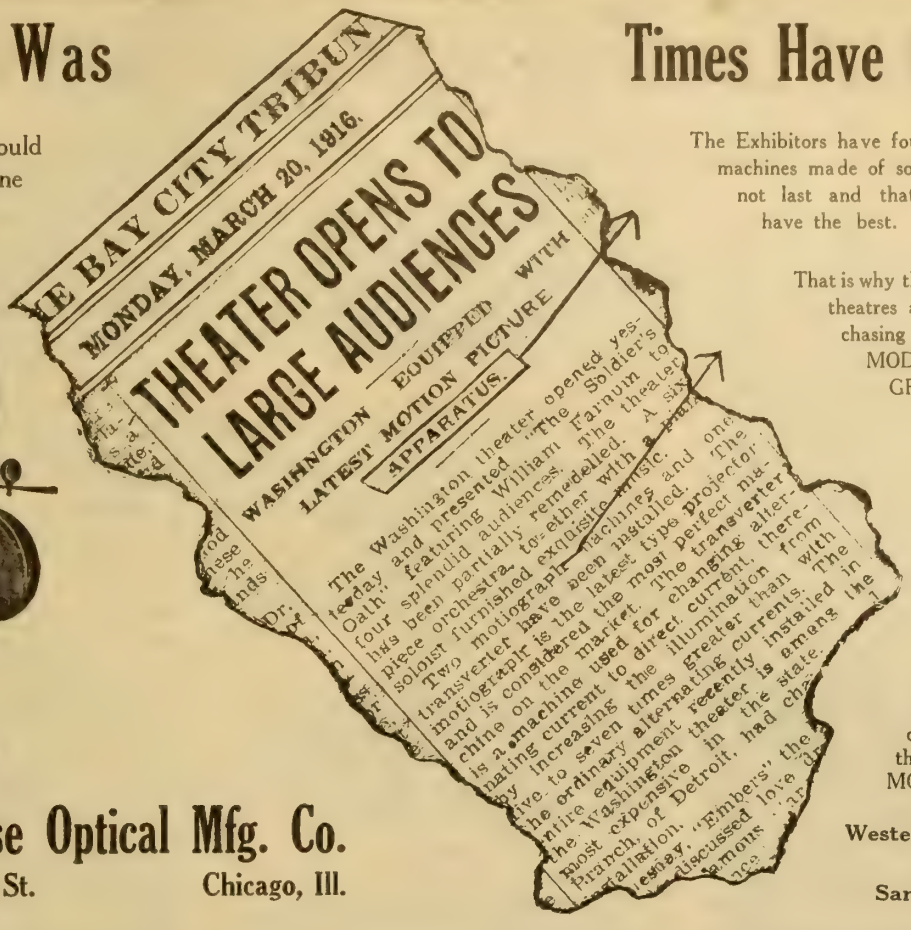
When Exhibitors would place any old machine in their theatres.

Times Have Changed

The Exhibitors have found out that machines made of soft metal will not last and that they must have the best.

That is why the up-to-date theatres are now purchasing the LATE MODEL MOTIOGRAPH.




E BAY CITY TRIBUN
MONDAY, MARCH 20, 1916.
THEATER OPENS TO LARGE AUDIENCES
WASHINGTON EQUIPPED WITH LATEST MOTION PICTURE APPARATUS.

If you want the best machine at the Right Price ask your dealer to show you the LATE MODEL MOTIOGRAPH.

The Enterprise Optical Mfg. Co.

572 West Randolph St. Chicago, Ill.

Western Office:
833 Market St.
San Francisco, Cal.

RICHARDSON'S MOTION PICTURE HANDBOOK For MANAGERS and OPERATORS

is off the press and we are making huge shipments of them each day. The size of the edition was thought to be large enough for a demand twice as great as for the last Handbook, but we are staggered. At the present rate the new and better Handbook will soon be gone.

Send in your order now!

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances,

MOVING PICTURE WORLD, 17 Madison Avenue, New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 490, 492.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Mar. 22—Number 12 (Topical).
Mar. 29—Number 13 (Topical)
Apr. 5—Number 14 (Topical).
Apr. 12—Number 15 (Topical).
Apr. 19—Number 16 (Topical).

BIG U.

Mar. 23—On Dangerous Ground (Drama).
Mar. 30—No release this day.
Apr. 6—Hungry Happy's Dream (Comedy).
Apr. 13.—No release this day.
Apr. 20—Oh, What a Whopper (Two parts—Baseball—Comedy).

BISON.

Mar. 18—The Iron Rivals (Two parts—Railroad—Drama).
Mar. 25—Monna Vanna (Three parts—Dr.).
Apr. 1—The Night Riders (Two parts—Western—Drama).
Apr. 8—Behind the Mask (Two parts—Dr.).
Apr. 15—The Rival Pilots (Two parts—Railroad—Drama).
Apr. 22—The Passing of Hell's Crown (Two parts—Western—Drama).

GOLD SEAL.

Mar. 21—The Madcap Queen of Crona (Two parts—Comedy—Drama).
Mar. 28—Lady Raffles Returns (Two parts—Detective—Drama).
Apr. 4—Lord John's Journal (Adventure No. 5, "The League of the Future"—Three parts—Detective—Drama).
Apr. 11—The Voice of the Tempter (Three parts—Domestic—Drama).
Apr. 18—The Best Man's Bride (Two parts—Drama).

IMP.

Mar. 17—Paterson of the News (Two parts—Newspaper—Drama).
Mar. 21—Ain't He Grand? (Comedy).
Mar. 24—The Crimson Trail (Two parts—Dr.).
Mar. 28—The Gasoline Habit (Comedy).
Mar. 31—Scorched Wings (Three parts—Dr.).
Apr. 4—The Town That Tried to Come back (Comedy).
Apr. 7—The Poet's Progress (Two parts—Comedy—Drama).
Apr. 7—The Dare-Devils of War (Two parts—War—Dr.).
Apr. 9—Mignonette (Two parts—Drama).
Apr. 11—Held for Damages (Comedy).
Apr. 14—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama).
Apr. 18—Love Laughs at Dyspepsia (Com.).
Apr. 21—The Haunted Bell (Two parts—Mystery—Drama).

JOKER.

Mar. 18—Muchly Married (Comedy).
Mar. 25—It Nearly Happened (Comedy).
Apr. 1—The Tale of a Telegram (Comedy).
Apr. 8—His Highness the Janitor (Comedy).
Apr. 15—Hubby Puts One Over (Comedy)
Apr. 22—Just Yet But Not Quite (Comedy).

LAEMMLE.

Mar. 16—No release this week.
Mar. 19—No release this week.
Mar. 22—The Desperado (Drama).
Mar. 23—The Secret Foe (Two parts—Dr.).
Mar. 26—No release this day.
Mar. 29—The Blackmailer (Drama).
Mar. 30—A Fool's Gold (Three parts—Dr.).
Apr. 6—The Eyes of Fear (Two parts—Dr.).
Apr. 9—Bill's Wife (Comedy).
Apr. 12—The Brink (Drama).
Apr. 13—Public Approval (Three parts—Society—Drama).
Apr. 16—No release this day.
Apr. 20—The Gambler (Drama).
Apr. 23—No release this day.

L-KO.

Mar. 26—A Friend—But a Star Boarder (Comedy).
Apr. 2—Caught on a Skyscraper (Two parts—Comedy).
Apr. 5—For the Love of Mike and Rosie (Three parts—Comedy).
Apr. 9—No release this day.
Apr. 16—The Doubles Troubles (Two parts—Comedy).
Apr. 19—A Meeting for a Cheating (Comedy).
Apr. 23—Little Billy's School Days (Comedy).

NESTOR.

Mar. 24—The Wrong Bird (Comedy).
Mar. 27—The Janitor's Busy Day (Comedy).
Mar. 31—He Almost Eloped (Comedy).
Apr. 3—How Times Do Change (Comedy).
Apr. 7—A Leap Year Tangle (Comedy).
Apr. 10—Putting Her Foot in It (Comedy).
Apr. 14—Some Honeymoon (Comedy).
Apr. 17—His Neighbor's Wife (Comedy).
Apr. 21—Eddie's Night Out (Comedy).

POWERS.

Mar. 25—No release this day.
Mar. 30—Between Midnight (Comedy).
Apr. 1—A Serpent in the House (Comedy).
Apr. 6—The Dance of Love (Novelty) .
Apr. 8—No release this day.
Apr. 13—Some Fish (Comedy).
Apr 15—The Stolen Melody (Drama).
Apr. 20—The Toyland Villain (Novelty). —An Educational subject on the same reel.
Apr. 22—No release this day.

RED FEATHER PHOTO-PLAYS.

Mar. 27—Autumn (Five parts—Drama).
Apr. 3—Two Men of Sandy Bar (Five parts—Drama).
Apr. 10—Brigadier Gerard (Five parts—Dr.).
Apr. 17—Her Bitter Cup (Five parts—Dr.).

REX.

Mar. 19—Behind the Curtain (Drama).
Mar. 21—The Phantom Thief (Drama).
Mar. 26—A Social Outcast (Three parts—Dr.).
Mar. 28—There's no Place Like Home (Drama).
Apr. 2—Her Sister's Sin (Drama).
Apr. 4—No release this day.
Apr. 7—The Still Voice (Drama).
Apr. 11—No release this day.
Apr. 14—The Toll of the Angelus (Drama—Reissue).
Apr. 16—The Sham Realty (Drama). —300 Arrivals from South America (Educational).
Apr. 18—No release this day.
Apr. 23—His World of Darkness (Three parts—Drama).

VICTOR.

Mar. 24—No release this day.
Mar. 29—The Model Husband (Two parts—Comedy).
Mar. 31—No release this day.
Apr. 5—The Little Fraud (Drama).
Apr. 12—The Lathered Truth (Two parts—Comedy).
Apr. 19—Royal Love (Three parts—Drama).
Apr. 21—A Strange Confession (Drama).

UNIVERSAL SPECIAL FEATURE.

Mar. 27—Graft No. 16, "Pirates of Finance" (Two parts—Drama).
Apr. 3—Graft No. 17 "Queen of the Prophets" (Two parts—Drama).
Apr. 10—Graft No. 18, "The Hidden City of Crime" (Two parts—Drama).
Apr. 17—Graft No. 19, "Photo Badger Game" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Vogue.
Monday—American, Falstaff, Masterpicture de Luxe.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Weekly, Gaumont.
Thursday—Mustang, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—American, Falstaff.

AMERICAN.

Mar. 7—The Silken Spider (Three parts—Society—Drama).
Mar. 14—The Suppressed Order (Three parts—Drama).
Mar. 21—The Code of Honor (Three parts—Drama).
Mar. 28—In the Shuffle (Three parts—Drama).
Apr. 3—Ways of the World (Two parts—Dr.).
Apr. 6—Bonds of Deception (Three parts—Drama).
Apr. 10—The Pendulum of Chance (Two parts—Drama).
Apr. 15—The Wayfarers (Three parts—Dr.).

BEAUTY.

Mar. 15—Plotters and Papers (Comedy).
Mar. 19—Tips (Comedy).
Mar. 22—Cupid at Cohen's (Comedy).
Mar. 26—The Bubbles and the Barber (Comedy).
Mar. 29—A Trunk an' Trouble (Comedy).
Apr. 2—Bumbie's Job (Comedy).
Apr. 5—Billy Van Deusen's Muddle (Com.).
Apr. 9—Art and Arthur (Comedy).
Apr. 12—Peanuts and Powder (Comedy).
Apr. 16—The Improbable Yarn of McQuirk (Comedy).

CUB.

Mar. 10—Jerry's Big Game (Comedy).
Mar. 17—The Twin Trunk Mystery (Comedy).
Mar. 24—On the Rampage (Comedy).
Mar. 31—Jerry Among the Smugglers (Com.).
Apr. 7—The Winning Punch (Comedy).
Apr. 14—Almost Right (Comedy).

FALSTAFF.

Mar. 7—Oscar the Oyster Opener (Comedy).
Mar. 9—Ambitious Awkward Andy (Comedy).
Mar. 14—Theodore's Terrible Thirst (Com.).
Mar. 16—Rupert's Rube Relations (Comedy).
Mar. 21—Pansy Post Protean Player (Comedy).
Mar. 23—Pedro the Punk Poet (Comedy).
Mar. 28—Paul's Political Pull (Comedy).
Mar. 30—The Snow Shoveler's Sweetheart (Comedy).
Apr. 3—Ruining Randal's Reputation (Com.).
Apr. 8—The Professor's Peculiar Precautions (Comedy).
Apr. 10—Sapville's Stalwart Son (Comedy).
April. 15—The Overworked Oversea Overseer (Comedy).

GAUMONT.

Mar. 5—See America First, No. 25, Tampa, Fla. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 12—See America First, No. 26, "Monterey, Cal" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 19—See America First, No. 27, "San Francisco, Cal. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 26—See America First, No. 28, "Tampa, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy.
Apr. 2—See America First, No. 29, "Charleston, S. C." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Apr. 5—See America First, No. 30, "The Wonder Spots of Del Monte, Cal." (Scenic).
—A Cartoon subject on the same reel.
Apr. 12—See America First No. 31, "Historic St. Augustine, Fla." (Scenic).
—Kartoon Komics (Cartoon).

(Mutual releases continued on page 528.)

TransVerteR

Better Light Under Perfect Control
Better Pictures With Less Current

The Transverter is a compact, upright motor generator unit, that furnishes a superior controlled direct current, for motion picture projection.

At the will of the operator the amperage can be regulated as required for light or dark films, while the voltage automatically adjusts itself to the resistance of the arc.

The Transverter maintains a steady, perfect arc without waste of current, and furnishes a brilliant, white light, four times the candle power of alternating current.

It leaves the operator free to watch the screen and film, and makes possible more artistic projection of pictures with clear, sharp focus and true color values.

Simple to operate. Easy to install in any booth. Takes up little space.

There is a Transverter equipment, either for single or double arc for any power circuit.

Construction and efficiency guaranteed throughout.

Write today for folder "The Perfect Arc."

THE HERTNER ELECTRIC & MFG. CO.

431 Prospect Ave. Cleveland, Ohio

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 490, 492.)

(*Mutual Releases continued from page* 526.)

MUSTANG.

Mar. 31—Snow Stuff (Three parts—Drama).
Apr. 7—Two Bits (Two parts—Drama).
Apr. 8—Under Azure Skies (Three parts—Western—Drama).
Apr. 13—Silent Selby (Three parts—Western—Drama).
Apr. 14—A Flickering Light (Two parts—Dr.).

MUTUAL WEEKLY.

Mar. 23—Number 64 (Topical).
Mar. 30—Number 65 (Topical).
Apr. 5—Number 66 (Topical).
Apr. 12—Number 67 (Topical).

THANHOUSER.

Mar. 22—The Fifth Ace (Two parts—Society—Drama).
Mar. 29—Fear (Three parts—Drama).
Apr. 4—Oh! Oh! Oh! Henery!!! (Two parts—Comedy).
Apr. 11—The Romance of the Hollow Tree (Two parts—Drama).

MUTUAL MASTERPICTURE DE LUXE.

Mar. 23—The Bruiser (American—Five parts—Drama) (No. 84).
Mar. 25—The Hidden Law (Centaur—Five parts—Social—Drama) (No. 85).
Mar. 27—The Love Liar (Centaur—Five parts—Drama) (No. 86).
Mar. 30—Revelations (American—Five parts—Drama) (No. 87).
Apr. 1—The Net (Thanhouser—Five parts—Drama) (No. 88).
Apr. 3—Haunted Manor (Gamount—Five parts—Drama—No. 89).
Apr. 8—The Traffic Cop (Thanhouser—Five parts—Drama—No. 90).
Apr. 10—April (American—Five parts—Drama—No. 91).
Apr. 13—The Leopard's Bride (Centaur—Five parts—Oriental—Drama—No. 92).

SIGNAL FILM CORPORATION.

Mar. 18—The Girl and the Game, No. 12, "Buried Alive" (Two parts—Dr.).
Mar. 20—The Girl and the Game, No. 13, "A Fight for a Fortune" (Two parts—Drama).
Mar. 27—The Girl and the Game, No. 14, "Helen's Race with Death" (Two parts—Drama).
Apr. 3—The Girl and the Game No. 15 (Two parts—Drama).

VOGUE.

Mar. 23—Search Me (Comedy).
Mar. 26—Devilish Business (Comedy).
Mar. 30—The Lion Hearted Chief (Comedy).
Apr. 2—On a Still Hunt (Comedy).
Apr. 4—Bungling Bill Detective (Comedy).
Apr. 9—Knocking Out Knockout Kelly (Com.).
Apr. 11—Rube's Hotel Tangle (Comedy).
Apr. 16—A Mix-Up in Photos (Comedy).

Pathe Exchange, Inc.

BALBOA.

Mar. 11—The Red Circle, No. 13, "Branded As a Thief" (Two parts—Drama).
Mar. 18—The Red Circle No. 14 "Judgment Day" (Last No.) (Two parts—Dr.).

GOLD ROOSTER PLAYS.

Feb. 18—The Shrine of Happiness (Three parts—Drama).
Mar. 21—The Woman's Law (Five parts—Dr.).

PATHE.

Mar. 27—The Iron Claw, No. 5, "The Intervention of Tito" (Two parts—Drama).
Apr. 1—Siberia, the Vast Unknown, No. 4 (Scenic).
Apr. 3—The Iron Claw, No. 6, "The Spotted Warning (Two parts—Drama).
Apr. 8—Idaho's Waterfalls (Scenic).
—Picturesque America (Scenic).
—The Coal Mines of Hongay (Educational of French Indo—China).

PATHE NEWS.

Mar. 22—Number 24, 1916 (Topical).
Mar. 25—Number 25, 1916 (Topical).
Mar. 29—Number 26, 1916 (Topical).
Apr. 1—Number 27, 1916 (Topical).

PHOTOCOLOR.

Mar. 1—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar 29—Lonesome Luke, Circus King (Com.).
Apr. 3—Skylight Sleep (Comedy).

STARLIGHT.

Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BLUEBIRD PHOTOPLAYS.

Mar. 26—The Flirt (Five parts—Drama).
Apr 3—Tangled Hearts (Five parts—Dr.).
Apr. 10—John Needham's Double (Five parts—Drama).
Apr. 17—The Great Problem (Five parts—Dr.).

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 27—The Witch (Drama).
Mar. 6—The Marble Heart (Drama).
Mar. 13—Gold and the Woman (Drama).
Mar. 20—The Bondman (Drama).
Mar. 27—A Wife's Sacrifice (Drama).

METRO PICTURES CORPOLATION.

Mar. 20—The Wall Between (Quality—Five parts—Drama).
Mar. 27—Her Great Price (Rolfe—Five parts—Drama).
Apr. 3—The Kiss of Hate (Columbia—Five parts—Drama).
Apr. 10—The Half Million Bribe (Columbia—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Mar. 30—The Sowers (Lasky—Five parts—Drama).
Apr. 3—The Heart of Paula (Pallas—Five parts—Drama).
Apr. 6—The Race (Lasky—Five parts—Comedy—Drama).
Apr. 10—Molly Make Believe (Famous Players Five parts—Drama).
Apr. 13—Under the Mask (Lasky—Five parts—Drama).
Apr. 17—The Eternal Grind (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Mar. 30—Bobby Bumps Gets a Substitute (Comedy).
Apr. 6—The Police Dog Turns Nurse.
Apr. 13—The Stone Age Roost-Robber.
Apr. 20—Inbad, the Sailor, Takes Gas (Silhouette Fantasie).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Apr. 3—Old and New Manila.
Apr. 10—Bilibid, the "Sing Sing" of the Philippines.
Apr. 17—The Pasig River (The Filipino Thames).
Apr. 24—The Lowlands of Luzon.

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

TRIANGLE FILM CORPORATION.

Releases for week of Mar. 26:
Hoodoo Ann (Fine Arts—Five parts—Dr.).
By Stork Delivery (Keystone—Two parts—Comedy).
The Raiders (Ince—Five parts—Drama).
An Oily Scoundrel (Keystone—Two parts—Comedy).
Releases for week of Apr. 2:
The Habit of Happiness (Fine Arts—Five parts—Drama).
A Bathhouse Blunder (Keystone—Two parts—Comedy).
Waifs (Ince—Five parts—Drama).
His Wife's Mistake (Keystone—Two parts—Comedy).

WORLD-EQUITABLE.

Mar. 27—The Hand of Peril (Paragon—Five parts—Drama).
Mar. 27—The Struggle (Equitable—Five parts—Drama).
Apr. 3—The Reapers (Triumph (Five parts—Drama).
Apr. 3—Then I'll Come Back to You (Frohman—Five parts—Drama).
Apr. 10—The Feast of Life (Paragon—Five parts—Drama).
Apr. 10—The Chain Invisible (Equitable—Five parts—Drama).

V-L-S-E, INC.

Mar. 20—Dollars and the Woman (Lubin—Six parts—Drama).
Mar. 20—Hearst-Vitagraph News No. 23 (Topical).
Mar. 20—The Ne'er-Do-Well (Selig—Ten parts—Drama).
Mar. 20—The Supreme Temptation (Vitagraph—Five parts—Drama).
Mar. 20—Mr. Jack Trifles (Comedy).
Mar. 24—Hearst-Vitagraph News No. 24 (Topical).
Mar. 27—The Two Edged Sword (Vitagraph—Five parts—Drama).
Mar. 27—Mr. Jack Inspects Paris, No. 6 (Vitagraph—Comedy).
Mar. 27—Hearst-Vitagraph News, No. 25, 1916 (Topical).
Mar. 31—Hearst-Vitagraph News No. 26, 1916 (Topical).
Apr. 3—The Vital Question (Vitagraph—Five parts—Drama).
Apr. 3—Mr. Jack, a Doctor by Proxy (Com.).
Apr. 3—Hearst-Vitagraph News, No. 27, 1916 (Topical).
Apr. 3—The Cycle of Fate (Selig—Five parts—Drama).
Apr. 7—Hearst-Vitagraph News, No. 28, 1916 (Topical).
Apr. 10—The Flames of Johannis (Lubin—Five parts—Drama).
Apr. 10—Salvation Joan (Vitagraph—Seven parts—Drama).
Apr. 10—Mr. Jack's Hat and the Cat (Comedy.
Apr. 10 Hearst-Vitagraph News, No. 29, 1916 (Topical).
Apr. 14—Hearst-Vitagraph News, No. 30, 1916 (Topical).

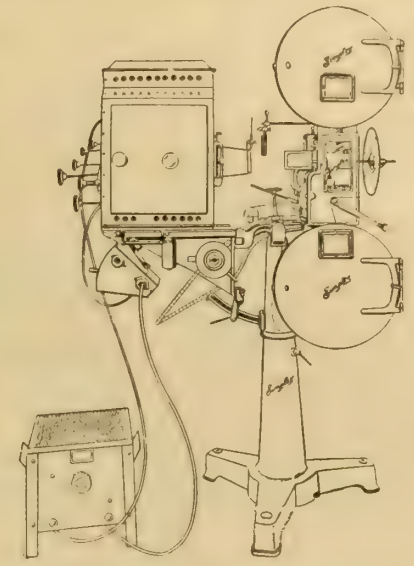
GEORGE KLEINE.

Mar. 29—The Mishaps of Musty Suffer, "Look Out Below" (Comedy).
Apr. 5—The Mishaps of Musty Suffer "The Lightning Bell Hop" (Comedy).
Apr. 12—The Mishaps of Musty Suffer, "Bells and Belles" (Comedy).
Apr. 19—The Mishaps of Musty Suffer "Just Imagination" (Comedy).
Apr. 26—The Mishaps of Musty Suffer "Out of Order" (Comedy).

MERIT WINS!

Simplex

The ONLY PROJECTOR that received the HIGHEST AWARD at TWO INTERNATIONAL EXPOSITIONS in 1915



Send for Catalog A

GRAND PRIZE

PANAMA-PACIFIC INTERNATIONAL EXPOSITION at San Francisco

GOLD MEDAL PANAMA-CALIFORNIA EXPOSITION at San Diego

THE PRECISION MACHINE CO. INC.

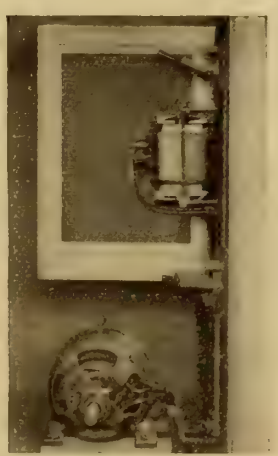
317 East 34th St. New York

You must consider the Public when selecting your films.

You must consider the Public when selecting your projection outfit.

Wagner Quality

One of the most essential parts of your projecting outfit is the device you select for supplying direct current to your projection arcs.



Wagner Converter in theatre basement

The success of

The Wagner WHITE LIGHT Converter

in some of the finest photo-play theatres in America is your guarantee that this part of your projection outfit will be right.

Literature upon request. Bulletin 10923.

Wagner Electric Manufacturing Company,

Saint Louis, Missouri

150

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 490, 492.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Mar. 14—A Grip of Gold (Two parts—Drama).
Mar. 15—The Rejuvenation of Aunt Mary (Three parts—Comedy-Drama).
Mar. 20—His Mother's Scarf (Biograph—Reissue No. 42—Drama).
Mar. 22—The Battle of Truth (Three parts—Drama).
Mar. 27—The Golden Supper (Drama) (Biograph—Reissue No. 43).
Mar. 28—Alias Jimmie Barton (Two parts—Drama).
Mar. 29—Madelaine Morel (Three parts—Dr.).
Apr. 3—Three Friends (Drama) (Biograph—Reissue No. 44).
Apr. 5—Paths that Crossed (Three parts—Dr.).
Apr. 10—The Tender-Hearted Boy (Drama) (Biograph—Reissue—No. 44).
Apr. 11—The Man Who Called After Dark (Two parts—Drama).
Apr. 12—The Stampede (Three parts—Drama).
Apr. 17—A Cry for Help (Drama) (Biograph—Reissue No. 45).
Apr. 19—The Larrimore Case (Three parts—Drama).

ESSANAY.

Mar. 18—Unknown (Three parts—Drama).
Mar. 20—The Strange Case of Mary Page, No. 9 (Two parts—Drama).
Mar. 21—Separating from Sarah (Two parts—Drama).
Mar. 22—Canimated Nooz Pictorial, No. 7 (Cartoon).
—A scenic subject on the same reel.
Mar. 25—I Will Repay (Three parts—Dr.).
Mar. 27—The Strange Case of Mary Page, No. 10, "The Clew" (Two parts—Dr.).
Mar. 28—The Dixie Winner (Two parts—Dr.).
Mar. 29—Vernon Howe Bailey's Sketch Book of Paris (Cartoon).—Scenic of Western America on same reel.
Apr. 1—The Spider's Web (Three parts—Dr.).
Apr. 3—The Strange Case of Mary Page No. 11 (Two parts—Drama).
Apr. 4—Under Royal Patronage (Two parts—Drama) (Reissue).
Apr. 5—Canimated Nooz Pictorial No. 8 (Cartoon).
—A Scenic subject on the same reel.
Apr. 8—The Lightbearer (Three parts—Dr.).
Apr. 10—The Strange Case of Mary Page No. 12 (Two parts—Drama).
Apr. 11—Millstones (Two parts—Drama).
Apr. 12—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—A Scenic subject on the same reel
Apr. 15—The Last Adventure (Three parts—Drama).
Apr. 17—The Strange Case of Mary Page, No. 13 (Two parts—Drama).
Apr. 18—The Elder Brother (Two parts—Drama) (Reissue).
Apr. 19—Canimated Nooz Pictorial No. 9 (Cartoon).
—A Scenic Subject on the same reel.
Apr. 22—Her Naked Soul (Three parts—Dr.).

KALEM.

Mar. 24—When Things Go Wrong (Comedy).
Mar. 25—The Detective's Peril (No. 72 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 27—The Little Monte Carlo (No. 1 of the "Social Pirates"—Two parts—Dr.) (Special Release).
Mar. 28—Ham and the Hermit's Daughter (Comedy).
Mar. 29—The Trailing Tailor (Comedy).
Mar. 31—Almost a Heroine (Comedy).
Apr. 1—The Trapping of Peeler White (No. 73 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 3—The Corsican Sisters, No. 2 of "The Social Pirates" (Two parts—Dr.). (Special release.)
Apr. 4—From Altar to Halter (Comedy).
Apr. 5—Trapping the Bachelor (Comedy).
Apr. 7—The Fickle Fiddler's Finish (Com.).
Apr. 8—The Record Run (No. 74 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 10—The Parasite (No. 3 of "The Social Pirates"—Two parts—Drama).
Apr. 11—Millionaires by Mistake (Comedy).
Apr. 12—Fashion and Fury (Comedy).
Apr. 14—Romance and Riot (Comedy).
Apr. 15—The Race for a Siding (No. 75 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 17—A War of Wits (No. 4 of the "Social Pirates"—Two parts—Drama).
Apr. 18—Ham and Preparedness (Comedy).
Apr. 19—Their Taking Ways (Comedy).
Apr. 21—A Double-Barreled Courtship (Com.).
Apr. 22—The Governor's Special (No. 76 of the "Hazard's of Helen" Railroad Series—Drama).

LUBIN.

Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).
Mar. 6—Ophelia (Drama).
Mar. 6—A Change of Heart (Two parts—Dr.).
Mar. 9—Soldiers Sons (Three parts—Drama).
Mar. 11—Some Boxer (Comedy).
Mar. 13—The Butler (Comedy).
Mar. 16—The Gulf Between (Three parts—Dr.).
Mar. 18—Dare Devil Bill (Comedy).
Mar. 21—The New Janitor (Comedy).
Mar. 21—The Crash (Two parts—Drama).
Mar. 23—A Sister to Cain (Three parts—Dr.).
Mar 25—Love One Another (Comedy).
Mar 27—Otto the Soldier (Comedy).
Mar. 30—The Voice in the Night (Three parts—Drama).
Apr. 1—Billie's Double (Comedy).
Apr. 3—The Fatal Bean (Comedy).
Apr. 4—The Return of James Jerome (Two parts—Drama).
Apr. 6—The Scarlet Chastity (Three parts—Drama).
Apr. 8—A Wise Waiter (Comedy).
Apr. 10—Otto the Bell Boy (Comedy).
Apr. 13—The Greater Wrong (Three parts—Drama).
Apr. 15—Mr. Housekeeper (Comedy).

SELIG.

Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).
Mar. 13—The Regeneration of Jim Halsey (Three parts—Drama).
Mar. 13—Selig-Tribune No. 21, 1916 (Topical).
Mar. 16—Selig-Tribune No. 22, 1916 (Topical).
Mar. 18—Toll of the Jungle (Wild-Animal—Drama).
Mar. 20—Number 13 Westbound (Three parts—Drama).
Mar. 20—Selig-Tribune No. 23, 1916 (Topical).
Mar. 23—Selig Tribune No. 24, 1916 (Topical).
Mar. 25—Trilby's Love Disaster (Western—Comedy).
Apr. 3—The Devil, the Servant and the Man (Three parts—Drama).
Apr. 4—Selig-Tribune No. 27, 1916 (Topical).
Apr. 6—Selig-Tribune No. 28, 1916 (Topical).
Apr. 8—Along the Border (Western—Dr.).
Apr. 10—Wives of the Rich (Three parts—Society—Drama).
Apr. 10—Selig-Tribune No. 29, 1916 (Topical).
Apr 13—Selig-Tribune No. 30, 1916 (Topical).
Apr 15 The Beauty Hunters (Comedy).
Apr. 17—The Three Wise Men (Three parts—Drama).
Apr. 17—Selig-Tribune No. 31, 1916 (Topical).
Apr. 20—Selig-Tribune No. 32, 1916 (Topical).
Apr. 22—Too Many Chefs (Comedy).

VIM.

Mar. 17—A Pair of Skins (Comedy).
Mar. 23—Bungles Lands a Job (Comedy).
Mar. 24—Behind the Footlights (Comedy).
Mar. 30—Their Vacation (Comedy).
Mar. 31—Anvils and Actors (Comedy).
Apr. 6—Mamma's Boys (Comedy).
Apr. 7—In the Ring (Comedy).
Apr. 13—The Battle Royal (Comedy).
Apr. 14—The Sleuths (Comedy).
Apr. 20—All for a Girl (Comedy).
Apr. 21—Hired and Fired (Comedy).

VITAGRAPH.

Mar. 11—The Human Cauldron (Broadway Star Feature—Three parts—Drama).
Mar. 13—Putting Pep in Slowtown (Comedy).
Mar. 17—Freddy Aids Matrimony (Comedy).
Mar. 18—Miss Warren's Brother (Broadway Star Feature—Three parts—Dr.).
Mar. 20—A Squared Account (Comedy).
Mar. 24—Freddy Versus Hamlet (Comedy).
Mar. 25—Husks (Three parts—Drama—Broadway Star Feature).
Mar. 27—Three Johns (Comedy).
Mar. 31—Freddy Foils Floaters (Comedy).
Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 3—Her Partner (Drama).
Apr. 7—Freddy the Fixer (Comedy-Drama).
Apr. 8—Myrtle, the Manicurist (Broadway Star Feature—Three parts—Com.).
Apr. 10—The Hoyden (Drama).
Apr. 14—Susie, the Sleuth (Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama (Broadway Star Feature).

—

General Film Company Features

BROADWAY STAR FEATURES

Mar. 4—La Paloma (Three parts—Drama).
Mar. 11—The Human Cauldron (Three parts—Drama).
Mar. 18—Miss Warren's Brother (Drama).
Mar. 25—Husks (Three parts—Drama).
Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).

KNICKERBOCKER STAR FEATURES.

Mar. 17—Mismates (Three parts—Drama).
Mar. 24—The Witch of the Mountains (Three parts—Drama).
Mar. 31—The Home-Breakers (Three parts—Drama).
Apr. 7—The Millionaire's Son (Three parts—Drama).
Apr. 14—Haunted and Hounded (Three parts—Drama).
Apr. 21—Spell of the Knife (Three parts—Drama).

UNIT PROGRAM RELEASES.

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

IVAN FILM PRODUCTIONS

PRODUCING MONTHLY, FEATURE DRAMAS OF DISTINCTIVE MERIT IN WHICH "THE PLAY'S THE THING"; PRESENTING FAMOUS SCREEN STARS UNDER FILMDOM'S MOST ARTISTIC DIRECTORS

IVAN FILM PRODUCTIONS INC. 126 WEST 46TH ST. NEW YORK

MOTION PICTURE *EXHIBITORS* AND *DEALERS* NOTICE

On and after May 1st we will be located in our new building, 1023-25-27 Race Street. We will have the largest supply house of its kind in the world. Our new facilities for manufacturing of supplies will excel all others. Our new machine will be on demonstration at our new quarters shortly.

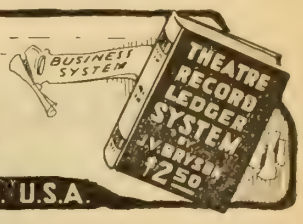
We are now testing our projector on the hardest possible methods. When we are satisfied that it is without defects, will issue a descriptive catalogue on it, a machine that will be better than the highest price machine in use, at a price that will be within the reach of all exhibitors.

We have a number of bargains on hand and a large supply of parts and accessories that you need. Let us quote you and answer your questions.

THE STERN MANUFACTURING CO., Inc. 109 N. 10th Street, Philadelphia, Pa.

PERFECT PROJECTION MEANS

MENISCUS BICONVEX CONDENSERS



Order today a set of our Meniscus Biconvex Condensers—50% better light. $2.00 each, 20c. extra for postage.
Money refunded if not satisfied. Try our theater record ledger, good for one year. $2.50 and 20c. for postage.

NORTHWESTERN MOTION PICTURE EQUIPMENT CO. Inc. MINNEAPOLIS, MINN. U.S.A.

THE BEST LONG DISTANCE PROJECTION

Was at the WORLD'S FAMOUS NEW YORK HIPPODROME, which was equipped by B. F. Porter. The picture was so large, bright and clear that the smallest details could be seen at a distance of over 300 feet. The front seats were 80 feet from the screen. This was the Brightest Picture in the World, regardless of distance or size. Exhibitors from all parts of the world came to see it. For Genuine Long Distance Projection consult

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

Quality means **EVANS** means **Perfection**

We do PARTICULAR Work for PARTICULAR People
Developing and Printing ONLY

EVANS FILM MANUFACTURING COMPANY

Telephone 6831 Audubon — **416-418-420-422 West 216th Street, New York City**

AT LAST! AT LAST! AT LAST!

Seamless Mirroroid, 36 1-9 Cents a Square Foot

After years of work and study, and expenditures amounting to thousands of dollars, we are pleased to announce the birth of the seamless Mirroroid screen.

We could not improve the surface, but by succeeding in making Mirroroid seamless up to a width of 12 feet, we have further clinched Mirroroid's claim as the finest and greatest projection screen known.

GET BUSY! WRITE OR WIRE FOR SAMPLES

Test, compare with any screen. Use your common sense and intelligence in proving that **Mirroroid is the greatest result-getter known.**

THINK OF IT! 36⅑c A Square Foot

9500 SATISFIED MIRROROID USERS!
ALL SHIPMENTS MADE ONE HOUR AFTER ORDER IS RECEIVED
5 YEAR GUARANTEE
2 TINTS: SILVER WHITE, SILVER FLESH, PALE GOLD
2 FINISHES: ROUGH MATTE (SEAMED), SMOOTH (SEAMLESS)
PROTECTED BY PATENTS THAT PROTECT YOU

YOURS FOR PROJECTION CONTENTMENT

J. H. GENTER CO., Inc., Newburgh, N. Y.

WANTED

Refined and Slap-stick
SCENARIOS

Will pay good price
for the right material

Releasing on
GENERAL FILM PROGRAM

Address

Vim Film Corp.
750 Riverside Ave.,
Jacksonville, Fla.

21 Authentic 21
Copyrighted
Views *on Slides*
of the
Willard-Moran Championship Contest

$8.00
per set
(uncolored)

$9.00
per set
(colored)

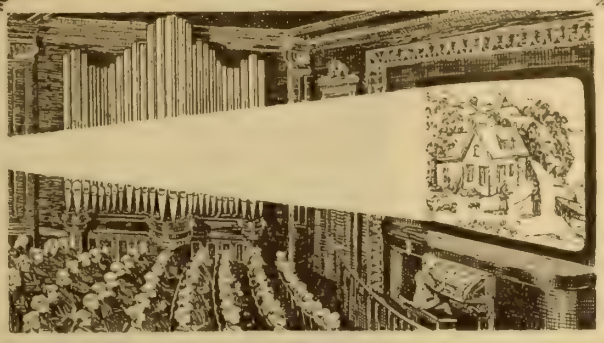
Including Paper

Excelsior Illustrating Co.
221 Sixth Ave. New York City

Phone Chelsea 7760-7761

Wire orders immediately. Send P. O. Express Money Orders or Certified Checks

The William L. Sherry Feature Film Co., distributors of Paramount Pictures in New York State, announce the opening of its Buffalo office in charge of Mr. Dan Savage. The location is 145 Franklin St.



Weickhardt Pipe Organ Music

in conjunction with good pictures always draws crowded houses

WRITE FOR OUR

THEATER ORGAN CATALOG

WANGERIN-WEICKHARDT CO.

112-124 BURRELL STREET

MILWAUKEE, WISCONSIN. U. S. A.

Do Not Wait Too Long

To put in that new Machine. PROCRASTINATION IS THE ENEMY OF SUCCESS. People who go after things, get them quicker than those who wait for them.

We can equip your Theatre complete (with the exception of Films and Posters) and sell for cash or on the instalment plan.

Write today for catalog

Amusement Supply Company

NOTE CHANGE IN ADDRESS

Third Floor, Mallers Building

S. E. Corner Wabash Ave. and Madison St., Chicago, Illinois

Dealers in Motiograph, Power's, Simplex, Standard and Edison Machines, Genuine Repair Parts and all goods pertaining to the Moving Picture Theatre

G. W. BRADENBURGH

802 Vine Street **Philadelphia, Pa.**

Name	Reels	Paper	Price
An American Gentleman (New)	5	1-3-6 Photos and heralds	$250
Pierre of the Plains	5	1-3-6 Photos and heralds	125
The Jungle	5	1-3-6 Photos and heralds	100
Heart of Midlothian	5	1-3-6 Heralds	75
Possessed of a Demon	5	1-3-6 Heralds	50
Satan	5	1-3-6 Heralds	75
Hearts United (New)	4	1-3-6 Photos and heralds	175
The Movie Queen	5	1-3-6 Asta Nielsen	100
Dan (Lew Dockstader)	5	1-3-6 Heralds	50
Diamonds of Destiny	4	1-3-6	60
And There Was Light	4	1-3-6 Helen Gardner heralds	40
Slaves of Love	4	1-3-6	50
St. George and the Dragon	3	1-3-8	30
In Tune with the Wild	3	1-3-6 Kathlyn Williams	80
Necklace of Rameses	3	1-3-6	30
For the Queen's Honor	3	1-3-6	30
Come Back to Erin	3	1-3-6	75

Plenty of Chaplin comedies, ranging in price from $10 to $40 per reel, according to condition. Single-reel dramas and comedies, all makes, with posters, at $5.00 per reel.

Send for Spring Bargain List

Ornamental Theatres

PLASTER RELIEF DECORATIONS

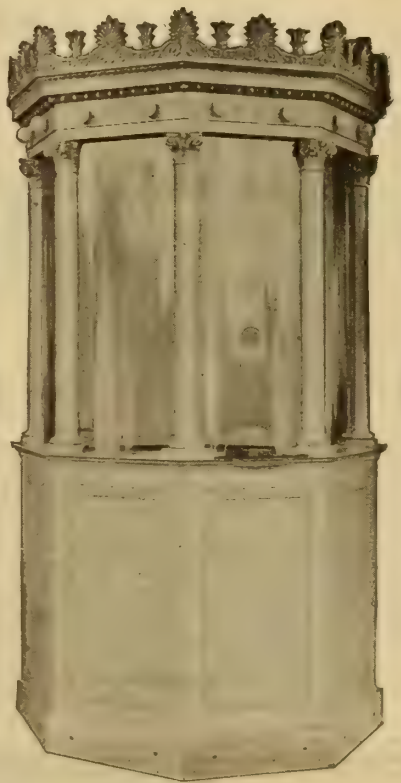
Theatres Designed Everywhere

Send for our 1916 catalog. It contains forty beautiful full-page illustrations—some in colors—of theatres we have designed and decorated. It shows several styles of ticket booths, lighting fixtures and ornaments; it will give you many valuable ideas for decorating your new theatre or improving the looks of your present one.

Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

Archer Avenue and Leo Street, CHICAGO, ILL.



Gundlach Projection Lenses

Furnished as the regular equipment of the latest models of Power's, Simplex and Baird Machines

and conceded to give the best results by thousands of theatre owners using these and other makes of machines. There must be a very potent reason why Gundlach Projection Lenses have replaced nearly all other lenses formerly in use and why they are given the preference by the United States War Department, The Lyman H. Howe Co., and the biggest theatre circuits in the country.

Try them and see for yourself how a picture looks made by Gundlach Projection Lenses.

Gundlach-Manhattan Optical Co.
808 Clinton Ave., So., Rochester, N. Y.

IT'S ALL IN THE LENS

GRINDEN

PERFECT PORTABLE SHEET STEEL

PROJECTOR BOOTHS

Warranted Fire Proof

Developed from suggestions made by an expert operator and perfected through the introduction of a number of novel mechanical devices. Can be assembled in half an hour by one man.

Projection openings so arranged that by raising or lowering the shutter any pitch of the projection machine can be obtained and at the same time conform to the ruling of the authorities as to its size. Every opening may be tightly closed and automatically locked.

Can be packed in a crate 30 inches wide by 24 inches high by 6 feet 6 inches long, crate weighing approximately 100 pounds. Net weight of booth complete is 490 pounds.

For Prices and Complete Descriptive Circular Address

GRINDEN ART METAL CO.
419-427 Marcy Avenue Brooklyn, N. Y.

Do Not Buy a SATIN GOLDFIBRE SCREEN

The following is a partial list of distributors for

Satin Goldfibre Screens

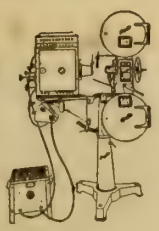
J. H. HALLBERG
36 East 23rd St., New York

CINCINNATI THEATRE SUPPLY CO., 123 Opera Place, Cincinnati, O.
S. B. LELAND, Montpelier, Vt.
R. D. THRASH FILM CO., Dallas, Tex.
PRESCOTT THEATRE SUPPLY CO., Cedar Rapids, Ia.
THEATRE EQUIPMENT CO., Minneapolis, Minn.
ROBERTS & CARTER, Nashville, Tenn.

ASK ANY ONE OF THE ABOVE DISTRIBUTORS ABOUT THE QUALITIES OF

SATIN GOLDFIBRE SCREENS
Suite 2030 Penobscot Bldg., Detroit, Mich.

Unless you expect QUALITY SUPERIORITY and SATISFACTION



GET BUSY

and allow us to equip your theatres with up-to-the-minute machines. You know our reputation for quick service. Largest and most complete stock. Old machines taken in as part payment.

Sole Southern Distributors
SIMPLEX PROJECTORS

THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA GEORGIA

Projection Engineer

Is your screen result unsatisfactory?
Is your projection current costing too much?
Are you planning a new theatre?
Are you contemplating the purchase of new Equipment?

Theatre plans examined and suggestions made as to operating room location. Operating rooms planned, etc., etc. Will personally visit theatres in New York City or within 300 miles thereof. Fees moderate.

(YOU ALL KNOW HIM) F. H. RICHARDSON (YOU ALL KNOW HIM)
Room 1434, 22 E. 17th St., New York City

"EASTMAN"

in the film margin answers the question,

"How clear should a motion picture be?"

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Extra NET Profits For Your Theatre $600 to $3000 Yearly

My Bank Book Says—

"The Butter-Kist Pop Corn Machine is doing fine. I would not be without one. It is clearing on an average of $3 (net) per day. Sold $11 Saturday."

The Columbia Theatre,
M. O. Moulden, Prop.
Coffeyville, Kan.

You are actually losing $2 to $10 cold cash profit every day you open your theatre without this celebrated Butter-Kist Pop Corn Machine that runs itself. Make **two** profits from hundreds of people who pass or enter your theatre or stand outside waiting to get in.

This machine has a capacity of 80c. to $4.00 per hour and every bag sold brings you 3½c. clear profit. Makes the only pop-corn with the advertised **toasty flavor.**

Butter-Kist Pop Corn Machine

Stands anywhere. Occupies only 26 by 32 inches—move a chair and you have room. Superbly built with gleaming plate glass sides, oak, mahogany or white enameled cabinet.

Pay From Your Profits

like scores of theatre managers and owners are **doing even in the smallest towns!** A small amount down brings this sensational money-maker. Balance soon paid from its earnings.

"Little Gold Mine" FREE!

Send today for this inspiring photo-book—"The Little Gold Mine"—that gives you full details, proofs of profits, **documentary evidence** from theatre owners who are making riches from this machine.

This book is worth a small fortune to any real live man. **Sent FREE! Mail the coupon today without fail.**

Holcomb & Hoke Mfg. Co.
523 Van Buren St.,
Indianapolis, Ind.
Largest Manufacturers of Pop Corn Machines in the World

1
Human-like motion of machine makes people stop and look. Coaxing fragrance of Butter-Kist teases the money from their pockets.

2
Our national advertising brings people to your theatre for Butter-Kist. Means larger paid attendance.

3
Butter-Kist — untouched by hands — attracts better class who want Pop Corn but won't buy it from peddlers or street wagons.

4
You get $5 for every 100 bags of Butter-Kist Pop Corn, of which your net profit is $3.50.

Every time you pop the raw corn in this glass hopper you make a **net** profit of... **$2.80**

Every time this hot plate revolves it pops four 5-cent bags of Butter-Kist, making you a **net profit of 14c. in 3 minutes.**

This automatically butters each kernel. Every time it uses a pound you make a net profit of **$1.40**

Holcomb & Hoke Mfg. Co
523 Van Buren St.,
Indianapolis, Ind.
Send, free, postpaid, your photo-book, "The Little Gold Mine," proof of profits in towns this size.

Name .....
Address .....

REFLEX

Made in Switzerland.

THE QUALITY CARBONS OF THE WORLD
REFLEX D. C. CARBONS HAVE A SPECIALLY CONSTRUCTED NEGATIVE WITH COPPER COATED CORE

Have you tried REFLEX Carbons?
If not, send in your order now.

¾ x 12 Plain Cored, $10.00 per 100 carbons
⅝ x 12 Plain Cored, 7.50 per 100 carbons
⅝ x 6 Copper Coated Cored, $3.75 per 100 carbons
½ x 6 Copper Coated Cored, 2.75 per 100 carbons

If your dealer cannot supply you with REFLEX carbons, send cash with your order, or instruct us to ship C. O. D., and we will fill sample orders in lots of not less than fifty each in all the above sizes.

Write us for Descriptive Circular

JONES & CAMMACK

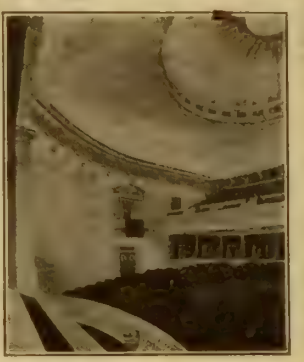
SOLE IMPORTERS

Corner Bridge and Whitehall Streets New York City

LET THE EXPERT DESIGN IT!

IF THE BEST BE DESIRED

at the lowest price, employ a qualified specialist technically experienced with model theatre structures in Europe and America.



The author of "Modern Theatre Construction"

Complete plans and specifications, including full detail and working drawings at 3% on cost, specially prepared for each project.

Edward Barnard Kinsila
Architect and Specialist
New York Studio
228 WEST 42d STREET

MOTION PICTURE MACHINES

WE ARE DISTRIBUTORS OF

HALLBERG'S MOTOR GENERATOR

Minusa Gold Fibre Screens
The Acme of Screen Perfection

POWER, SIMPLEX and BAIRD
Machines and All Supplies

Catalogs for the asking

LEWIS M. SWAAB
1327 Vine Street, PHILADELPHIA

BEAUTIFY YOUR THEATRE WITH FLORAL DECORATIONS

It gives artistic *Atmosphere.* It produces *Charm.* It gives an appearance of *Culture* — enhances *Beauty*—delights your *Patrons*—produces *Tone* and *Class.* It is a *profitable-patronage building Investment. We have every imaginable floral effect and botanical production of America and Europe.*

Beautiful Colored Catalogue Mailed Free to You

We Specialize on Floral Parades and Summer Specialties

BOTANICAL DECORATING CO.
Mfrs. of Artificial Flowers and Plants
208 W. Adams St. Chicago, Ills.

READ THIS: We quote absolutely the lowest prices ever offered on reliable goods.

FOR SALE

MOVING PICTURE MAILING LISTS

Only complete one to be had, numbering 24,050; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

1173 Film Exchanges	$4.00
205 Manufacturers and Studios	1.50
235 Moving Picture Machine and Supply Dealers.	1.50

Write for particulars

Trade Circular Addressing Co.

168 West Adams Street, Chicago
Franklin 1183 Estab. 1880

For the fullest and latest news of the moving picture industry in Great Britain and Europe.

For authoritative articles by leading British technical men.

For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

American Correspondence by W. Stephen Bush of "Moving Picture World"

85 Shaftesbury Avenue, London, W.

Specimen on Application

IL TIRSO AL CINEMATOGRAFO

The most important Film Journal in Italy.

Published every Monday at Rome. Excellent staff, special bureau of information. Correspondents in all parts of the world. Yearly subscription for foreign countries: $3.00.

Business Office: Via del Tritone 183, Rome, Italy.

PRICE LIST OF MUSIC

suggested in the cue sheet for the V-L-S-E release.

"THE CYCLE OF FATE"

Rose—My Beloved Queen	$1.00	Edwards—The Primrose Way	$0.60
Herbert—Debutante Waltzes	.75	Friml—In a Hurry	.60
Bohm—Cavatina	1.50	Baynes—Destiny Waltz	.60
Tschaikowsky—Visions	1.00	Bizet—Le Retour	1.00
Allier—Les Idoles	.75	Jackson—Vanity Caprice	1.00
Hill—The Trombone Man*	.60	Burgmein—Carnaval Venetien Suite	2.00

The numbers in the cue sheet preceded by an asterisk (*) refer to the

Schirmer Photoplay Series a loose leaf collection of dramatic numbers specially written for motion picture use. Two volumes now ready.

Price per volume (containing 10 numbers): Small Orchestra, $3.20; full orchestra, $4.40. Each number separately, 60c., small; 80c. full.

These prices are subject to a professional discount of 25% to patrons of the Moving Picture World, transportation costs to be added to net amount. Quotations given are for small orchestra; editions for piano solo, full orchestra or extra parts are in proportion.

To insure prompt service and favorable discounts, a cash balance may be maintained, against which purchases may be charged; or a regular monthly charge account will be opened with responsible theatre managers or orchestra leaders on receipt of the customary business references. **G. SCHIRMER (INC.)** 3 East 43rd Street New York City

"PERFECT ON N PROJECTION"

GOLD KING SCREEN

GOLD KING SCREENS ARE BEST

TEN DAYS FREE TRIAL

GOLD KING SCREEN CO., ALTUS, OKLA.

Non-Breakable and Sanitary STEEL and CAST IRON

HIGH Quality

LOW Price

Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

CREATIVE IDEAS
FOR
POSTERS
GOES LITHOGRAPHING CO.
CHICAGO
206 Broadway NEW YORK

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

Features For Sale
Write the largest film brokers in the country for your wants. We have everything. Dramatic, sensational, animal, Western. See us first.
Wisconsin-Illinois Feature Release Co.
Mallers Building, Chicago

FREE To Moving Picture Pianists

I will mail **FREE** to any pianist sending me his name and address and three cents to cover cost of mailing, my latest copy of special moving picture music. If same meets with your approval please remit 25c.; if not, send music back.

WALTER C. SIMON
761 East 163rd Street,
New York

Are You Tired
of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The
Orpheum Collection
contains the best music of this kind published. **Issued in Three Series:**

No. 1, No. 2 and No. 3
Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for piano alone or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. **Note new address.**

CLARENCE E. SINN
1942 West 21st St. Chicago, Ill.

When you want Opera Chairs remember we have
50,000 CHAIRS ALWAYS IN STOCK
in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and
IMMEDIATE SERVICE
Other designs of unupholstered and Upholstered Chairs in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Veneer (plain) Chairs, or Upholstered; kindly state in which you are interested.
Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.
AMERICAN SEATING COMPANY
General Offices: 1010 Lytton Bldg., Chicago
Sales offices in all principal cities

Anti-Censorship Slides

Four Slides		50c.
Six Slides		75c.
Twelve Slides	All Different	$1.50

Address
MOVING PICTURE WORLD
17 Madison Avenue, N. Y. City

Moving Picture Exhibitors and Theatre Managers. The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

"Keeping Everlastingly at it Brings Success"

Send your slide orders and remittance at once to

Moving Picture World, 17 Madison Ave., N. Y.

Trade of the United States with South America

Compiled by the National City Bank

	Imports into United States from			Exports from United States to		
	1915	1914	1913	1915	1914	1913.
Argentina	$94.677.644	$56.274 246	$25 575 667	$52 883.035	$27.127.958	$54 980 415
Bolivia*	35.000	172	398	980.000	805.876	962.459
Brazil	120.099.305	95 000.622	100 947,735	84.883,540	23.275.894	89.901,203
Chili	37.284.043	24.238.713	29.553,823	17.800.611	13.627 618	16.616.912
Colombia*	19.615.000	17.547.987	15.714.447	17.213.000	5.784.275	7.647.165
Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504.014	2.821.646
Guiana, British*	260,000	222.969	98 045	1,971.000	1,812.684	1.630.244
Guiana, Dutch*	620.000	1.034.508	813.825	594.000	655,244	731.806
Guiana, French*	49.000	.....	31 821	553.000	282,430	318.793
Paraguay*	63,000	61.198	67.220	61.000	83,595	215,058
Peru*	15.455.000	11 269,941	10.824.587	7,520.000	5.876.487	7.608,916
Uruguay*	13.644.000	9.597.168	1.860.609	8.099.000	4.153,438	7.617.110
Venezuela*	14.475.000	10 916.934	9.308.761	7.398.000	5.023.532	5.462.441
Total	$322.282.189	$229.520.375	$198,259.005	$145.338.862	$91.013 339	$146.514 635

*December, 1915, estimated.

TO SECURE YOUR SHARE OF EXPORT BUSINESS
to these various countries, advertise in OUR SPANISH MONTHLY
CINE MUNDIAL
RATES ON APPLICATION
CHALMERS PUBLISHING COMPANY, 17 Madison Ave., New York City

NEW LEADER
ANY COLOR
$4.00 PER 1000 FEET
SEND FOR SAMPLES AND PRICES IN QUANTITIES
20TH CENTURY FILM CO. 220 W. 42ND ST. NEW YORK CITY

BAN PUT ON 334 MOVIE HOUSES

New York Sun

Health Board Finds Only 77 Properly Ventilated.

March 27

The Department of Health announced to-day that 334 motion picture houses out of a total of 518 in Manhattan, Brooklyn and the Bronx were so improperly ventilated as to be a menace to the public health. The proprietors of these houses, economically employing bad air as far as possible in place of heat have stopped the fans, which most of them have installed and, by keeping the outlets and exits tightly closed, even warming fresh air. The expelled air from an afternoon and evening of breathing of adults gives a degree of warmth and in many houses disinfectants are being used to disguise the smell of the air.

Only seventy-seven of the houses in the three boroughs were found to be ventilated properly. One hundred and seven were not in operation. The proprietors of the 334 remaining will be obliged to appear before License Commissioner Bell this week and explain why they also should not either ventilate or close.

The report of the Health Department is the result of a systematic investigation made March 18. The date was chosen because the weather was cold and the problem of getting fresh air correspondingly simpler. Previously Health Commissioner Emerson and License Commissioner Bell had visited several theatres together and reached the conclusion that every motion picture house in the city should be inspected by agents of the Department of Health the same night.

It was found that almost all the theatres had the facilities with which to comply with the law, but that they did not operate them on account of the cost.

Particularly unhealthful in the opinion of the Department is the use of disinfectants to disguise the smell. This practice was discovered in many places.

The health code provides that every theatre is required to supply 500 cubic feet an hour to each person, and that necessitates artificial means for circulating the air. The code requires also that the temperature in theatres must be kept between 62 and 70 degrees. The heating up to the temperature of air brought in through the wall fans therefore becomes requisite.

If these means are employed—as in seventy-seven of the places inspected—it is possible to keep the air both warm and fresh at the same time. The Department of Health and Bureau of Licenses desire that motion picture patrons shall cooperate with them by reporting any infringements of the code that come under their observation.

Authorities Investigated New York Theatres

Your Turn May Come Any Time

Investigations have been carried on recently in a great many towns to determine whether or not theatres are properly ventilated.

In many places ventilation is necessary to meet the requirements of the law. It will, however, do more for you than merely "get you by" as regards the law. It will make your theatre cool and comfortable and patronage will increase.

Modern audiences refuse to sit in hot, ill-ventilated theatres. Fresh air pays actual dividends and Sturtevant Fans will supply fresh air cheaper than any others.

Send us details of your theatre. Seating capacity, size, height, balcony, if any, location of doors and windows, and draw a rough floor plan if possible.

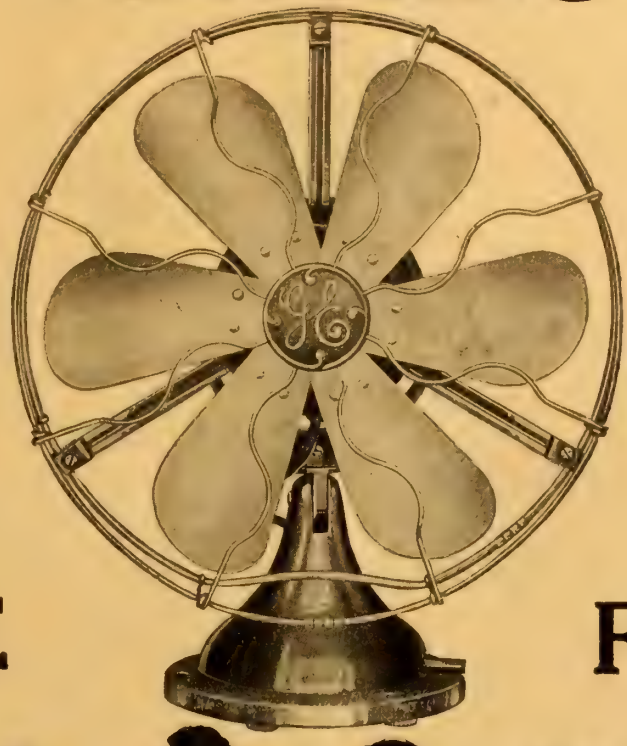
B. F. STURTEVANT COMPANY

HYDE PARK, BOSTON, - - MASSACHUSETTS

And All Principal Cities of the World

Largest manufacturers of Fans, Heating and Ventilating Apparatus in the world.

FEATURING



Air changed every minute

Coming—Cool waves on hot days

G-E Fans

Yes—G-E Fans are a big feature on hot days as far as box office receipts go. The cool house is the big house.

When buying Fans look for those with the G-E monogram in the center; there is over twenty years' experience in Fan Building behind it. Insist on G-E Fans—those that will be just as good five or six years hence as they are today—the quiet-running fans that need no more attention than oiling once a year.

If your nearest dealer or lighting company cannot supply you, write us.

General Electric Company

General Office Schenectady, N. Y.

Sales Offices in all Large Cities

6092

"SIXTEEN YEARS N.P.Co. OF KNOWING HOW"

Leadership Must and Does Create Value

The selection and purchase of Power's Cameragraph signifies that you secure the tangible value involved in long years of experience building motion picture projecting apparatus, the best engineering ability, and a consistent manufacturing policy.

There, after all, is the true standard of value.

WRITE FOR CATALOG G

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK CITY

Vol. 28, No. 4 April 22, 1916 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "David Garrick" (Pallas-Paramount).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MUTUAL PICTURES

Edwin Thanhouser
Presents

GRACE DE CARLTON IN THE MAN'S SIN

A PATHETIC LOVE STORY, IN WHICH THE LIGHTS AND SHADOWS OF LIFE REFLECT A STRANGE TALE OF SHATTERED SOULS . . . . . AN EXCELLENT CAST INCLUDES ETHYLE COOK, NELLIE PARKER SPAULDING & EDWIN STANLEY

3 REELS
RELEASED APRIL 20TH

THANHOUSER PRODUCTIONS

GLADYS HULETTE IN THE GIRL FROM 'CHICAGO'

A DRAMATIC SURPRISE-BOMB THAT WILL BUST RIGHT IN THE MIDDLE OF THE HOUSE AND SPREAD FROM BOXES TO GALLERY. A ZIPPING CROOK YARN! A COMPANY OF CORKING TROUPERS—J. H. GILMOUR, HECTOR DION, GEORE MARLO . . THERE'S A STAR, A PLAY, & PLAYERS!

2 REELS
RELEASED APRIL 18TH

SINGLE REEL

FALSTAFF COMEDIES

SAILOR'S SMILING SPIRIT
RELEASED APRIL 17.
RILEY CHAMBERLIN & WALTER HIERS!

SIMPLE SIMON'S SCHOOLING
RELEASED APRIL 22.
CLAUDE COOPER & FRANK E. McNISH!

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

SALLIE FISHER

famous Dillingham Star

RICHARD C. TRAVERS
and JOHN JUNIOR

are presented in

THE LITTLE SHEPHERD OF BARGAIN ROW

In 5 acts

By Howard McKent Barnes

Directed By Fred E. Wright

GREAT ESSANAY FEATURES

The Havoc
The Discard
Vultures of Society
The Misleading Lady
Captain Jinks of the Horse Marines
A Daughter of the City
The Alster Case
The Raven
The Crimson Wing
The Man Trail
A Bunch of Keys
The Blindness of Virtue
In the Palace of the King
The White Sister
The Slim Princess
Graustark

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY
V L S E

$52,000.00

in Cash Was Taken in at The Cort Theatre, — in San Francisco, Cal.

in one week

To See The Incomparable

PAVLOWA

$52,000.00 in **ONE** week That's **over** $7,000.00 per day for 7 straight days. Compare this record-breaking accomplishment with any money-getting attraction you've ever heard of in your life. And remember that PAVLOWA had none of the extraordinary sets-props and huge ensemble you will see in "The Dumb Girl of Portici." On opening night, Monday, April 3rd, at the Globe Theatre, the house was packed to suffocation with a capacity crowd to see this marvelous masterpiece, pronounced the most lavish, most spectacular and most wonderful of **ALL** huge moving picture productions.

Read what New York Theatrical Critics said about PAVLOWA in "The Dumb Girl of Portici"

"The highest pinnacle of moving picture prowess."—New York Evening Journal.

"Nothing approaching its lavishness of detail has ever been shown upon the screen."
—(Another writer) in the New York Eve. Journal.

"The picture shows her to be still the incomparable."—New York American.

A stirring spectacle."—New York Herald.

"Pavlowa in film is equally the artist she has been in Opera."
—New York Journal of Commerce.

"The scenic effects in the play are remarkable and the architecture and general atmosphere of the seventeenth century are reproduced with artistry and fidelity."—New York Evening World.

State Rights Now Selling

State Rights on this premier of all moving picture spectacles are now selling. At the writing of this advertisement the telegrams and special delivery communications for purchases and reservations were piling in. To those who desire to negotiate for State Rights, we advise instant action.

SPECIAL A complete newspaper advertising campaign is now nearly completed for this huge production. This campaign of newspaper cuts and copy (all prepared) will enable **ANY** Exhibitor **anywhere** in the world to put over the biggest financial success ever obtained with a Feature of this character. Direct all telegrams, special delivery letters, etc., to the STATE RIGHTS DEP'T—

UNIVERSAL
FILM MANUFACTURING CO.

1600 BROADWAY, NEW YORK

THE UNIVERSAL PROGRAM

NOT only is the Universal Program the greatest program on earth in point of variety, class, and in being kept up to the very highest standard—but it has the largest following of movie fans by a majority of millions. It is the one most popular program, and as such it is the basis of success of thousands upon thousands of Exhibitors who were wise enough to arrange for its sterling service. Week after week the greatest stars, the best plays, the most thrilling punches, the most magnificent sets, the very finest achievement in program releases are presented to millions who are as loyal to their Universal favorites as to make their patronage assured to the Exhibitor with the least effort on his part. If you CAN get the Universal Program, grab it quick. If you cannot, watch for the first opportunity to tie up to this sure winner WHEN YOU CAN.

Hobart Bosworth in "Dr. Neighbor." With Dorothy Davenport and an exceptional cast. Fourteenth Red Feather Release. A most unusual problem play. Directed by Lloyd Carleton. Released May 1. The wonderful Scriptural story of the good Samaritan is first told to us in a most beautiful prologue, and brought down to the present, linked to the dramatic story of "Dr. Neighbor" in the most telling manner. As the story unfolds we are brought face to face with the problem which at some time confronts every sympathetic physician, "Shall I mercifully end the life of this hopeless sufferer and end her agony of pain?" No less an actor than Hobart Bosworth could have essayed the part of the doctor. No producer other than the Universal could have produced this remarkable picture with the sincerity and sympathy, the realistic detail and the general all-round bigness that marks this superb Red Feather production.

"The Purple Maze." With Stella Razeto, Juan De La Cruz, and Gladys Brockwell. Two Reel Gold Seal Emotional Drama. Directed by Ed. J. Le Saint. Released May 2. Two beautiful girls, fond of fun, of fluffy ruffles and other feminine fripperies, are introduced in this "easiest way" story in a manner to grip the interest from the first flash on the screen. How one chooses the broad and gayly lighted road that leads to destruction, and the other is saved by a great love makes an unusual and intensely dramatic photo play.

Mary Fuller in "The Girl Who Feared Daylight." With a Brilliant Supporting Cast. Two Reel Victor Romantic Drama. Directed by Lucius Henderson. Released May 3. Mary's uncle wishes to get control of her fortune. Part of his plot was to make Mary believe that if she exposed her eyes to the light of day she would be stricken blind. Yet, while Love is said to be blind, it was little Dan Cupid who opened her eyes to the truth. This fine play is further evidence of the superiority of Universal Program features.

"The Beloved Liar." With Thomas Jefferson and Zoe Bech. Three Reel Laemmle Heart Interest Drama. Directed by George Cochrane. Released May 4. Surely the spirit of the beloved Joe Jefferson still lives in the quaint and lovable characterizations of his talented son who plays the lead in this heart-throbbing drama. As an old violinist who loses the script of an opera he has written, to come into fame and fortune when it is found and produced without his knowledge, this marvelous character actor in this beautiful production adds lustre to the incomparable Universal Program. A photo drama that will please all your patrons.

"Lem's College Career." With Eddie Lyons, Lee Moran and Betty Compton. Two Reel Nestor Comedy. Directed by Al. Christie. Released May 5. When this bunch of Nestor comedians get together look out for the cleanest, most wholesome and funniest comedy stuff that you can possibly hand to your patrons. Eddie had a cinch on Betty's affections until Lee, the giddy college boy, appeared. After that, he had to take a college course to win her—for keeps. And the amount of fun these clever people extract from the story will set your audiences roaring with laughter.

"The Leap." With Lee Hill and Rene Rogers. Two Reel 101-Bison Railroad Drama. Directed by Henry McRae. Released May 6. Another smashing big railroad picture with a splendid plot, swift action, novel situations, tremendous scenes and a most unusual climax. Two lovers, the son and daughter of rival railroad presidents, baffle their father's enemies, and bring about a true friendship between their parents, who have been fighting each other for years. Lee leaves home after a quarrel with his father and becomes an engineer on a western railroad. He saves a runaway express train and the lives of its passengers by a daring leap from telegraph wires to the top of the flying cars. One of the most spectacular scenes ever shown in pictures. More evidence of the bigness of the Universal Program on which this great picture appears as a regular release.

"The Marriage of Arthur." With Rupert Julian and Elsie Jane Wilson. Two Reel Laemmle Society Drama. Directed by Rupert Julian. Released May 7. Arthur thought pretty well of himself and when his uncle left him a fortune on condition that he marry Agatha, he believed it a terrible sacrifice. He neglected her for other charmers, and it wasn't until she began playing the same game that he realized that she was attractive to him as she proved to be to other men. There's a snap and go to this picture, and some very handsome sets that mark it as unusual even for the mighty Universal Program.

All These Features Are Released on the Regular Universal Program.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

Red Feather Photoplays present
The Popular Broadway Stars—

Carter DeHaven & Flora Parker DeHaven

In an up to the minute College and Society Drama, entitled

"A Youth of Fortune"

Love, Thrills, Detectives, and an Intrigue for Millions of money.
Story & Production by Otis Turner.

Book through any
Universal
Exchange.

RED FEATHER PHOTOPLAYS

Frank Keenan *with* Mary Boland *in* The Stepping Stone

How many loving wives struggle from morning till night, scrimp and save or go without even bare necessities for the sake of an unappreciative husband?

What is their reward in the end, luxury and happiness or wealth and mere glamor?

Does the man appreciate all that the woman is sacrificing?

These questions and many others form the keynote of the latest TRIANGLE-Ince Picture released for the week of April 16th.

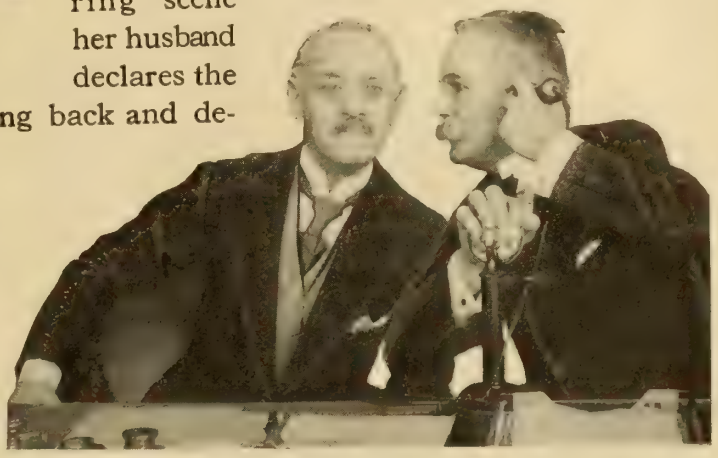
This is the kind of a picture that is bound to strike a responsive cord in the hearts of every woman. Perhaps it will awaken the conscience of some careless men, blessed with loving wives unapppreciated.

Seldom has there been a play which strikes home so forcibly—which touches a point so vitally interesting to the happiness of so many people.

Frank Keenan, who made such a reputation in "The Coward" so ably portrays the leading masculine role that your heart goes out to him in his sorrow.

Mary Boland, the popular actress, plays the leading feminine role, while Robert McKim takes the part of the husband

In "The Stepping Stone" the young wife greatly assists in the hard struggle to make both ends meet and uncomplainingly aids her unappreciative husband in every possible way. Success starts to come and the husband begins to tire of his faithful wife. This situation is observed by a great power in the financial world who decided that he wants just such a woman for his wife. At last in a stirring scene her husband declares the wife is interfering with his career, holding back and delaying success.



The outcome of this story is handled in a manner different from the usual method—the play ends in a way that will make your patrons feel that "this is one of the best pictures I have ever seen."

Are You a Triangle Exhibitor?

TRIANGLE PLAYS are now appearing in the best houses from Maine to California. From the favorable comments, telegrams and letters received every day it would appear exhibitors are pleased with the financial return derived from the presentation of these pictures. If you are an exhibitor and have not received information about TRIANGLE PLAYS send in the attached coupon.

The Department of Publicity is ready at all times to co-operate with TRIANGLE Exhibitors in solving their advertising problems. Stock newspaper Ads on the drama productions as well as other special material is furnished.

Triangle Film Corporation
1457 Broadway
New York City

Triangle Film Corp., 1457 Broadway, N. Y. City.
Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information. W. V.

Name .....
Theatre .....
Address .....
Capacity .....

MOBILIZATION DAY—APRIL 15TH

AN EPOCH IN FILM HISTORY

On That Date The Exchange Managers And Sales Force of

LEWIS J. SELZNICK PRODUCTIONS INC.

Will Assemble In New York To Prepare A Nation-Wide Campaign For The Distribution of the

CLARA KIMBALL YOUNG

FILM CORPORATION

FEATURES

EXHIBITORS

"After This Meeting I Shall Announce The Personnel Of My Staff. Out Of The Army Of Men Who Have Worked With Me Since My Advent To The Motion Picture Field I Have Selected A Group Whose Ability Is **Equaled Only** By Their Knowledge Of The Needs Of The Exhibitor"

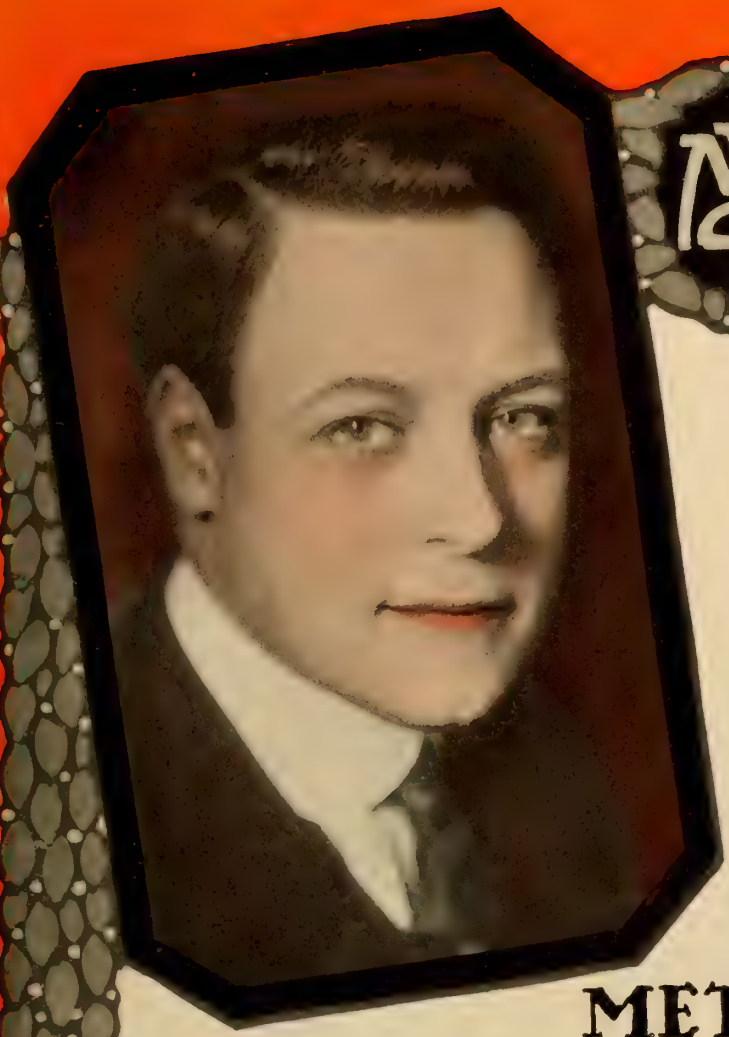
Lewis Selznick

IF YOU HAVE NOT APPLIED FOR SERVICE, DO SO AT ONCE

CLARA KIMBALL YOUNG FILM CORPORATION

CK Y

LEWIS J. SELZNICK, President
130 W. 46TH ST., NEW YORK CITY.



METRO
PRESENTS

HAROLD LOCKWOOD
and
MAY ALLISON

in their first Metro wonderplay

THE COME-BACK

Five acts of romance and vital action. By special arrangement with Fred J. Balshofer

METRO
PICTURES

Released on the Metro Program

April 24th

In answer to the published rumors that Mary Miles Minter is to leave Metro, we call attention to the fact that Metro has a two years' contract with Miss Minter and her mother.

Metro Pictures Corporation

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS

MARY PICKFORD

IN A
PHOTO-DRAMA
OF HUMANITY,

"THE ETERNAL GRIND"

BY WILLIAM H. CLIFFORD

IN FIVE PARTS, RELEASED APRIL 10TH ON THE

Paramount Program

FAMOUS PLAYERS FILM CO

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

LASKY
Photoplays
Fill
Theatres

American Distributors
Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE *(Ltd)*

JESSE L. LASKY FEATURE PLAY CO (Inc)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky Pres.
Samuel Goldfish Vice-Pres and Treas.
Cecil B. DeMille Director Gen.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures.

Link Up With Paramount

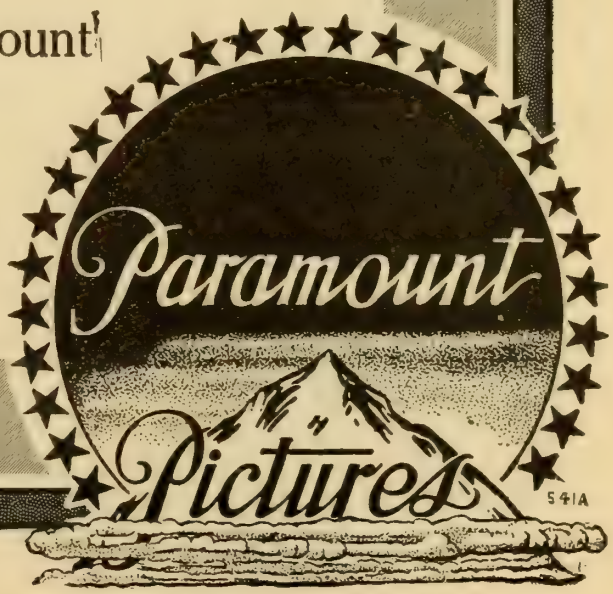
To the public the Paramount Trademark means Quality and Cleanliness: to you it means Fairness and Co-operation. Tie up with this Trademark of the Four Qualities. On and after

APRIL 27th

display this Trademark in your newspaper advertising; on your billboards; in your lobby; and, in animated form, on your screen. Take your stand on the side of the exhibitors who believe in better pictures for the public and a better public for the pictures—

Link Up With Paramount!

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.



Paramount Pictures

are the productions of

Famous Players Film Company, Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures.

Link Up With Paramount

Opposite appears in reduced size, an advertisement which has been published in the Saturday Evening Post, American Sunday Magazine, American Club Woman and Woman's Home Companion. Occupying large space, it will appear

APRIL 27th

in 35 of the greatest and most influential of America's daily newspapers. By National Advertising, 55,000,000 know that Paramount Pictures are the best pictures; that's one of the reasons why you should—

Link Up With Paramount

Paramount Pictures Corporation
FOUR EIGHTY FIVE [illegible] AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

What This Trade-Mark Means To You

—it stands for worth-while photoplays—featuring celebrated stars—it is a guarantee of consistently high quality fifty-two weeks in the year—it stands for

Paramount Pictures

THE PRODUCTIONS OF

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures.

Every Theatre Manager showing this trade-mark on the screen in animated form; on billboards, in the lobby, or in other advertisements—is doing his best to give his patrons the best obtainable. He has discarded the nickelodeon type of pictures for real photoplays—therefore he deserves your support.

If your neighborhood theatre does not show Paramount Pictures—ask the manager to get them.

SEND FOR THIS MOTION PICTURE MAGAZINE

Send 10c. for a three months' trial offer of **Picture Progress**, a magazine filled with stories, photos, questions and answers and articles by and about your favorite Motion Picture players. Address your letter to Department F-2.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Send me your trial offer of PICTURE PROGRESS. Enclosed find 10 cents.

_____

_____

_____

.760 F-2

Paramount Pictures

Are You
SATISFIED
With Your Program?

Released this week

Daniel Frohman presents
Mary Pickford in
The Eternal Grind
produced by the
Famous Players Film Co.

Jesse L. Lasky presents
Wallace Reid and Cleo Ridgely in
The Love Mask
produced by
The Jesse L. Lasky Feature Play Co.

Paramount-Burton Holmes
Travel Pictures, No. 10
Bilibid, the "Sing Sing" of the Philippines

Paramount Pictographs, No. 10
Preparedness—Caring for the Wounded
From Candles to Electric Lights
The Hair They Wear
Trickids
Testing Your Mind—Munsterberg
Cartoon—"The Long Arm"—by J. R. Bray Studios

Paramount-Bray Cartoons, No. 15
The Stone Age Roost-Robber

Write our exchange

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

B418

MUTUAL MASTERPICTURES
DE LUXE EDITION

EDWIN THANHOUSER presents

FLORENCE LA BADIE

STAGED IN 5 REELS
BY FREDERIC SULLIVAN
FROM THE PLAY BY
PHILIP LONERGAN

RELEASED APRIL 20TH

IN

"MASTER SHAKESPEARE, STROLLING PLAYER"

A UNIQUE OFFERING, DEDICATED TO THE WORLD-WIDE SHAKESPEARE TERCENTENARY CELEBRATION IN WHICH THE IMMORTAL POET PLAYS A PART IN A "MODERN" ROMANCE

MUTUAL MASTERPICTURES
DE LUXE EDITION

Beautiful
MARGUERITE COURTOT
in "FEATHERTOP"
A 5-Act Photodrama of Smart Society with Romantic and Humorous Situations
Released April 17

GAUMONT'S POPULAR SPLIT-REEL ANIMATED CARTOONS
Harry Palmer's Kartoon Komics

"SEE AMERICA FIRST"
Scenic Series

MUTUAL WEEKLY
News of the World
FIRST In Motion Pictures

Gaumont Co.
FLUSHING, N.Y. JACKSONVILLE, FLA.

BLUEBIRD PHOTOPLAYS PRESENTS
THE POPULAR SCREEN STAR
J. WARREN KERRIGAN
IN THE FASCINATING ROMANTIC DRAMA
"THE GAY LORD WARING"
STORY BY BROUGHTON TOWNLEY
DIRECTED BY OTIS TURNER
BOOK THROUGH YOUR LOCAL BLUEBIRD EXCHANGE
BLUEBIRD PHOTOPLAYS (INC)
1600 BROADWAY, NEW YORK
BURTON RICE

BLUEBIRD
PHOTOPLAYS (INC)

JUDGED by comparative values, BLUEBIRD Photoplays have established a new and higher standard for screen dramas than has ever before been considered possible. Not alone in fine photography, (the first moving picture essential), but in settings and locations, in the selection of stars and supporting casts, in artistic and masterly direction and in the current interest and timeliness of the subjects presented. No production is considered worthy of the BLUEBIRD brand unless in the opinion of a jury of Exhibitors and expert film critics it is found to be 100% perfect.

This policy is firmly and definitely established. *The* unlimited capital back of all BLUEBIRD progress is the Exhibitors' assurance that in booking BLUEBIRD releases he is in a position to offer his patrons the very best that is to be had in moving picture productions; raise the standard of his house and beyond all question add appreciably to his profits. BLUEBIRD Releases previously announced include:

Madame Sarah Bernhardt, "The Divine," in
"JEANNE DORE"

The Distinguished Emotional Actress,
Helen Ware, in
"SECRET LOVE"

The Perfect Woman, Ida Schnall, in
"UNDINE"

Lois Weber and Phillips Smalley in
"HOP—THE DEVIL'S BREW"

Carter DeHaven and Flora Parker DeHaven in
"THE WRONG DOOR"

The Most Beautiful Woman on the Screen,
Louise Lovely, in
"THE GRIP OF JEALOUSY"

The Popular Screen Star, Jane Gail, in
"RUPERT OF HENTZAU"

The Idol of Millions, Mary Fuller, in
"*The* STRENGTH *of The* WEAK"

A Timely and Thrilling Tale of the Mexican Border
"THE YAQUI"

A Great Smalleys Picture
"THE FLIRT"
With Marie Walcamp and Antrim Short

Beautiful Louise Lovely in
"TANGLED HEARTS"

America's Greatest Serious Actor,
Tyrone Power, in
"JOHN NEEDHAM'S DOUBLE"

Violet Mersereau in **"THE GREAT PROBLEM"**

Unqualified Approval from the Press of the Nation:

"'Secret Love' lives up to every line of its advance comments."—New Orleans Item.

"In 'Jeanne Dore,' Bernhardt has left a mighty, everlasting monument."—New Orleans Picayune.

"Mary Fuller is at her positive best in 'The Strength of the Weak.' Sets are magnificent."—New York Mail.

"'Undine' is handled with skill—with exquisite skill."—Chicago Tribune.

Rice

GENERAL FILM SERVICE

Action with reason,
Punch that scores,
Variety with quality,

—In Pictures

Pleases your patrons,
Lingers long in memory,
Means better business.

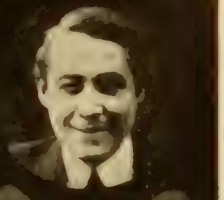
WE HAVE THEM—YOU CAN GET THEM

General Film Service first attained its commanding position by consistently offering only the best—and maintains it by the same policy.

ACTION PUNCH VARIETY

General Film Company
200 Fifth Avenue
New York

GENERAL FILM SERVICE



The Exhibitor's Success

depends on steady patronage, not a crowded house one night and a scattered few the next.

The way to keep your house filled every night is to book dependable photoplays, those you know will always hit the mark. ESSANAY takes pride in seeing that every play is up to the standard—all good.

Book Essanay plays and keep your house filled.

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

GENERAL FILM SERVICE

Essanay's Short Subjects

HER NAKED SOUL

presenting

Darwin Karr and Nell Craig

The story of a girl persecuted until she yields to temptation, when her seared soul is bared to public gaze. Through love she wins to redemption.

3-act drama—April 22.

THE ELDER BROTHER

presenting

Francis X. Bushman and Bryant Washburn

The elder brother is a man of great strength of character; the younger a weakling. Both love the same girl. Which wins?

2-act drama—Reissued April 18.

CANIMATED NOOZ PICTORIAL NO. 9

By Wallace A. Carlson

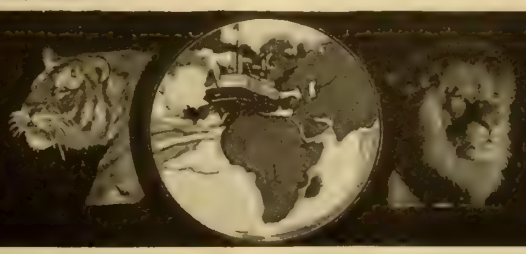
The best laugh producer in the world.

Cartoon and scenic—April 19.

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago



GENERAL FILM SERVICE

May 4th

"THE BRAVE ONES"

with

"Plump and Runt"

Counterfeiters, Ghosts and a Fat Man

* * *

May 5th

"HOME MADE PIES"

with

"Pokes and Jabbs"

Mother's were never like these

* * *

Slapsticks with stories. Superior casts

Posters that are attractions in themselves

326 Lexington Avenue, New York City

U|M COMEDIES U|M

GENERAL FILM SERVICE

April 28th

"THE BROKEN PROMISE"

Featuring

Ann Drew

A pleasing conventional society drama

* * *

Coming May 5th

"THE OATH OF HATE"

Featuring

Henry King

A big star in a masterly subject

* * *

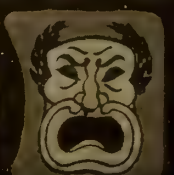
Direction of H. M & E. D. Horkheimer

Posters by special artists in one, three and six sheets

326 Lexington Avenue, New York City

Knickerbocker

~Star Features~



GENERAL FILM SERVICE

Single Reel FEATURES!

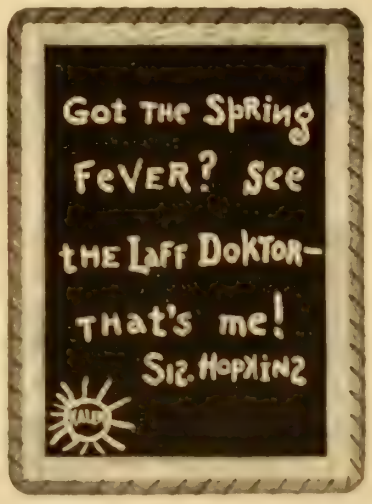
Advertising Value marks the difference between a "one-reel film" and a "one-reel feature." What better box-office magnet could you ask than

SIS HOPKINS IN "A LUCKY MISTAKE"

Sis manages to get affairs all tangled and everyone moving in riotous fashion, but in the end she saves the day for a desperate broker, starts a romance, and makes herself the heroine of the household.

Released Friday, April 28th

AMERICA'S MOST FAMOUS FUN-MAKER —BUT AT THE COST OF AN ORDINARY RELEASE



IN ONE-REEL SUBJECTS— EVERY WEEK IN YOUR REGULAR GENERAL FILM SERVICE

A Railroad Picture That Baffles Description!

"THE TRAIL OF DANGER"

An Episode of "The Hazards of Helen"

Featuring Courageous Helen Gibson the Most Daring Actress in Pictures

Peril after peril, thrill after thrill, all compressed in a swift-moving single reel. You will marvel at Helen's audacious riding feats, hold your breath in suspense as her pursuer leaps from the automobile to the horse's back and engages in a desperate struggle, and grip the edge of your seat when the derrick of the wreck-car swings her from the racing horse to the speeding train. Kalem, the originator of railroad pictures, pronounces this the last word in hazardous achievement. **Take the tip!**

Released Saturday, April 29th

Four One Reel Features a Week!

A rollicking "Ham and Bud" comedy every Tuesday, popular Ethel Teare in a one reel comedy every Wednesday, Sis Hopkins on Friday and Helen Gibson's daring feats every Saturday. Every one a winner

One and three sheet posters on all Kalem one reel releases.

KALEM COMPANY

235-239 W. 23d St., New York City

GENERAL FILM SERVICE

LUBIN

Releases week of April 17

April 17

"Frocks and Frills" (One Act)

Davy Don Comedy

April 18

"One of the Pack"

(One Act Drama)

April 20

"The Heart's Tribute"

(Three Act Drama)

April 22

Billie Reeves Comedy

"Millionaire Bill" (One Act)

LUBIN

GENERAL FILM SERVICE

A heart interest drama

Of the love of a girl
And a romance of the stage

"A CALIPH OF THE NEW BAGDAD"

Featuring Van Dyke Brooke,
Leah Baird, Emanuel A. Turner,
Templar Saxe and others

Is a type of Broadway Star Features

Which have won the reputation of being
The best three reelers in the world

Released Saturday, April 22nd
Through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

THE REGULAR VITAGRAPH PROGRAM
For the Week
Commencing April 17th
Consists of
A One-Part Educational Subject
On Monday
Which pictures the life of our Jolly tars ashore and afloat

—o—

William Dangman in
A single reel Comedy
On Friday

—o—

And a Three-part Broadway Star Feature
On Saturday

REGULAR RELEASES

"Life and Training in the U. S. N."

One-part Educational Subject
Monday, April 17th

—o—

"His Lucky Day"

One-part Comedy—Friday, April 21st
Presenting:
William Dangman, William Lytell, Jr.
George O'Donnell, Harry Mayo,
Lucille Crane and Florence Natol

—o—

"A Caliph of the New Bagdad"

Three-part Comedy-Drama—Saturday, April 22nd
BROADWAY STAR FEATURE
Presenting:
Van Dyke Brooke, Leah Baird,
Emanuel A. Turner, Templar Saxe
and Edward Elkas

Released through the
General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

Pierce Wickersham Says:

ALL th' world's a stage
AN' all th' peepul air merely
PICTUR'PLAY fans!
TIME hes passed when
BED sheets,
AN' Undertakers' chairs,
AN' phonographs,
KIN git by!
TIME hes passed
WHEN shiney Prince Alberts
WITH tape lapels,
SEA-bean cuff buttons,
WRONG-font plug hats,
AN' paper collars will be
ENTHU'ASTICALLY applauded!

INSTED—Yes, insted—
THIS is th' day an' age
FER pipe organs,
ARTIFICIAL flowers,
AN' slip-horns!
THIS here is th' per-iod
FER unusual fillums
DE-VOID ev stogie smoke,
AN' sport shirts!
AS Justice-ev-th'-Peace
EV' Bloom Center,
I de-sire tu go on re-cord
FER Selig fillums!
'TH' Woman Who Did Not Care,'
AN' 'Badgered' air fine!

P. S.—Twice Weekly Th' Elite Pool Room Is De-serted—Th' Selig-Tribune!

Selig Polyscope Co.
Chicago and Everywhere

GENERAL FILM SERVICE

LEONIE FLUGRATH

THE CHARMING CHILD STAR

and

PAT O'MALLEY

in

THE DELIGHTFUL 3-ACT DRAMA

"BLADE O' GRASS"

by William Addison Lathrop

Direction Burton George

To be Released April 25th

TRADE MARK
Thomas A Edison
ORANGE, N. J.

GENERAL FILM SERVICE

It's easy to reach

THE GENERAL FILM COMPANY BRANCHES

51 in 49 cities at your service

Albany	Memphis
Atlanta	Milwaukee
Baltimore	Minneapolis
Bangor	New Haven
Boston	Newark
Buffalo	New Orleans
Butte	New York City (4th Ave.)
Charlotte	New York City (23rd St.)
Chicago (City Hall)	Oklahoma City
Chicago (Wabash)	Omaha
Cincinnati	Philadelphia
Cleveland	Pittsburgh
Columbus	Portland
Dallas	St. Louis
Denver	Salt Lake City
Des Moines	San Francisco
Detroit	Scranton
Harrisburg	Seattle
Houston	Spokane
Indianapolis	Syracuse
Jacksonville	Washington
Kansas City	Wheeling
Los Angeles	Wilkesbarre

CANADA

Montreal	Toronto
St. John	Vancouver
Winnipeg	

General Film Company
200 Fifth Avenue
New York

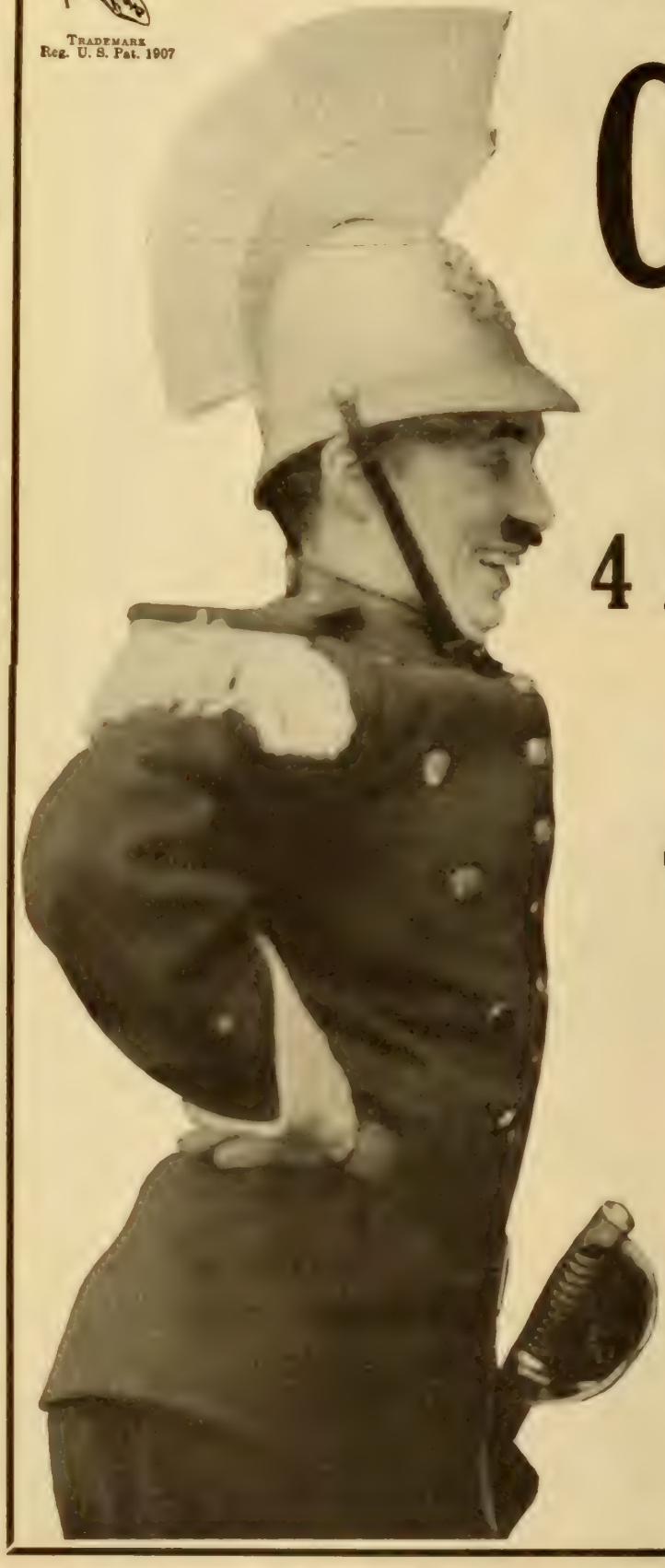
The Four Best Known Names
In the Picture World
Mary Page
HENRY WALTHALL
EDNA MAYO
Essanay
1333 Argyle St., Chicago
George K. Spoor, President

TRADEMARK
Reg. U. S. Pat. 1907

The Year's Greatest

CHARLIE BURLESQUE

4 ACTS The ONLY Chaplin Feature to Be Had



AN ESSANAY-CHAPLIN

THE FUNNIEST EVER PRO

BOOK IT AT

THROUGH ALL THE V. L. S. E.

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

Laugh Producer!

BIG FOUR FEATURE PLAY V L S E

CHAPLIN'S ON CARMEN

4 ACTS

COMEDY

DUCED

ONCE

OFFICES

TRADEMARK
Reg. U. S. Pat. 1907

Ivan Film Productions, Inc.

Presents

MIGNON ANDERSON and PAULA SHAY

Supported by

Carlton Macy, Bradley Barker
and a cast of unusual excellence, in

"THE CITY OF ILLUSION"

A Photodrama in five acts, founded on a story of great breadth of theme, written and directed by Ivan Abramson

Released in April through the following Ivan Exchanges:

New England—E. W. Lynch Enterprises, 42 Melrose Street, Boston, Mass.
New York and Northern New Jersey—Merit Film Corp., 110 W. 40th Street, New York.
Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia, Virginia—Electric Theatre Supply Co., 13th and Vine Streets, Philadelphia, Pa.
Western Pennsylvania, West Virginia—Liberty Film Renting Co., 105 Fourth Ave., Pittsburgh, Pa.
Ohio—Standard Film Service Co., Columbia Bldg., Cleveland. Branch Office, Cincinnati.
Michigan—Standard Film Service Co., Smith Bldg., Detroit.
Indiana and Kentucky—General Feature Film Co., Mallers Bldg., Chicago, Ill.
North and South Carolina, Mississippi, Alabama, Georgia, Florida and Tennessee—Queen Feature Service Co., Potter Bldg., Birmingham, Ala.
Illinois, Southern Wisconsin—General Feature Film Co., Mallers Bldg., Chicago, Ill.
Minnesota, North and South Dakota, Northern Wisconsin—Zenith Feature Film Co., Lyceum Bldg., Duluth, Minn.
Iowa, Nebraska, Missouri, Kansas and Oklahoma—Monarch Feature Film Co., Gaiety Bldg., Kansas City, Mo.
Texas, Arkansas and Louisiana—Central Feature Film Company, Waco, Texas.
Oregon, Washington, Idaho, Montana—Reelplay Feature Co., Seattle, Wash.
All Foreign Rights—Winik-Brock, Inc., Candler Bldg., New York, and London, Eng.

Ivan Film Productions, Inc. 126 West 46th St., New York City

WM. A. BRADY
DIRECTOR-GENERAL
WORLD FILM CORPORATION
130 W. 46TH STREET
NEW YORK CITY

April 10th, 1916.

TO THE EXHIBITORS OF AMERICA:-

Hereafter my name appears on no picture-play which I do not supervise personally.

From start to finish what you see from now on in World Pictures is mine.

For sometime past, I have loaned my stage plays to others for production, and my name went with them. But this has been a vast mistake. I commence to see that it was undermining my work of the past twenty-five years.

You have seen picture-plays which bore my name. Undoubtedly many of them made money for you. But henceforth when my name is on a picture, it means that I have chosen the scenario and supervised the production myself clear to the release.

Mr. Lee Shubert, Vice-President of the World Film Corporation, has brought about many changes which I insisted upon before I consented to give my own time and efforts to World Pictures. It is now possible for me to produce picture-plays of a higher standard - plays which I believe will mean a new day in Filmland.

We are announcing all our plans in an advertisement in the Saturday Evening Post, a copy of which you will see on the next pages. This announcement affects you personally, because we tell frankly just what has happened and just what it will mean to the motion picture industry.

I hope you will read this advertisement carefully so that you may be posted and know what to expect.

Then read about our great line-up of stars and our coming releases.

Yours truly,

William A. Brady

Director-General,
World Film Corporation.

WORLD PICTURES
Wm. A. BRADY Director General

EVENING POST ON MAY 6TH

This two-page advertisement in the Saturday Evening Post is the first big announcement in the World Advertising Campaign.

WORLD PICTURES

Wm A. BRADY
Announces—
To Theatre Goers

Six weeks ago today I became Director-General of the World Film Corporation. And on that date all the talent and all the resources of two great organizations—the World and the Equitable—were combined.

From now on, I supervise PERSONALLY every World Picture Play from start to finish. Please do not think that I am lending my name—I am giving myself. I bring to motion pictures the experience I acquired in the past twenty-five years in the dramatic world.

This means to me a new ambition—I believe a new career. I am here to establish new standards.

"We must leave the beaten path", I said to Mr. Shubert. "Our prestige, our futures, are at stake. Here is our supreme chance for a greater place than ever."

When I consented to enter personally into the production of feature pictures, I demanded in exchange many conditions which are bound to create new artistic values.

I am convinced that there has been and still is an over-production of mediocre pictures. Quantity, not quality, has been the custom. Over-strain has robbed Art.

Scenario writers, directors, actors and photographers, everywhere must have more time, so as to put better craftsmanship into their work.

For this is truly an Art, not an industry. And creative art of any sort cannot be put on purely manufacturing basis.

Now the most talented actors and directors of two great companies have been united—giving me, I believe, a most remarkable opportunity to express, in every detail, what I consider the utmost in this art.

I shall now produce but one picture a week. To do this, I have at my command the artistic and financial resources formerly used by two leading companies which made two good pictures a week. As in my stage plays, I will now be able to put into World Pictures nice handling, unusual treatment, infinite pains.

Around me are gathered such master players as Clara Kimball Young, Robert Warwick, Alice Brady, Carlyle Blackwell, Gail Kane, Ethel Clayton, House Peters, Frances Nelson, Holbrook Blinn, Muriel Ostriche, Clara Whipple and Mollie King.

To assist me are directors of the highest calibre, such as Maurice Tourneur, Albert Cappallani, Frank Crane, Emile Chautard, John Ince, Barry O'Neill, Edwin August, S. E. V. Taylor. I do not know of any group where so much dramatic experience is combined as in this one. Each man has great successes to his credit. Every World Picture is bound to be a study in technique.

So now I am surrounded by one organization which permits me to carry out my most cherished plans on a large scale and establish those standards which I feel must finally prevail throughout the realm of silent drama.

The World Pictures now being released are the first of my new-day productions. These plays typify those standards which have led me to success. They are clean plays and gripping, heart-touching and real. In them and in their presentations you'll find my highest conception of real dramatic art.

Thousands of theatres are showing my new productions. Go and see them. On your verdict I will either rise or fall.

William A. Brady

Director General, World Pictures

SOME FAMOUS WORLD PICTURES OF THE PAST

Clara Kimball Young in "Camille"

Robert Warwick in "The Dollar Mark"

Alice Brady in "As Ye Sow"

Wilton Lackaye & Gail Kane in "The Pit"

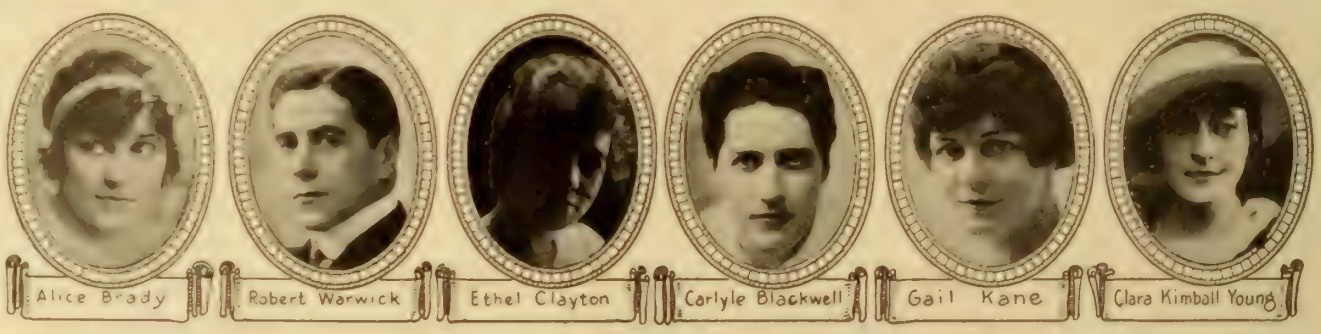
Robert Warwick in "Ahas Jimmy Valentine"

Clara Kimball Young in "The Yellow Passport"

Lew Fields in "Old Dutch"

Lillian Russell in "Wildfire"

Holbrook Blinn & Alice Brady in "The Boss"



WORLD FILM CORPORATION

WORLD PICTURES

READ IT NOW. THEN WATCH FOR IT.

Page advertisements will follow every two weeks till the summer months.

WORLD PICTURES

LEE SHUBERT Announces— To Exhibitors

Mr. Wm. A. Brady, in producing World Pictures, opens up a new Photo-Play epoch.

He now brings to the screen all of his high ideals, all of his ability as a director and all his ambition to win the friendship of a larger audience.

This means for the silent drama the same high standards he attained in spoken drama. It brings to the picture plays new interest, new respect. World Pictures, from this time on, will occupy a plane of their own.

Famous names have heretofore been loaned to screen productions. But now for the first time a producer of first magnitude takes personal charge.

When Mr. Brady consented to become Director-General of World Pictures, his first aim was for fewer pictures, because fewer pictures means better pictures. He demanded the following conditions:

(1) *Concentrated efforts.* He rebelled at over-production and spreading out artistic and financial resources. Mr. Brady insisted that we temporarily discontinue Equitable Pictures and trasfer all their resources to World Pictures—thus uniting for the present two great companies.

(2) *More artistic talent.* Mr. Brady exacted that, without losing any of their own artists and experts, World Pictures should gain all the famous actors, all the wealth of plays, all the seasoned directors, and all the photographic genius formerly belonging to Equitable Pictures.

(3) *Plenty of time.* Mr. Brady maintained that it was artistically impossible to produce master-plays under forced schedules. World and Equitable formerly produced 104 picture plays yearly. Now the united forces work with less strain and more time thus giving time for real creative work.

(4) *Unlimited finances.* Mr. Brady has been given free rein. Every dollar necessary for unhampered productions is available. His artistic resources are unlimited.

Mr. Brady now predicts the very summit in histrionic art, and I, appreciating the changes which have taken place, stake my own dramatic place on that prediction.

This is but the initial announcement of our new policy. There will soon be a universal desire to see plays produced by Mr. Brady. The public will quickly awake to these new standards and the theatre world will applaud them.

Several new Brady-made plays are now ready for release. These plays are certain to popularize the theatres which show them.

May I urge those progressive exhibitors controlling the better-class theatres who wish to please their patrons at once with the new Brady-made productions, to telegraph me immediately or fill out the coupon below and mail it in a special delivery envelope to me *personally*.

Of course in every community we will have to adopt the rule—"First come, first served" That is why I suggest telegraphing so that one of my representatives may be sent to you without delay.

Lee Shubert

Vice-Pres., World Film Corporation
130 W 46th Street, New York City

SOME COMING WORLD PICTURES PRODUCED BY MR. BRADY

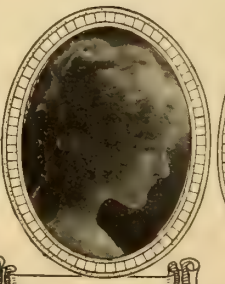
Clara Kimball Young in "The Feast of Life"
Robert Warwick, in "Sudden Riches"
Alice Brady in "Tangled Fates"
Kitty Gordon in "Her Maternal Right"
Carlyle Blackwell and Ethel Clayton in "The Woman of It"
Gail Kane in "The Other Sister"
Kitty Gordon in "The Crucial Test"
Holbrook Blinn in "The Way of the World"
Alice Brady in "La Boheme"
Robert Warwick in "Friday the 13th"

House Peters

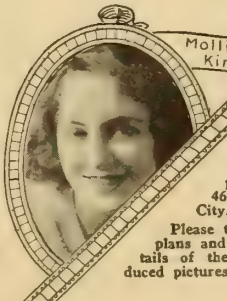
Frances Nelson

Muriel Ostriche

Holbrook Blinn



Clara Whipple



Mollie King

MR. LEE SHUBERT
Vice-President World Film Corporation, 130 West 46th St., New York City.

Please tell me your new plans and give me the details of the new Brady-produced pictures.

Name .....

Name of Theatre .....

Street Address .....

City ..... State .....

WORLD FILM CORPORATION

WORLD PICTURES

Wm. A. BRADY Director General

What Mr. Brady's Letter and Our Advertisement Means To You

We want to take you behind the scenes and talk to you frankly.

First let us say that, as a direct result of the recent re-organization of the World Film Corporation, remarkable changes have taken place which will interest and affect every exhibitor. Maybe you have heard rumors. **Here are the facts.**

The advertisement just shown announces but the **first** of a number of important happenings which have occurred, and others which will take place. They will be unfolded to you from time to time. Our new policy does not permit us to feed you promises.

Now Comes the Show-Down

So we come to you now as man to man and **lay our cards on the table.**

That two-page advertisement shown to the right, when stripped of the language necessary in an advertisement appearing in a general publication, means simply this:

(1) Wm. A. Brady has become Director-General of World Pictures.

(2) The World Film Corporation has absorbed the Equitable Motion Pictures Corporation—the program of the latter being discontinued temporarily

(3) Without losing any of its own stars, directors or resources, World Pictures have gained all the stars, directors and resources of Equitable Pictures.

(4) In uniting these great forces under Mr. Brady's personal supervision, the World Film Corporation can safely predict pictures of a higher standard—not merely compared with its **own** past productions, but compared with **any** program.

(5) Exhibitors who have longed for a **dependable** program may now obtain it by contracting for World Pictures.

Performances Instead of Promises

Since the reorganization of the World Film Corporation, you know that we have **not** given a single promise that has not been fulfilled. And this concern will make no future promises—but actually perform **first.** Mr. Brady has convinced us all that the whole industry must be placed on a firm, substantial basis. We are going to do **our** part.

WORLD PICTURES

Wm. A. BRADY Director General

The reorganization of the World Film Corporation was brought about because we realized that some one company would have to strike out and do away with the conditions that have existed. The directors and officers of the World Film Corporation have **anticipated** the revolution which is certain to come quickly throughout the industry.

Our goods speak for themselves. We are marketing a **standardized** product and we are perfectly willing to let the **merit** of this product either **make** or **break** us. And this is the **only** way that any true success can be attained by **any** concern. You know that.

Old Methods Must Go

We are perfectly willing and anxious to be the **first** ones to confess that the reason you have not been getting better pictures is because motion picture plays have been produced on a **wrong** basis. Real acting **cannot** be put on a fast time schedule. Plays **cannot** be manufactured like automobiles.

We have called a halt in our organization by doing away with over-production. If others would do the same the whole art of the silent drama would be greatly improved and **all of us** would make more money, at the same time giving the **people** greater satisfaction.

We Cut Our Schedule in Two

The World Film Corporation **has been** scheduling 104 World and Equitable Pictures a year. But **now** we see that it was a **wrong** policy and we have **stopped** it. For the stage, Mr. Brady says that it is artistically **impossible** for him or any other producer to create yearly 104 dramatic successes. And likewise he says that it is utterly **foolish** to attempt 104 film successes a year. You have seen the result, you know what you have been getting. Common sense tells you that a breakneck pace kills **quality.**

Standardization Will Win

It is **now** possible for us to create a **new average** of excellence. And we can hold this average of excellence at a place where we can safely say that **every** World Picture is a **dependable picture.** We mean by this a picture which you, Mr. Exhibitor, can **rely upon** to please a **larger** number of your patrons.

Mr. Brady shares with **you** and your patrons supreme **disgust** for poor picture plays. He is working for that same sort of revolution which signalized his advent into the **stage** world. For **twenty-five** years Mr. Brady has studied the public and he knows just what **appeals** to folks.

WORLD FILM CORPORATION

WORLD PICTURES

Wm. A. BRADY Director General

12 Great Stars of First Magnitude Now Featured in World Pictures

Supported by the Entire Staff of Film Favorites of Two Great Companies

After Mr. Brady now decides on a scenario, and desires to select the cast, he has a wealth of artistic ability on hand He can pick and choose. He can select from twelve great stars instead of six, as is the usual case. Without losing any of its own stars, World gains all the stars which belonged to Equitable

Permanent Stars on the World Program

And the best of it all is that the stars shown here are on long-time contracts with the World Film Corporation and each will appear regularly at intervals. You will not have any of these stars for only one picture. A system of rotation is in effect so that in every fifth or sixth picture a star will appear again.

Your patrons will come to know and like Mr. Brady's casts. In a way, Mr. Brady has a stock company of players and in many pictures he will use more than one star

Complete Cast Carefully Selected

You have seen many pictures which were "star-heavy"—with a great star and a cheap company. You won't see this in World Pictures under Mr. Brady's supervision. He has long been noted in the stage world as one who insists on excellent casts, from the star to the smallest parts.

With twice as much ability at hand, Mr. Brady is able to select for each picture play a splendid group of actors who can interpret his ideas sympathetically. Straight into pictures will be brought all the fine acting of the better stage plays. And every one of the World stars has a tremendous following. Look them over and think how it will increase your attendance when you can offer such favorites regularly.

WORLD PICTURES

Wm A BRADY Director General

The First of the Brady-made Pictures Are Now Ready for Release

Greater Satisfaction for Your Patrons

All the art of the drama is now brought into pictures by Mr. Brady. He has twice as many plays to choose from, twice as many actors, twice as many directors, twice as many photographers, and in fact throughout the production of World Pictures, there is now doubled equipment. There is more time to think out details, more time for rehearsals, more time to arrange settings, more time for finer acting.

The moving picture public wants most of all **dependable** pictures. People want to be assured, when they make up their minds to go to the theatre, that they will not see an inferior production. They want the average to be higher than it has been in the past.

You Can Steadily Increase the Attendance

Because of better dramas, more great stars and our national advertising campaign, people will want to see World Pictures produced by Mr. Brady.

From now on a contract for World Pictures gives you positive assurance of a highly **dependable** program, with an unmatchable average of excellence. You can face your patrons with more confidence.

You can now be assured of pictures which will appeal to the greatest number of people. Read what Mr. Shubert says on the back page. He knows how to win the public.

Added Profits Will Be the Final Proof

Your good business judgment tells you that these changes in policy mean that World Pictures are destined to take first rank. Your good business judgment also tells you that your greatest earning power would be possible only by hooking up with the leader.

You are entitled to some insurance against risky pictures. Yet in the past you have never been able to control the quality of your program.

Don't wait. Get World Pictures now.

WORLD PICTURES

Wm. A. BRADY Director General

From One Showman to Another

A Message from Lee Shubert

You know, as well as I do, that your and my success depends on winning the public.

Through all my years of experience I have realized that what money I make depends on how great a following I can get. To get a greater following, one has to give people something a little bit better than that offered by the other fellow.

Great show successes always depend on the ability of some one man to read the public's mind and to touch the hearts of the masses and the classes alike. This also makes him a great business man.

You cannot dispute the fact that Mr. Brady has been successful. Mr. Brady never put on a stage play in his life without the sort of human interest that reaches all classes.

So I bank on his selecting for World Pictures the kind of plays which will appeal to the largest number of people. And he is staging these plays properly and including favorite stars.

Mr. Brady brought startling innovations into the Stage World, and I know that he will do the same in Filmland.

I am firmly convinced that Brady-made pictures will draw the biggest crowds. They are neither cheap thrillers nor too highbrow—neither one extreme nor the other. This means the greatest possible pulling power for you.

As one showman to another—both of us being interested in making more money and safeguarding our investments—my advice to you is this: Do not run the risk of losing this great opportunity to secure Brady-made pictures. Don't hesitate. Don't wait. You will win out if you act at once.

Sign that blank today and mail it to me personally so that we can get in touch with you at once. Remember, "first come, first served."

Lee Shubert

Vice-President,
World Film Corporation.
130 West 46th St., New York City.

SIGN AND SEND TO-DAY

MR. LEE SHUBERT,
Vice-President
World Film
Corporation,
130 West 46th St.,
New York City.

Please tell me your new plans and give me the details of the new Brady-produced pictures.

Name .....

Name of Theatre .....

Street Address .....

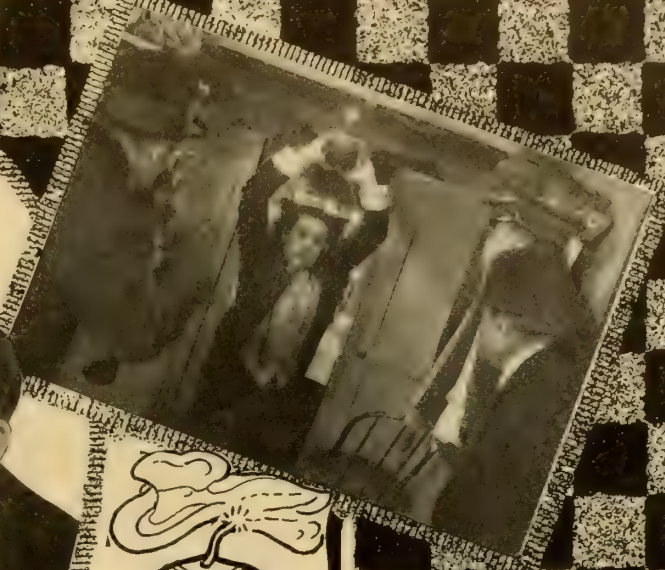
City .....

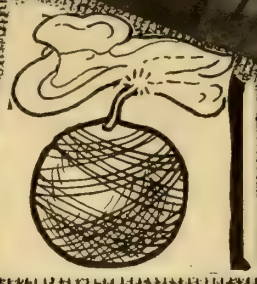
State .....

Here

WORLD PICTURES

Wm. A. BRADY Director General





World Film Corporation

PRESENTS

EDWIN AUGUST

WITH

ORMI HAWLEY

IN

"THE SOCIAL HIGHWAYMAN"

Based upon RICHARD MANSFIELD'S Celebrated Triumph

A Screen-Play That Outrivals The Drama

Shubert Film Corporation Production

WORLD PICTURES

Wm. A. BRADY Director General

Equitable Motion Pictures Corporation

PRESENTS

EDNA WALLACE HOPPER
CHARLES J. ROSS
MURIEL OSTRICHE

IN

"BY WHOSE HAND?"

by CHANNING POLLOCK and RENNOLD WOLF

A Star Triple-Alliance in the Greatest Mystery Drama of the Age.

WORLD PICTURES

Wm A BRADY Director General

If you see the crowd coming from a theatre with a broad grin upon every face - ten to one they've seen a

LONESOME LUKE COMEDY

made by the

ROLIN FILM CO.

and released through

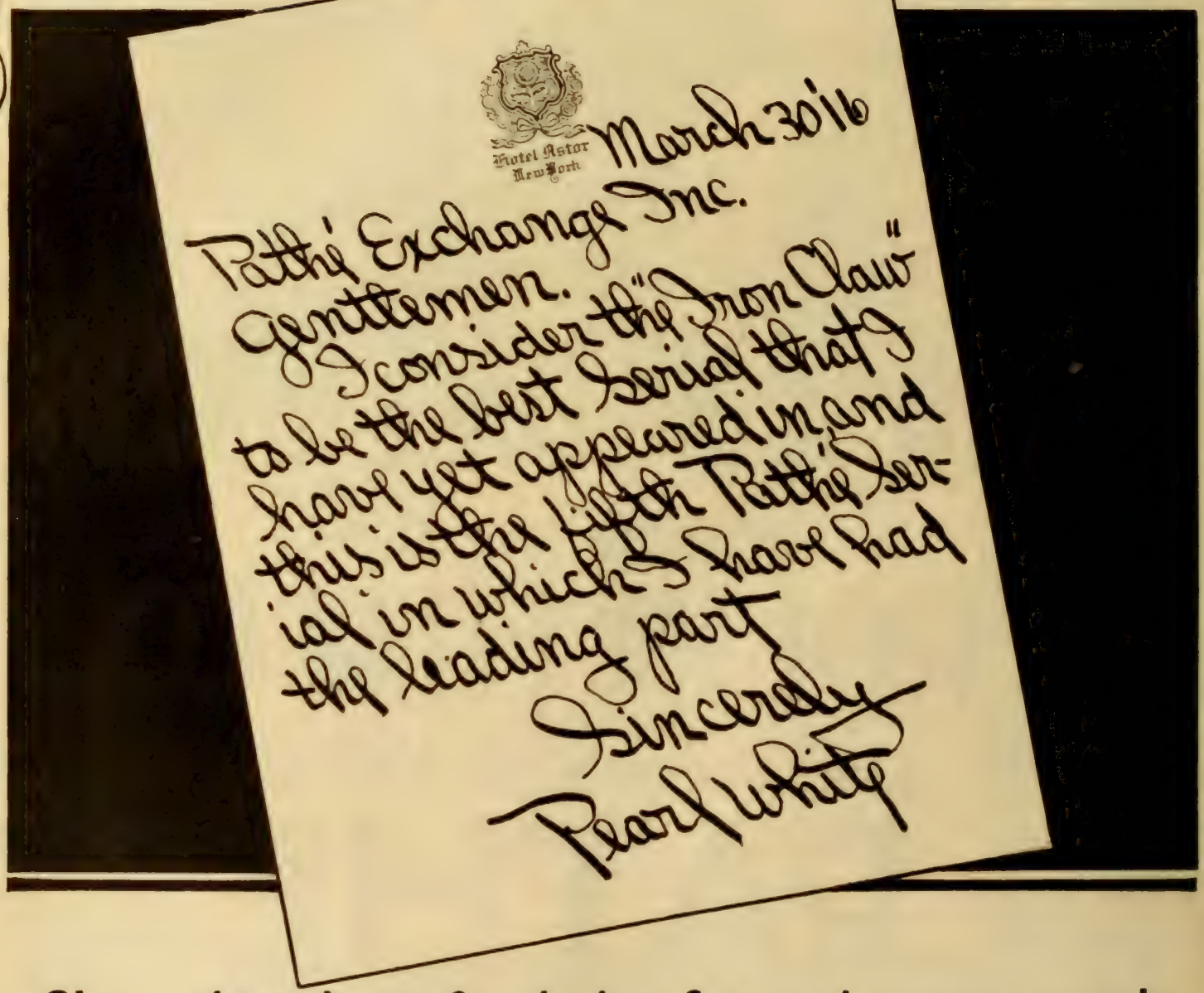
PATHÉ

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

What PATHÉ'S Peerless-

The IRON



She ought to know for she has featured in more serials and more successful serials than any player on the screen

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES 25 WEST 45th ST. NEW YORK

Fearless Girl says of

CLAW

PEARL WHITE

Produced by
Feature Film Corp'n.
Edward José
Managing Director

A.H. Woods

BIG JIM

PATHÉ { GOLD ROOSTER play in five parts

Featuring ROBERT EDESON

Supported by ELEANOR WOODRUFF
LYSTER CHAMBERS and CARL HARBAUGH

A strong drama adapted from the stage success of the same name

RELEASED APRIL 18th

PRODUCED BY GEORGE FITZMAURICE

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Presents

GARRITY

GOING UP!

The Business on

PATHÉ'S

serial success

The

RED CIRCLE

Produced by
BALBOA

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

MUTUAL PICTURES

Counterfeit Love

Rube Miller, the sly sleuth, and "Gumshoe" Madge round up a gang of bomb-throwers and counterfeiters via the VOGUE comedy route. A slam-bang VOGUE mirth-maker that's a sure-fire success.

Directed by Rube Miller. Released April 18th.

Slipping It Over On Father

A smile, a chuckle, then a continuous laugh in this VOGUE fun film, with Rena Rogers and Arthur Moon in new, farcical antics and situations.

Directed by Jack Dillon. Released April 23rd.

Everybody loves fun. These VOGUE comedies are what you need to bring the crowds to your theatre for a good time. VOGUES ARE THE THING TODAY. ***Book them now.***

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS, Inc.,
Gower and Santa Monica
Los Angeles, California

Slapstick With a Reason

VOGUE COMEDIES

A Box

MUTUAL SPE

An

J. P. McGOWAN
Director

George A. McDaniel J. L. Farley Helen Holmes Leo D. Maloney

Book This Thrilling Business Booster

"I just want to let you know with what success I have been running The Girl and The Game. I've been exhibiting long enough to know that big advertising in the trade journals doesn't always make the picture or satisfy an audience; but in the instance of The Girl and The Game all boosting the manufacturers have given it has been backed up with honest goods.

"The picture has been a money getter and a boost to the house right from the start. The standard the producers set at the start they have kept up throughout, and, as I am on the 12th chapter, I am confident the excellent quality of production will continue to the end."

Lee Lazelle, Amuse Theatre, Cheyenne, Wyo.

THE GIRL AND THE GAME

This Great Railroad Novel by Frank H. Spearman, featuring

HELEN HOLMES

under the direction of J. P. McGOWAN means

Fifteen Weeks of Packed Houses

For booking information apply to the "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President
4560 Pasadena Ave., Los Angeles, Cal.

OfficeTonic

CIAL FEATURE

Unrivaled Story of Success!!

"THE GIRL AND THE GAME"

has produced the biggest crowds for exhibitors in the history of chaptered photonovels.

"The Girl and The Game has met with an unqualified success at our theatre, as our business is satisfying to the extreme. Even wind storms and inclement weather in general do not keep away our patrons when they want to see the intrepid Helen Holmes in her thrilling deeds of The Girl and The Game."
C. W. Wonderly, Wonderly Theater, La Junta, Calif.

"— The Girl and the Game is a humdinger of a serial. It is beating all my previous records for attendance; my patrons like it, and each week shows an advance over the previous attendance. It's the best crowd getter we have ever shown."
D. C. Lung, Tulane Theatre, Oakdale, La.

"I have shown The Girl and The Game to a capacity house each and every night I have run same, and I will recommend it to any exhibitor who wants a big drawing card."
Henry Burge, Collinsville, Ill.

"We have played three chapters of 'The Girl and The Game' and have had a record business on it. This is the best business getter we have ever had in our house. We have had an increase in receipts with each chapter, and expect it to bring them to the box office the entire fifteen chapters."
Geo. W. Brown, Hippodrome Theatre
Williamson, W. Va.

"It is with great pleasure that I take this opportunity to congratulate you on the greatest of all serial stories in The Girl and The Game. It is the first continued film that has shown a pronounced punch in every chapter. The artistic acting of Miss Helen Holmes will go down in history, as her daring feats are the talk of the neighborhood. Mr. McGowan is, in my judgment, the most wonderful producer we have yet seen."
C. W. Johnson, Manager
Ellen Terry and
Marlowe Theatres
Buffalo, N. Y.

MUTUAL PICTURES

A FLICKERING LIGHT

A two-part "Mustang" drama, portraying the lonesome life of a cowboy bachelor, brightened by a true woman's tender love. Anna Little, Frank Borzage and Jack Richardson appear in the principal roles. Directed by Frank Borzage. Released April 14th.

His Masterpiece

Lizette Thorne, Edward Coxen and George Field are featured in this compelling two-part "Flying A" drama.

Directed by Thomas Ricketts. Released April 17th.

"Number, Please?"

Carol Halloway and John Sheehan in a rollicking "Beauty" comedy based on crossed telephone wires. A jealous wife and a comely telephone operator cause a jumble of fun.

Directed by Archer McMackin. Released April 19th.

Realization

A strong three-reel "Flying A" drama with Winnifred Greenwood and Edward Coxen in the stellar parts.

Directed by Thomas Ricketts. Released April 22nd.

The Bookworm's Blessed Blunders

The inimitable character comedian, Orral Humphrey, assisted by Lucille Ward, builds a thousand feet of laughs in this mirthful "Beauty" comedy.

Directed by Phil Walsh. Released April 23rd.

Every one of these subjects is the standard of excellence that means BIG BOX OFFICE RECEIPTS. BOOK THEM TODAY.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

AMERICAN FILM COMPANY, INC.,

SAMUEL S. HUTCHINSON, President
CHICAGO, ILL.

CHICAGO
FINE ARTS THEATRE
4 WEEKS

EXTENDED ENGAGEMENTS
EACH
AN OVERWHELMING SUCCESS

CLEVELAND
ORPHEUM THEATRE
3 WEEKS

LOS ANGELES
AUDITORIUM
3 WEEKS

PITTSBURGH
PITT THEATRE
3 WEEKS

DENVER
TABOR GRAND
2 WEEKS

SELIG'S TEN ACT SCREEN VERSION

"THE NEER-DO-WELL"

BY

REX BEACH

KATHLYN WILLIAMS

REX BEACH

THIS PASSIONATE-THROBBING FILM OF PANAMA IS THE SUCCESSOR TO BEACH'S OTHER GREAT SUCCESS "THE SPOILERS" ENACTED WITH KATHLYN WILLIAMS AND THE "SPOILERS" CAST.

• • THE SUPREME TRIUMPH OF THE SCREEN. • •

KANSAS CITY
WILLIS WOOD THEATRE
2 WEEKS

SAN FRANCISCO
PORTOLA THEATRE
2 WEEKS

PORTLAND
HEILIG THEATRE
2 WEEKS

SEATTLE
MELBOURNE THEATRE
2 WEEKS

BIRMINGHAM, ALA.
STRAND THEATRE
1 WEEK

UTICA, N.Y.
AVON THEATRE
1 WEEK

RELEASED THROUGH
V·L·S·E

BIG FOUR FEATURE PLAY

by ARRANGEMENT WITH
SOL. L. LESSER

Billie Burke

GEORGE KLEINE Presents

The Star Supreme

Miss

Billie Burke

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel By Mr. & Mrs.

RUPERT HUGHES

Date of Release Monday, May 22nd
Twenty Feature Chapters - one each week.
Word-Story in Leading Newspapers.
Exhibitors are invited to apply for
this powerful box-office attraction
by letter or wire.

GEORGE KLEINE

805 E. 175th ST., NEW YORK CITY.

Exchanges Everywhere.

George Kleine's "THE MISHAPS OF MUSTY SUFFER"

Jamming Lobbies—Breaking Records!

Adding new laurels with every day and every mail! "MUSTY SUFFER" is now the most talked of comedy name in filmdom!

HARRY WATSON, Jr.

in

GEORGE KLEINE'S

The Mishaps *of* Musty Suffer

is a box office magnet of demonstrated potency—

Says Kitty Kelly in the Chicago Tribune:—"Necks became perpendicular instead of inclined. An air of briskness overtook the house. Said the girl beside me, 'I do think he's the funniest person I've ever seen.' Said the man behind, 'Now, see if you don't think him as funny as I told you he was,' etc., etc."

Says the St. Louis Republic:—"Answering the query 'When will you have Musty Suffer again?' kept the box-office at the Ritz busy all day Saturday."

"THE MISHAPS OF MUSTY SUFFER" comprise a series of TEN ONE REEL COMEDIES—Ten vimful, snappy, speedy episodes with more uproarious, laugh-provoking incidents in each than were ever before chucked into a mere ten reels of film!

MUSTY SUFFER is "packin' 'em in" wherever wise exhibitors and better class theatres are found.

The triumphant march of MUSTY SUFFER through the nation's most representative theatres and over its greatest circuits is ample proof of that.

If you haven't made **your** date yet, see the nearest KLEINE man today!

THROUGH THE KLEINE OFFICES

GEORGE KLEINE

805 E. 175th St
New York City

NEW YORK 226 W. 42nd St.
CHICAGO 166 N. State St.
ATLANTA 71 Walton St.
BOSTON 14 Piedmont St.
DENVER 405 Railroad Bldg.
PHILADELPHIA 1309 Vine St.
MINNEAPOLIS 708 First Ave., N.
PITTSBURGH 123 Fourth Ave.
KANSAS CITY 209-12 Ozark Bldg.
SEATTLE 204-5-6 Orpheum Theatre Bldg.
SAN FRANCISCO 234 Eddy St.
CINCINNATI 138 West 7th Street
DALLAS 1812½ Commerce St.
LOS ANGELES 514 W. 8th St.
MONTREAL 204 St. Catherine St., W.
TORONTO 96 Bay St.
NEW ORLEANS 103 Nola Building

The Premier Photoplay Series

by GEORGE BRONSON HOWARD

featuring

MARIN SAIS and OLLIE KIRKBY

Not one or two big nights—and then disappointment—but fifteen weeks of packed houses are guaranteed by "The Social Pirates" because it gains in interest each week—every episode tells a new, novel and complete story.

NEXT EPISODE:

"A War of Wits"

Mona and Mary continue their career of befriending the helpless and cross swords with Dr. Hyoscine in a gripping adventure that matches woman's keen wits against scheming trickery.

Released, Monday, April 17th

Fifteen two reel episodes—A Special General Film Release

Backed by Newspaper Publicity on a Gigantic Scale

KALEM COMPANY
235 WEST 23d ST. NEW YORK

KALEM

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page 702*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 22, 1916

Facts and Comments

ROCHESTER, N. Y., is suffering from a local epidemic of censorship. One of the old friends and readers of THE MOVING PICTURE WORLD, an exhibitor of many years experience and a pillar of the Rochester organization writes to us enclosing many newspaper accounts of the local censorship movement. This exhibitor urges us to arouse the manufacturers to the need of clean films and alludes in plain terms to certain makers who specialize in undesirable features. It is a pity that the many decent producers are made to suffer for the deliberate sins of one or two. Here is a problem which seems to invite the best activities of the new Board of Trade. A strong producers' organization ought to be able to set certain tsandards and to enforce adherence thereto.

* * *

A WELL-KNOWN director overwhelms us with this sudden question: "What is the matter with the American-born motion picture director in these perilous times? Why is it you see employed a preponderance of foreign born directors making or trying to make films portraying every day American life and a startling number of United States born men, sober, reliable, industrious, directors of standing who have a long list of successes to their credit walking about looking for jobs and unable to find them?" We are sure we don't know. The screen is a distinctly international institution and a director's birthplace is in itself neither an advantage nor a disadvantage. It does seem, however, that portrayals of American life are best handled by American directors. Perhaps there are some readers of the MOVING PICTURE WORLD who can answer our friend's question more satisfactorily than we are able.

* * *

THE local authorities in an official report speak of the decay of the "small house" and hasten to add that the removal of these houses removes likewise a menace to health. Somehow when we draw upon our own observation we cannot follow this indiscriminate condemnation of the small house. The writer has traveled a little among exhibitors and he knows that many a small house is conducted irreproachably while many a large house reminds one of an animated barn. It's not a matter of size. When it comes to the specific complaint of bad ventilation with which the above mentioned official report deals the same principle holds true. Size does not matter at all. It all depends on the individuality of the exhibitor

* * *

ACCORDING to the latest reliable reports another European country has decided to prohibit the importation of foreign made films. It is Germany which is now following the example of England. There has, of course, been no film trade between this country and Germany and our producers cannot at this time be hurt by the edict of the German government. With the doors of Europe gradually closing against American-made films the Latin-American market looms up promisingly. In the general growth of Pan-American sentiment the film business ought to be second to none.

* * *

WE NOTE with considerable satisfaction the defeat in the New York Assembly of the Ahern censorship bill. This bill was fought before the codes committee by the representatives of the entire industry. We pointed out its many vicious provisions. Though some of our objections were afterward met by amendments to the bill the measure as a whole remained as bad as ever. The exhibitors throughout the state appealed to the assemblymen to vote against the bill and this, no doubt, had its effect. The MOVING PICTURE WORLD helped the good fight along by printing for many weeks a complete list of the names and addresses of the Assembly. This made it very convenient for the exhibitors to register their protest with their assemblymen. A callow legislator made himself very conspicuous on the floor of the assembly in championing the Ahern Bill. This man was Frank Aronow representing the 20th Manhattan District. We hope the local exhibitors league will do its best to defeat this man if he ever seeks another office at the hands of the people.

Caterpillar to Butterfly*

By Louis Reeves Harrison.

TO MIRROR the classics is delightful, but the mind of man, even when it is not cracked, or even when it is not warped in the making, may reflect from varied angles and many different viewpoints, hence the mere adaptation of classic stories for screen use rarely adjusts the old fabric to new circumstances without a loss of the original spirit and no compensating new spirit in the readjustment. It thus happens, in spite of elaborate expenditure on the part of producers, that our Carmens, Cinderellas, Camilles and Cleopatras are about as impressive as so many paste diamonds.

No amount careful polishing and costly setting can make up for the lack of native brilliancy. We have only to study history to know that the best examples of story expression have not been improved by conscientious reflection of old plots, but by the imaginative grasp of character and situation on the part of men who knew how to formulate from the materials in hand some entirely new and beautiful structure. If any one of the many producers who have studied literary history will sit back in his chair and reflect, if he will recall the most successful representations of well-known myth and legend, he will realize that it requires present-day creative ability to transform the old work to suit the rapidly-changing and progressive tastes of the people for whom the new production is specifically intended.

We may examine the methods of modern playwrights, certain noted examples of D'Annunzio, Granville Barker, Maeterlinck, Rostand, and others, or we may go back to the Immortal Bard, or we may browse among the writers of Greek tragedy and we will find that the same theme has been treated by many different dramatists in almost as many different periods and by quite as many different methods.

The German legend known as "Faust" found matrical transformation at the hands of the Bishop of London, then in a German rimed version, then in a French one by Cayet, then through a Dutch production then Marlowe's play appeared. This play started another by Lessing, and still another version by Muller, all these nearly two centuries before Goethe's tragedy was published, with a number of intervening efforts. Yet practically all are unknown except the one masterly handling of the subject with which we are familiar.

The same kind of mental grasp, power of concentration, fertility of imagination and correctness of constructive method used in original effort are required to transform the caterpillar into a butterfly. It is the effort of an artist, not of a hired man, though there may be artists among those working for hire among producers, because it is difficult for a true artist to otherwise obtain recognition and anything like an adequate compensation for the *quality* of effort required. That is possibly because the scenario, unlike the novel, may be classed with raw material, and it is a rare producer who can pass judgment until he sees the finished product, *if then*.

Read the stories of Boccaccio and point out which furnished the love story in Cymbeline, which supplied the plot of "All's Well That Ends Well," and what part of "Merchant of Venice" came from the same source. Little Shakespeare cared about following the original structure. There was not a question of fidelity to original involved. The idea was to utilize everything of merit in the older production in an entirely new and original story suited to the tastes of the people addressed at a later period.

If the first purpose of a screen story is to interest those who go to see it, why reflect anything that is stupid in a novel or a stage production. Why not eliminate much that requires explantion, as well as all that is dull, and replace the rejected material, particularly if it is outworn, with new structure suited to screen portrayal and incidents tending to enliven the old theme. If the story can be made more interesting to the modern audience by a change in its general character, why not replace adaptation with complete transformation?

One of the most delightful features of motion-picture composition is a sense of freedom from convention. An author may well familiarize himself with all the rules and regulations that impose a restraint upon him in the older arts of expression for the sake of studying all points of view, but he is then wholly at liberty so far as the new art is concerned. By way of illustration, consider the idea of "planting" in advance some sign posts of preparation so that people may not be taken by surprise when some surprising things happen. Do our plans in real life turn out as we expected?

There are times when preparation is absolutely necessary, particularly to make an unusual event a plausible one, but writers acquire the habit of laborious preparation in novel and stage drama to an extent that is destructive of sustained interest in the screen story. This old suspense-eliminating habit is preserved in the average adapation from works of fiction and stage production with an effect not unlike that of going over the same road twice when there exists a hope, if not an anticipation of seeing something entirely new. Some such plays are about as absorbing as is looking out into one's own back yard.

Common human experience is that of gazing around from the front door-step for a grand opportunity to rise in the world, while some little unassuming opportunity is humbly knocking at the kitchen door. Scarcely one of our plans is fulfilled in accord with our hopes, and it is not at all unusual when we do make a hit that the "unexpected has happened." Surprise, often of a staggering sort, is the rule, or is a weighty exception, in everyday existence, yet one of the strictest of dramatic rules is that nothing of that kind must be sprung on an audience.

Due attention must be given to this authoritative maxim in almost any consistent adaptation. "The dramatist must never keep a secret from his audience." But there is going to be no butterfly if that rule is indiscriminately applied to motion-picture composition. Most of us don't want to know what is coming on the screen. Bang goes an opening act that mystifies and holds us enthralled until the crisis is reached. Dramtic construction often requires that the audience shall be made aware of all antecedent causes before any effects are shown, but that rule does not apply to screen visualization.

Such is the case with a long list of stage traditions and fictional methods. They may be suited to the older means of telling the story, to the intermediaries of print and utterance, but the screen presentation is without tradition, and its methods may easily be the more delightful that they partake of the author's originality and the director's added taste in treatment. Better far select wisely from old materials, as did Goethe and Shakespeare, and develop and marshall these materials so as to portray human motive and human character as the people in front know them to be.

*Copyright, 1916, Louis Reeves Harrison.

An Example to be Followed

By W. Stephen Bush.

THE public meeting recently held under the auspices of the Pittsburgh Screen Club for the purpose of protesting against the censorship of motion pictures ought to receive the most earnest consideration of all friends of a free screen. The members of the club acting in cooperation with the Exhibitors League made their appeal to the public. One of the best theaters in the city was donated for the purpose. A series of splendid pictures was shown including a cartoon illustrating in entertaining fashion the absurdities of censorship. Speeches were made from the stage explaining to the audience wherein the censorship of motion pictures was not only an injustice to the industry, but likewise a dangerous menace to the freedom of expression. The press of the city acted in hearty accord with the moving picture men and promised its future support.

It seems to us that such intelligent and organized activity on the part of film men ought to win for them the hearty support of every branch of the industry. The best way to beat censorship is to enlighten the public. The public is willing to listen. Any thing that touches their favorite entertainment is sure to interest them. I can testify from personal experience that motion picture audiences can easily be put on record as opposed to censorship. They resent very promptly any attempt to interfere with their enjoyment of the motion picture. They have proved quite responsive to the argument that censorship cannot be trusted to impose its own standards upon millions and millions of other people. There is something in the average American which instinctively rebels against unfairness and oppression.

The Moving Picture World would gladly see the agitation against censorship become state-wide in Pennsylvania. The example set by Pittsburgh ought to be followed in every other part of the state. In order to do this effectively and to keep it up vigorously until the next legislature meets it will be necessary to have funds. The men interested in the abolition of censorship must know that it costs money to enlighten public opinion and public sentiment cannot be aroused until it is properly enlightened.

The Pan-American Screen

By W. Stephen Bush.

ON DARK and dreary days—there were many of them this unblessed winter—I often go into the archives of my transatlantic travels and cheer myself by reading some of the amusing literature I gathered in European hotels and resorts. It's all intended to be in English, and it is funnier than Ollendorf ever was or could be. These good men of Italy and France and Germany, etc., want to give the stranger from America something to make him feel happy and they succeed beyond their fondest hopes. This "English" hotel and guide literature is put together with the combined aid of a crowbar and a dictionary and it's the greatest cure for the blues.

Just now I have finished reading an article in one of the great New York dailies taking the American business man to task for his funny Spanish. The Moving Picture World is interested in Latin-America and believes that Pan-Americanism has no more powerful ally than the screen. So far the great barrier between the two continents has been the difference in the two languages. Of course there are other differences as well, but they are in the last analysis founded upon this one fundamental difference. Break down this one barrier and the other obstacles to a more intimate social and commercial relationship will disappear of themselves. Nothing will bring this about more quickly and more easily than the screen. Ever since we have had motion pictures the nations have seen and learned more of each other. Racial prejudice is dying. The intimate views we get of each other's social customs and of each other's ambitions and difficulties make us more tolerant and less critical.

Of course we know by this time that the present moment is the psychological moment for getting an unshakable foothold in the Latin-American market. This is especially true of the film business. England may shut out foreign-made films at any moment and other European countries will probably follow suit. The two Americas will have to get into better touch with each other.

The Moving Picture World in establishing a Spanish edition has in all respects followed the counsel of experts and has avoided the mistakes frequently made by Americans who want to export to South-America. "Cine-Mundial" is edited by natives of Spanish-speaking countries. These men have a wide and intimate knowledge of conditions in our Latin sister-republics. *They speak the real language of these countries,* not a poor imitation. The columns of Cine-Mundial appeal to the Latin-American in his own tongue and from his own viewpoint. Hence they are sure of notice by the readers. Cine-Mundial smoothes the way of the American film producer into the Latin-American market. It will carry your advertisement in the language which these countries understand and appreciate, but it does more than that. It aids and advises you in an expert way. Each issue is its own testimonials of excellence. Cine-Mundial has a real circulation; there is nothing cryptic about it.

The Pan-American screen will in time give the American producer a needed outlet for his films. He who goes at the present moment will reap the advantage of the first comer. If you are interested the first thing for you to do is to write in and ask for a sample copy of Cine-Mundial.

Tact is a Wonderful Thing

By W. Stephen Bush.

LOUIS MANN an actor of some note recently expressed himself in somewhat cutting fashion on the subject of motion pictures. An old friend of the Moving Picture World writes to us enclosing a report from a newspaper of Altoona Pa. Mr. Mann is reported as saying: "Over every moving picture house I would place the sign 'the home of non-intellectuals.'" All this was said in the course of an address delivered to the Altoona Chamber of Commerce. We quote from the account of his speech: "Motion pictures are purely mechanical without the red blood of life. The camera in no wise can depict the emotions and no mentality is required to make a successful motion picture actor." The speaker after dwelling with a proper degree of indignation on the evil effect of motion pictures on the children informs us that "he has been offered vast sums, so large that they would seem staggering to give up the 'legitimate' and become a screen actor but that his inherent love for the spoken drama is so great that he has burned his bridges behind him and if any one wants to see Louis Mann play he will have to attend the real theater for he will never appear in the moving pictures."

We have always admired Mann's acting abilities but we never suspected him of so much tact and delicacy as he has shown in this address. At the time when the motion picture industry is making a most unselfish and a most heroic effort to raise money for the Actor's Fund the speech of Mr. Mann is particularly appropriate. The gentleman should forthwith be drafted for the diplomatic service.

World Film Absorbs Equitable

Producing Forces of the Two Companies to Be Combined Under the Direction of William A. Brady—Output Cut in Half.

ANNOUNCING the disappearance of one great film organization, the elimination of no less than fifty-four features from the market and the concentration of all the energies of two film producing concerns, with capacity of one hundred and four features a year, into the production of but fifty-two subjects per year, the World Film Corporation, under the guidance now of William A. Brady and Lee Shubert, makes the series of statements herein that required ten pages of advertising space to fully explain.

Of William A. Brady, little in the way of introduction is required. His universe of activities during the past twenty-five years in every field of popular entertainment has elevated him to that stage in American amusements where his name at the head of an announcement means as much to the box offices throughout the country as the names of stars and great plays. Evidently his ambitions in film production may parallel his efforts in the legitimate field, for with the blending of the Equitable Company's production department with that of the World and the retirement of Equitable from the producing field Mr. Brady makes the broad statement that never again will he permit the use of his name upon any film production which he has not personally supervised from the selection of the scenario to the very end. His own words better tell his determination:

"From now on I supervise every World Film pictureplay from start to finish. Please do not think I am lending my name; I am giving myself. I bring to motion pictures the experience I acquired in the past twenty-five years in the dramatic world. This means to me a new ambition—I believe a new career. I am here to establish new standards. I am convinced there has been and still is an overproduction of mediocre pictures. Quantity and not quality has been the custom. Overstrain has robbed the art. Scenario writers, directors, actors, photographers, everybody must have more time so as to put better craftsmanship into their work."

This is the nucleus of Mr. Brady's belief. That his ideas were concurred in by the executives of World and Equitable is seen by reason of the fact that the entire equipment of both the World and Equitable corporations have been united. World Film, beginning May 15, will release but one picture a week, and to do this William A. Brady will have at his command the artistic and financial resources formerly employed by two companies producing two pictures a week. The opportunity for nice handling, unusual treatment and infinite pains is doubled; the equipment and time allowance to achieve artistic results increased one hundred per cent.

Lee Shubert, representing the Shubert Theatrical Enterprises, whose plays and great reserves of Broadway successes are at the disposal of World Film, in a few well-chosen words tells of the long standing ambition of Mr. Brady to concentrate the resources of World and Equitable into the one producing unit:

"Mr. Brady rebelled at overproduction and insisted that we discontinue Equitable pictures and transfer all their resources to World pictures. He asked that, without sacrificing any of World's artists and experts, the World should gain all the famous actors, all the wealth of plays, all the seasoned directors and all the photographic genius of Equitable. He maintained that it was artistically impossible to produce master plays under forced schedule. World and Equitable formerly produced one hundred and four pictures a year; now the two forces united will produce fifty-two pictures, thus halving the strain of production and giving time for real creative work. Thus he is given every means, every dollar necessary for unhampered production. His resources are unlimited."

Thus the difficulty that has so long been affecting the industry—more features than the trade could assimilate, more features than could be properly played, more productions than even a rising market could absorb—is on the road to adjustment.

And with the announcement of the absorption of the Equitable by World Film comes the announcement of the most widespread and far-reaching advertising campaign instituted by any film concern and which will have its inception May 6 when a double-page display will open the campaign throughout the United States in the foremost magazines and periodicals of the calibre of the Saturday Evening Post. The first announcement in the Saturday Evening Post is in the form of a confidential chat with the public at large by William A. Brady and Lee Shubert, with a key coupon for the exhibitor attracted by the announcement.

The stars and directors whose affiliation with World Film in the past have helped establish World Film and themselves remain. Equitable will bring to World Film's roster and equipment such noted players as Gail Kane, who since her becoming associated with the camera has established herself admirably in the hearts of film patrons; Clara Whipple, Jane Grey, Gerda Holmes, Carlyle Blackwell, Ethel Clayton, Muriel Ostriche, Bruce McRae, Frank Sheridan, Edna Wallace Hopper, Arthur Ashley and such noted directors as John Ince, S. E. V. Taylor, Harley Knoles and others who will be associated with the famous World stars, Alice Brady, Robert Warwick, Holbrook Blinn, Kitty Gordon, Mollie King, Edwin August, Frances Nelson, June Elvidge, Doris Kenyon, Clara Kimball Young, House Peters and the noted directorial geniuses: Maurice Tourneur, Emile Chautard, Albert Capellani, Travers Vale, Edwin August, Barry O'Neill, Frank Crane, George Lederer, James Durkin, Frank Thornby and Ray Physioc.

With the first broadside in the great advertising campaign, starting May 6, will begin the wide dissemination of news matter and exhibitors' helps from the newly established department at World Film headquarters in New York.

C. R. Seelye With Pathe

Advertising and Sales Expert Is Engaged by J. A. Berst for a Special Survey of the Industry.

THE announcement that J. A. Berst, vice-president and general manager of the Pathe Company, has secured the services of C. R. Seelye, the well-known sales and advertising expert, is another indication of the tendency among the foremost producers to adopt progressive business methods that have been found profitable in other lines and adapted to the needs of the motion picture industry.

Mr. Seelye first became prominent in film circles when he introduced modern merchandising into the World Film Corporation. Later, as assistant general manager of V-L-S-E, he applied the same policies on a yet more elaborate scale and with such marked success that Mr. Berst, general manager of the Selig Company at the time, recognized and remembered their value.

Commenting on Pathe's acquisition of Mr. Seelye, Mr. Berst said: "We have engaged Mr. Seelye because Pathe wants that quality of talent that will mutually benefit the exhibitor and ourselves. Mr. Seelye is a scientist, a sales scientist, who has studied the situation from the logical standpoint of adequate revenue from legitimate source. He has plotted out the country much as a general plots out a battlefield. His theories have proven practical wherever they have been applied and while the problems that must be solved by Pathe are in a way different to those of the other film companies they involve the same basic principles.

"Mr. Seelye will visit our exchanges and make a careful study of conditions in the various territories. He will secure the co-operation of the local newspapers with our exhibitors, advise the branch managers of ideas that will increase box-office receipts and suggest such changes as will benefit the service."

Mr. Seelye's history is well known to Moving Picture World readers. Before entering the film business he had gained a national reputation as an authority on merchandising, especially as applied to advertising and selling. He lays special stress on the fact that the greatest efficiency can be gained by teaching and promoting present employees rather than by engaging new men; for that reason it is not expected that he will recommend many changes in the present Pathe sales force, but will devote his energies to developing the efficiency of the organization as it now stands.

The outstanding feature of the Seelye sales system is the cultivation of business for the exhibitor. He reverses the usual methods and secures increased business for the manufacturer by first increasing the business of the exhibitor. In other words, as Mr. Berst says, he secures "adequate revenue from the legitimate source."

Asked regarding his plans for the promotion of Pathe business, Mr. Seelye said he had been employed merely to study the present methods and after investigation to work out, if possible, certain advanced ideas suggested by Mr. Berst.

MARGUERITE CLARK RUMOR DENIED.

The rumor printed in a theatrical paper last week that Marguerite Clark was to leave the Famous Players for the Eastern Film Corporation is denied on all sides. Miss Clark will continue with the Famous Players.

Screen Club Aids Actor's Fund

Screener Daniel Frohman, Fund President, is Guest of Honor at Dinner Where Over $2,000 Is Raised.

DANIEL-FROHMAN was guest of honor at the Screen Club on the evening of Saturday, April 8. The occasion was a dinner for the benefit of the Actors' Fund. It was a memorable night for the Screen Club. Mr. Frohman was moved to remark as he was leaving the clubhouse at the end of the dinner that the action of the club in contributing over $2,000 toward the fund would start a movement that would spread over all the country. He said it was the most splendid thing in the history of the campaign. Seated at the left hand of President Quirk was Nat Goodwin, who contributed to the hilarity of the evening by one of his characteristic speeches. There were talks and stories by members of the club and songs by professional entertainers.

Mr. Frohman, who is a member of the Screen Club, in his opening remarks, referred to the mistake of the man who put Daniel of old in the fiery furnace instead of in the lion's den, adding that "for my part I too would much rather be lionized than roasted." The veteran producer told of the formation of the Actors' Fund thirty-five years ago on the stage of Wallack's theater, by among others Lester Wallack, Joseph Jefferson and William Florence. The impelling motive was to do away with the many relief subscriptions continually being posted at the theaters.

"Being perhaps the youngest man connected with the theater in New York, I was named as secretary of the meeting," said Mr. Frohman. "There was no treasurer or any treasury, and for the first few weeks I dispensed charity out of my vest pocket. Seventy thousand dollars is spent annually now for the relief of the sick and destitute. No call is unheeded in any part of the United States. We give relief first and investigate later. We now care for an average of 600 destitute persons every week. At the Home we care for thirty-six old actors and actresses. We are anxious this year to raise an endowment fund of a million dollars, so that we may not be dependent on benefits to replenish our treasury."

At the conclusion of the dinner President Quirk started the ball rolling. Stanner E. V. Taylor and Tefft Johnson were the leaders in the work, the former contributing $350 and the latter over $200. Each took life memberships in the fund at $50 and also for their respective wives, known to photoplaygoers as Marion Leonard and Mabel Kelley. Among others who laid down their checks—and this by no means represents their total contributions for the evening were David Horsley, $100; Oscar Eagle, $100, for himself and Esther Lyon Eagle; Harry Sheldon, $115; Earl Metcalfe, Creighton Hale, William J. Rathbun, Charles Brandt, James Kirkwood, Rockcliffe Fellowes, Arthur Ashley, King Baggot, John G. Adolphi, E. K. Lincoln, Frank Beresford and "Doc" Willat, $50 each.

Mr. Goodwin, in opening, referred to the silent hours he had recently experienced in Jacksonville when engaged "in holding the Mirror up to nature." "It affords me great pleasure once more to hear the sound of my voice," he went on. "I have been so long screening I am almost ashamed to hear it. I am glad to meet and to take part in the welcome to Mr. Frohman, the president of the Actors' Fund. You know I have been trying for several years to break into the Actors' Fund Home. After ten years spent among the Naked Sons of California I feel the time has arrived.

"I remember one day wandering through Santa Monica and seeing a couple of hundred people with painted faces and funny make-ups lying by the roadside. Looking on them with pity, I discovered they were moving picture actors. I condoled with them and walked on. Little did I know they were waiting for me.

"A few years later I walked into a studio and was engaged. I tried to comprehend the two or three dialects of the managers who engaged me. I failed. I produced a picture. They told me it was very good. I didn't agree with them—because I discovered that the screen is the only thing in thirty years that has been on the level with me. I never before knew I looked so awful. My only regret is that I didn't enter upon the screen actors' profession thirty years ago. I am convinced that several of the ladies who have worn my name would have reneged—and saved me a lot of money.

"After I had perpetrated this picture I strolled around looking at vacancy. Everybody on the lot shook me by the hand. My last wife said, 'Yes' and 'No.' Still, the fact remained that I had made a hit on the screen that time. I waited around after the making of the picture. Nobody came near me. I was the loneliest man in California. I had expected they were going to break into my house and abduct me for another picture.

"I returned to the stage and they faded me out of Auburn and panorammed me back to Utica. After a few weeks of fluctuating business and losing my voice two or three times so I could not play, I went back to the screen. Thank God! The result is I am still screening."

"The sum contributed by the Screen Club will go far to help the destitute and the sick," said Mr. Frohman. "No officer of the Actors' Fund draws any salary. Remuneration goes only to clerks and investigators. The fund is the greatest charity in the world. Statistics show that it costs us only from 10 to 11 cents to take care of every case. In other organizations it costs from 40 to 60 cents to spend $1."

Among those who also spoke were Marc MacDermott, James Lackaye, George Richards, Albert Roccardi and Maurice Costello. William McKenna, Burt Grant, Joe Young and Jimmie Flynn sang and William Cahill told stories.

Beefsteak Dinner at Screen Club in Aid of Actors' Fund at Which $2,000 Was Contributed.

Fund Swelled by Players

Actors in Many Studios Assist in Raising $500,000 for Permanent Endowment.

THEDA BARA, Pearl White and Marguerite Clark are the stars of the Motion Picture Campaign for the Actors' Fund of America to date. They have made the largest personal contributions so far in the great movement inaugurated by the heads of the film industry to raise $500,000 of the permanent $1,000,000 endowment of the fund.

Miss Bara has drawn a check for $200 to J. Stuart Blackton, treasurer of the Motion Picture Campaign, and Miss White and Miss Clark have given $100 each. The largest contribution was Mary Pickford's $2,000, representing her share of the Hippodrome tribute performance at which she appeared in person. But the Misses Bara, White and Clark gave out of their own little pin money.

Only preliminary reports have been received at the main office of the Motion Picture Campaign in this city from the studios East and West, but they indicate big things to come.

These personal contributions of the people of the films are proving most gratifying to Chairman Goldfish of the National Committee. Although six weeks of the campaign remain, the actors and actresses are already showing that they regard this movement to provide permanently for the welfare of the retired members of their profession as very much of a family affair. By their own gifts they are giving the appeal to the public the strongest kind of endorsement. Unlike most campaigns of this kind, the public is not being asked to do it all, or anywhere near all.

Here is a partial list of the personal contributions already made by the actors and actresses of the screen:

Mary Pickford (Famous Players), Share of Hippodrome Tribute Performance, $2,000. Pearl White (Pathe), $100.

Fox Studio. Theda Bara, $200; Carlos Linden, $5.

Famous Players—Hugh Ford, $150; Jack O'Brien, $25; Nat Deverich, $5; W. J. Scully, $5; Ralph A. Kohr, $10; Mildred H. Zukor, $1; Painters, $2.50; A. Kramer, $1; Henriette Cohn, $1; Matilda Kasnowitz, $1; E. Rose, $1; Ben. Schulberg, $10; H. L. Broening, $5; Marguerite Clark, $100.

Paragon Studio. Charles Gotthold, $5; June Elvidge, $5; Mollie King, $5; Bert Merkel, $1.

World-Peerless—Barry O'Neil, $25; Walter D. Greene, $10; Jno. Hines, $1; Sam Mayer, $10; Robert W. Graham, Jr., $2; Max Schneider, $1; G. D. MacIntyre, $5; Wm. E. Hamilton, $1; Robert Warwick, $20; Alice P. Frances, $10; Theo. Burkhardt, $1; Frances M. Nelson, $10; Holbrook Blinn, $20; Lila Hayward Chester, $5; E. E. Reed, $1; E. Chautard, $25; Frank Gressel, $2; Jas. E. E. Evans, $1; Lucien Tatgnay, $1; Miss Teddy Sampson, $5; Phillip W. Masi, $1; Alma Hanlon, $5; Albert Hart, $10; Buckley Starkey, $2; Alice Brady, $20; Chester Barnett, $5; Edwin August, $10; Julia Stuart, $5; Charles Mackay, $5.

Universal Studio—Ben F. Wilson, $10; J. Welsh, $1; Jos. Granby, $1; E. J. Burbridge, $1; Howard Crampton, $1; Charles Slattery, $1; Geo. A. Daly, $1; H. Van Haussen, $1; Edmond J. Norris, $1; A. S. Corbett, $1; Jas. F. Alling, $1; Jane Courtney, $1; Hobart Henley, $5; L. M. Walker, $1; J. A. Bosbell, $1; Curtis Benton, $1; King Baggot, $10; Henry Otto, $25; Julius Stern, $5; S. Cuns, $2; Alan Holubar, $2.50; Harry Benham, $5; Jack Newton, $1; John Powers, $1; Jas. W. Girard, $2.50; Lee Sterrett, $2; Raymond Schoeck, $2; F. L. S. Radcliff, $1; A. J. Henderson, $20; B. D. Hill, $2; J. G. Alexander, $2; Sidney Bracy, $2; William Garwood, $10.

Equitable Studio—Mr. Bernstein, $20; Mr. Physis, $20; George Anderson, $10; Jean Shelby, $10; John Ince, $10; Carlyle Blackwell, $20; George Coudert, $5; Alan Hill, $10.

Edison Studio—Jesse Stevens, $5; Richard Tucker, $5.

Kalem Studio—Olive West, $50; Richard Purdon, $5.

Pathe Studio—Iron Claw Co., $65; Creighton Hale, $10; Sheldon Lewis, $25.

Vitagraph Studio—Theodore Marston, $10; Charles Richman, $10; Joseph Kilgour, $10; Ben N. Hirsh, $5; Edwin Lee, $5; Arthur Rankin Davenport, $2; W. A. Rose, $5; Charles Wellesly, $2; Fred H. James, $2; Edward M. Kane, $2; Dorothy Kelly, $5; Ned Finley, $5; Arline Pretty, $5; A. Lloyd Loeb, $2; L. F. Lonsdale, $10; Walter McComb, Jr., $10; E. R. Jersey, $5; H. D. Thomason, $2; William Dunn, $5; Wm. Johnson, $5; R. J. Partschmum, $2; E. Davenport's Co., $42; Van Dyke Brooke, $10; Pittsburg Screen Club, $100.

STARS GIVE SERVICES.

Prominent Players Appear in Person at Eighty-first Street Theater for Benefit of Actors' Fund.

One of the most unusual tributes to the cause, given thus far in the Motion Picture Campaign for the Actors' Fund of America, took place at the Eighty-first Street Theater on April 3. A goodly sum was realized for the fund and A. L. Shakman, president and managing director of the theater, offered his patrons an unusual treat.

No less than nineteen well-known favorites of the screen appeared on the stage in person and were introduced to the audience. Later the film stars passed out into the house and sold autographed photographs in the aisles. The price of these was supposed to be only 25 cents, but dollar bills and in several instances five-dollar notes were offered by enthusiastic fans.

The screen actors and actresses who appeared were Anita Stewart and James Morrison of Vitagraph, Virginia Norden of Balboa, Mabel Normand of Ince, Kathryn Adams, Gladys Hullette and Betty Lawson of Thanhouser, Nicholas Duneaw of World, Violet Mersereau and Billy Garwood of Universal, Christine Mayo and Mary Miles Minter of Metro, Bliss Milford of Pathe, Teddy Sampson (Mrs. Ford Sterling) and Alice Lake of Keystone, Jane Grey and Charles Backus of Triangle, and Anna Nilsson and Tom Moore of Arrow.

Frank Powell introduced the screen stars and even persuaded Mr. Shakman to show himself for a moment. The manner in which the latter was greeted clearly showed the popularity of "The House Beautiful" on the upper West Side.

GERALDINE FARRAR AIDS FUND CAMPAIGN.

Geraldine Farrar is the latest recruit among the active workers in the motion picture campaign for the Actors Fund of America. She has volunteered her services in the Grand Tribute Matinee, which is to be held at the Metropolitan Opera House on May 16.

This is designed to be the biggest performance ever given for any cause anywhere. It comes the day after National Tribute Day, May 15, on which a portion of the receipts of every theater in the land where films are shown is to be poured into the fund. This mammoth performance will thus be the grand final fireworks of the campaign in which the heads of the motion picture industry contracted to raise $500,000 in fifteen weeks, half of the $1,000,000 permanent endowment of the Actors' Fund of America.

Miss Farrar, through her double notable association with both the films and the opera, will be the bright particular star of the proceedings and the committee in charge promises that she will be backed by the greatest collection of artists ever gathered together on one program.

MARY PICKFORD SENDS CHECK FOR ACTORS' FUND.

With the receipt of a check for $2,000 recently at the executive offices of the Motion Picture Campaign for the Actors' Fund, the largest individual contribution so far received was recorded. This check was from Mary Pickford and represented her share of the gross receipts of the Sunday night's program at the New York Hippodrome when she appeared in a stage sketch as a speaking actress with James J. Corbett and Donald Brian in principal parts and her director and studio company in the cast.

"THE IRON CLAW" COMPANY AIDS ACTORS' FUND.

The "Iron Claw" company has contributed liberally to the Motion Picture Campaign for the Actors' Fund. Edward Jose, who is producing the big Pathe serial, collected $100 from his players, cameramen and assistants. Mr. Jose gave $20 of this, Sheldon Lewis, $25; Creighton Hale, $10; Miss Carey Lee, $10, and John Dunn, 5. Pearl White put another $10 into this collection, which brings her total up to $110.

BEN S. COHEN JOINS SELZNICK FORCES.

Ben S. Cohen, East Central district manager of the World Film Corporation, resigned from that post this week to join the forces of Lewis J. Selznick Productions, Inc., which will distribute the Clara Kimball Young Film Corporation features and those of other noted stars. Mr. Cohen's resignation took effect immediately and he has already launched his preliminary sales campaign.

By the acquisition of Ben Cohen, Mr. Selznick has taken the first step toward the fulfillment of his promise to make his business staff one of the strongest in the industry. From coast to coast Mr. Cohen is known personally to every exhibitor of prominence and his knowledge of the exhibitors needs, as well as his general ability and engaging personality, has made him one of the best liked men in the distributing end of the business.

Mr. Cohen entered the film industry in Omaha, Neb., where he had been practising law. Within a few months he became the Pacific Coast district manager of the Thanhouser Syndicate Corporation. After a year with that company, he accepted a flattering offer from the World Film Corporation to take charge of its East Central district. His duties with the Thanhouser and World Film Corporations brought him in close touch with all the big exhibitors of the West, an acquaintance that was extended to embrace the Atlantic States when he came east to take charge of the New York World film exchange for several months.

Southern Trade Exposition

Highly Successful Three-Day Motion Picture Show Held at Atlanta, Ga.

THE Southern Motion Picture Trades Exposition, the first gathering of the allied lines of the motion picture business ever held in the South was opened Thursday night, March 30, at the Auditorium by Mayor James Woodward; assisting were Chas. Kessnich, manager of the Mutual Company; R. Savini, manager of the United Film Service, and Wm. Oldknow, of the Universal Film Company. Mayor Woodward in a short talk welcomed the exposition to Atlanta and reviewed the history of the motion picture industry. Dressed in bunting and colors, the mammoth auditorium presented a splendid picture. Hundreds of pretty girls and women added much to the scene.

Every available booth space was taken by exhibitors. The following firms were represented: Nicholas Power Company, New York City, N. Y.; Minusa Cine Products Company, St. Louis, Mo.; Consolidated Film & Supply Company, Power motion picture machines, Edison motion picture machines, Blue Bird photoplays, Red Feather photoplays; Automatic Player Piano Company, Atlanta, Ga., Seeburg Pipe Organ Orchestra de Luxe, and latest photo players; Lucas Supply Company, Atlanta, Ga., Simplex motion picture machine, Mirror screens, theater chairs; Mutual Film Corporation, Baird motion picture machines, Mutual Master Pictures; Scenic Film Corporation, Atlanta, Ga., trick advertising films, advertising slides; World Film Corporation, Equitable and World Features; New Film Corporation, feature films; Triangle Film Corporation, Fine Arts, Kay-Bee, Keystone Comedies; United Film Service Company; Motion Picture News, New York, N. Y.; Motion Picture Journal, Dallas, Texas; Enterprise Optical Mfg. Company, Chicago, Ill., exhibiting the latest model motiograph.

Many distinguished guests were in attendance, including moving picture players, writers, producers, directors and executives. Exhibitors from over the South began to arrive early on the opening day; exchange men were kept busy looking to the comfort of the visitors, and booking orders before the social features began.

One of the attractive social events of the exposition was the ball given Friday night, following the program at the auditorium, when the exposition officials gave a banquet to visitors in the Hotel Ansley. The banquet was held in the ballroom of the Hotel Ansley. Film men from all parts of the South were in attendance and many from the big Northern and Eastern picture centers. As a social event it was pronounced the most distinctive feature of the exposition.

Wm. Oldknow, director of the Consolidated Film & Supply Company, served as toastmaster. Addresses were delivered by many of the South's most conspicuous film people.

One of the most impressive addresses was that by Nat I. Brown, of St. Louis, a picture screen dealer, and a close student of film progress, who emphasized the development of the motion picture, pronouncing it the third and last stage of thought transmission.

Exhibitors and producers were given opportunities to display their talents on the Ansley stage during the banquet. Elocutionists, singers, dancers and musicians were selected from the guest list to deliver performances on the program.

Universal Beauty Contest.

Pretty girls from Southern towns, winners of local contests, arrived early, and Atlanta girls, who rarely know defeat, began to realize that the beauty contest was not to be a walk-away. Promptly at 8 o'clock Saturday night the Universal beauty contest began. A committee of prominent Atlanta business and newspaper men were selected judges.

Over a hundred contestants were on the floor. These were finally shifted to seven, then to three, and Mrs. Louise Everett of Bainbridge, Ga., was selected as the winner.

Mrs. Everett will be given transportation to New York and a year's contract in the Universal studios. She will accept the offer and leaves for New York within the next few days.

The huge Auditorium was crowded to the second tier of seats. The grand march was led by William Oldknow and Irving Cummings. It was carried in front of a battery of motion picture cameras, which will convey it to all animated news weeklies.

When the grand march started, numerous reservoirs containing golden confetti and red feathers were opened in the ceiling, sending a shower of red and gold to the floor that blended beautifully in the dazzling rays of the many lights. Society and film people danced. When the march strains broke into a fox-trot, the dancers resembled a whirling, swirling mid-sea tempest rather than a floor full of human beings.

A farewell fete in honor of Fred W. Young, the man behind the 1916 exposition was held after the ball. Mr. Young was awarded the palm for having staged such a remarkable meeting, and elaborate credit was given him for the success of the affair.

Gaumont Finds Conditions Good

French Producer Leaves America, After a Three-Weeks' Visit, Confident of the Success of His Pictures.

LEON GAUMONT, head of the great firm of Societe des Establissements Gaumont, who has been visiting in America since March 15, sailed for Europe on the American liner New York, April 5. Although Mr. Gaumont spent only three weeks in New York, it is safe to say that he gained a thorough understanding of present conditions in the film industry.

"My stay in America has not been as prolonged as I might wish," said Mr. Gaumont, just before sailing, "but having transacted my business here and after having had several conferences with President John R. Freuler of the Mutual Film Corporation, through which Gaumont photodramas are released, I thought it best to return immediately to France. I came to America somewhat influenced by what I had read of unsettled conditions here. I am going home thoroughly satisfied with conditions as they apply to my own interests and the Mutual Film Corporation, and highly optimistic for the future.

"Present conditions are natural, inevitable. My own companies, however, are in excellent condition to meet any changed circumstances brought about by economic demands. In addition to the Gaumont photodrama work done in America, at the Gaumont laboratories, Flushing, N. Y., we also edit and manufacture the Mutual Weekly and the interesting split-reel which contains the scenic series, See America First, and the Kartoon Komics animated by Cartoonist Harry Palmer.

"This is my first trip since the war started. I hope that it will be possible for me to get over again next season, as I am interested in seeing the changes which I believe will take place. As I said before, I am in harmony with the work that has been done and well pleased with the prospects for the coming year."

Pathe Dramas

Three Short Productions on the Program for April Release.

THE Pathe Exchange, Inc., whose late releases have been confined to five-reel features, serials, one-reel comedies, the Pathe News and split reel educationals and scenics, now announce three short dramas for release at an early date.

On Saturday, April 8, "The Girl Who Won," a three-reeler featuring Miss Jackie Saunders, "The Maude Adams of the Screen," and produced by Balboa, will be released. Miss Saunders has in "The Girl Who Won," a part well suited to her delectable wistfulness, viz., a derelict street urchin who makes her woeful raiment picturesque and charming.

Saturday, April 15, sees the release of "The Girl That Didn't Matter," a two-reeler made by Balboa, featuring Miss Margaret Landis and the famous Andrew Arbuckle, brother of the equally famous Macklyn. "The Girl That Didn't Matter" is the story of a "no-account" girl who arrives and a senator who almost doesn't. But the senator is saved by the girl just before his "scuthcheon" is discolored, and all ends happily. Margaret Lanais plays the girl with delicate feminine charm, and Andrew Arbuckle makes a breezy "diamond-in-the-rough" hick senator.

Emmy Wehlen and Howard Estabrook are featured in a two-reel drama slated for release on April 29—"Dross and Diamonds." This picture was made by the Arrow Film Corporation, and is remarkable for a two-reeler in that it features two of the screen's headliners. The story is an unusual one of a young man of a highly sensitive nature, whose father, a police captain, by his lack of sympathy and understanding has a great deal to do with the lad's final landing "outside the pale." Emmy Wehlen (who appears by courtesy of the Rolfe Photo-Plays, Inc.), as the girl who prefers diamonds to love and deserts her sweetheart at a crucial point in his life gets a great deal of realism into her work, and Howard Estabrook as the unfortunate youth will get plenty of sympathy for his earnest and artistic protrayal.

The Motion Picture Exhibitor

BROOKLYN ASSOCIATED EXHIBITORS MEET.

At the Second of Two Lively Gatherings the New Organization Is Granted a State Charter.

THE Associated Motion Picture Exhibitors of Brooklyn held a meeting on the evening of Monday, April 3, at the Regent theater, Fulton street, Brooklyn. Present were seventy exhibitors from all parts of the borough. Also attending was a delegation of Brooklyn men who are members of the New York City local. The meeting was called at 11 o'clock and it was nearly 2 o'clock before it adjourned. There were lively discussions following talks by some of the visitors from the Manhattan organization. A bit of feeling was at times manifested as a result, although before adjournment a committee of five was named to meet a similar number from the smaller organization alleged to hold a charter in Brooklyn from the state league.

Chairman William Brandt called the meeting to order and briefly outlined some of the reasons why the Brooklyn exhibitors should organize. He advocated backing the bill introduced at Albany amending the law relating to the admission of children to theaters under certain circumstances. He denounced the bills about to be introduced in the legislature by the same Assemblyman who introduced the censorship measure, and remarked that it behooved the exhibitors of Brooklyn to get on the job. One of these bills, Mr. Brandt said, would compel exhibitors at all times to keep two operators in the projection room.

Samuel H. Trigger said he had come twenty miles with one purpose in view and that was for harmony and for the benefit of the exhibitor at large. "Three days ago I received notification that the Brooklyn exhibitors were with the Board of Trade," Mr. Trigger continued. "The Board of Trade is absolutely against the exhibitors' welfare. I don't know who it was that so notified the Board of Trade, but I want to tell you he was absolutely in the wrong. Let me give you an instance of the Board of Trade. A few weeks ago we asked the Board of Trade whether it would co-operate with the Motion Picture Exhibitors' Association."

"Mr. Trigger will please come to order," declared Chairman Brandt. "This meeting was not called for the purpose of discussing the Board of Trade. You must confine yourself to the subject of how we can further our organization."

Mr. Trigger, after a parting shot, shifted to a discussion of the recent upheaval on the ventilation question, saying that if there were adequate organization in the greater city 137 exhibitors would not have been served with summonses to appear before the License Bureau. "You can't have your fans going on a cold winter day because the public won't stand for it," declared Mr. Trigger. "It is detrimental to health. I am going to tell you what one of the officials told me this evening—that the motion picture exhibitors are the biggest suckers in the world, that you can do to them what you like and there is no comeback. Why? Because we are not combined, because we are fighting among ourselves. I don't know, I don't want to know, what my next door neighbor is running. Don't watch your neighbor. Let Manhattan, the Bronx and Brooklyn combine and then all the manufacturers and exchanges will have to do what we tell them."

Herbert L. Carpenter, prominently identified in the automobile industry, told of the experiences of the automobile men and gave much valuable advice as to methods of organizing protests. He pointed out that the automobile dealers with their customers were in some respects similar to the exhibitors and their patrons. He said there was work to be done in the boroughs, in the city and in the state, and that the exhibitors through their borough and state organizations, if strong, could with their patrons do much in a large way. He also impressed on those present the necessity for the employment of the best legal talent procurable.

During the evening there were several additions to the roster of the new organization. The committee named to meet a committee of the other organization in Brooklyn were Messrs. Mannheimer, Loeb, Levine, Title, Glynn and Brandt.

New Organization Is Granted State Charter.

At the meeting in the Sumner theater on the evening of April 10 a charter was received from the New York State League. This effectually refuted the claims of speakers at the previous meeting that a chartered organization already existed in Brooklyn. There were nearly 150 exhibitors present. Permanent officers were elected as follows: President, Mr. Mannheimer, of the Park theater; first vice-president, L. Levine, of the Regent, Fulton street; second vice-president, Ben Title, T. N. F. theater; recording secretary, David Lesselbaum, Miller theater; executive secretary, William Brandt, New Albany theater; treasurer, Julian Loeb, Sumner theater; sergeant-at-arms, A. Stockhammer, Parkway theater.

There was a material addition to the membership, among the houses being the Triangle, Williamsburgh and Powell.

CLEVELAND EXHIBITORS HOLD MEETING.

Northeastern Ohio Association Hears President Sawyer's Reply to Rev. Dr. Birney.

THE biggest meeting the Northeastern Ohio Motion Picture Exhibitors' League has had since it opened headquarters in the Republic Building, Cleveland, O., was held April 4, when Benjamin J. Sawyer, president, delivered a reply to the sermon criticism of Rev. Dr. George H. Birney, pastor of the Euclid Avenue Methodist Church. Dr. Birney was present as a special guest and Fred J. Herrington, of Pittsburgh, national president of the Exhibitors' League of America, was another speaker.

Mr. Sawyer called Dr. Birney's sermons on the motion picture business "misrepresentation," and declared the preacher is "trying to build up a reputation for himself by sensational speeches." At the close of Mr. Sawyer's address, Dr. Birney declared he would have a counter-reply to make from his pulpit in the near future. He has been delivering attacks on the motion picture business since he addressed the exhibitors as their guest, several weeks ago.

President Sawyer's address in part was: "Dr. Birney, your criticism is unsupported by facts. It is an exaggeration that casts reflection upon your brother that should cause you to blush with shame. It is true the pictures show vice, and it is equally true that a great many preachers spend a good part of their time hunting up and showing up vice. Where is the difference? Do they claim the right to monopolize all the good and take full charge of all that is bad?

"How can a man tell what is going on in a world he does not live in? The picture men live among the people. They are of them. They know each other. And they resent as false the conclusions of Dr. Birney.

"The picture men know that pictures are not perfect and know that some are bad, just as they know some preachers are good men and some are not good. The picture men believe they have as good a right to exercise their right of moral judgment as has Dr. Birney, and if they are mistaken they want it proven before a jury of their peers so that all mankind will be benefited.

"In future, when you think you have anything to criticise, come to us. We are not criminals. We do not merit public pillories. We will be only too glad to lend you a receptive ear."

Mr. Herrington, in a brief address at the conclusion of Mr. Sawyer's remarks, criticised all forms of political censorship and declared there should be censors for censors. "The American public will be the censors of pictures in the last analysis," he asserted.

Samuel Bullock, Cleveland exhibitor, who has several times taken his fight against the Ohio censors into the courts, declared he is disregarding orders of the censor board every day in the week and is still out of jail.

Miss Kate Davis, president of the International People's

Association, also spoke briefly. She commended the film, "Ben Blair," which she said she recently saw, as a model for producers and exhibitors.

SAN FRANCISCO LEAGUE COMPLETES RE-ORGANIZATION.

The exhibitors of San Francisco and vicinity held a meeting in the assembly hall of the Pacific Building on March 29, and a permanent organization was affected, completing the work commenced at the gathering held during the previous week. Officers of the Exhibitors' League of San Francisco were chosen as follows: President, T. F. McCullough; vice-president, H. J. Gosliner; secretary, F. Friedberg; treasurer, I. Oppenheimer; directors, Joe Huff, Louis Greenfield, M. E. Cory, Edward Stark and H. C. Schmidt. Following the election of officers the plan of the local film exchanges to collect payment in advance for film service was discussed and a decided opposition developed. A committee was appointed to confer with film exchange interests and a meeting was held in the afternoon, but the latter refused to recede from the stand they had taken.

The re-organized league will accept as members any exhibitors in the territory served by San Francisco film exchanges. The Alameda County League, which for a time was the only active one in the State, will be maintained as a separate organization, at least until the new league has shown its permanency.

SPACE IN DEMAND AT MINNEAPOLIS.

Booth space for the fifth annual convention of the Motion Picture Exhibitors' Association of the Northwest, May 2, 3, 4 and 5, continues to go rapidly and it will be only a short time when it will be at a premium if obtainable at all. Bert Goldman, manager of the Princess and Majestic theaters, in St. Paul, has been delegated to arrange for the big midnight entertainment which is to take place at a downtown theater immediately after the close of the convention in the Armory.

Walter W. Evans, Jr., special representative of the Precision Machine Company of New York, who handles the Simplex projector, dropped in on the meeting of the convention boosters at the West Hotel the other day and promised that his company will spring something real as well as reel in its booth space. Mr. Evans picqued the curiosity of his hearers by refusing to go into detail on his plan after announcing he would have on display a feature which never has been outside of the company's permanent display at Los Angeles.

PITTSBURGH LOCAL INCORPORATION.

Pittsburgh League Local No. 1 of the Motion Picture Exhibitors' League of Pennsylvania is making application at Harrisburg, Pa., for a charter of incorporation under the laws of the state to buy and rent motion picture films, to buy and sell supplies and accessories to the trade, and to buy, sell and conduct motion picture theaters. The capital stock of the proposed corporation is $5,000. The applicants and stockholders are as follows: James Delves, J. W. Shearer, F. J. Herrington, William Fritz, W. W. Artzburger, H. C. Kliehm and Henry Polk, all of Pittsburgh; A. H. Barthell, of Wilkinsburg; Solomon Oppenheimer of Tarentum; Christ Vollmer of Dormont. The league is represented by Attorney W. H. Pratt.

WHAT THE EXHIBITORS PROMISE.

"With the usual ability to provide interesting events as well as a thorough trade show in every way, the Motion Picture Exhibitors League are rapidly completing their third annual exposition to be held at Grand Central Palace, May 1 to 6.

"The idea is to bring at one time and under one roof all of the various branches of the motion picture industry, which the exhibitor at large supports. This exposition will, without doubt, be the most complete trade show of any kind ever held.

"It, of course, is well understood that it is the exhibitor who buys film service, chairs, screens, machines, carbons, musical instruments and everything that goes to make the motion picture business what it is and one can readily realize the hearty endorsement which the exhibitors will give to the show, not because of the fact that they are giving this show, but of the fact that they will be in a position to purchase anything and everything needed in the daily operation of their business.

"There are a great many interesting events arranged for the public at large as well. A separate day will be given over entirely to the German side of the war question, and another day to the Allies side. Still another day will be set aside for the Actors' Fund and a percentage of the gross receipts will be donated to these various bodies.

"Local consuls will be in direct charge of the distribution of the funds and also lend their aid to bring together the various societies to attend, as well as bands from the interned liners and their officers who will attend the body in full regalia.

"One has but to visit the offices of the league to understand the elegant manner in which the operation of this trade show has been organized. Contracts already in hand assure the unqualified success of the show, the most interesting fact being that most of these contracts have been obtained unsolicited."

Death of Arthur H. Spiegel

Head of Equitable and World Film Passes Away at Plaza Hotel—Funeral at Chicago.

ARTHUR H. SPIEGEL, President of the Equitable Motion Pictures Corporation and General Manager of the World Film Corporation, died Friday morning April 7, in his apartments at the Hotel Plaza. His wife and two children and older brother, Sidney M. Spiegel, were at his bedside. From a slight cold, which he neglected for his business, Mr. Spiegel contracted pneumonia and after a courageous battle against the dread disease, and racked with a severe attack of la grippe at the same time, passed away at 5 o'clock. His office at the film organization has been assumed by William A. Brady.

Arthur H. Spiegel.

Mr. Spiegel, although but a few days over thirty-one years of age, was one of the country's great business men. A few years ago in the back room of his father's furniture store at 126 S. Wabash avenue, Chicago, he began selling furniture and house furnishings by mail order. He conceived the advantages of selling by mail order and allowing for payment on the period plan. His success is best seen in the immense plants of the Spiegel May Stern Company, Martha Lane Adams Company, the Clement Company and American Ladies' Tailoring Company, located at 1061 West 35th street, Chicago, where the various enterprises are located. The plants occupy six city blocks and employ permanently three thousand people. His genius for organization and his grasp on the immensities of great businesses, established him as a foremost commercial figure in the western metropolis and his grasp upon the new industry, motion pictures, was being recognized in the industry as the surest means of eventually bringing order out of the chaos at present existing in that field.

The gigantic merchandizing qualities of the Spiegel enterprises can be understood when it is known that they have over two million customers a year on their books.

Burial of Mr. Spiegel will take place at Chicago, the body having been sent there Friday on the Twentieth Century.

The funeral services of the late Arthur H. Spiegel were held on Sunday, April 9, at the home of the parents of the deceased, Mr. and Mrs. Joseph Spiegel, 410 Sheridan Road, Minetka, Ill., and burial was made at Rosehill cemetery. The active pallbearers were H. E. Landis, E. D. Goldsmith, A. J. Bald, C. W. Cuddy, C. J. Folger, D. B. Folger, E. Swikart and W. A. Harris. The honorary pallbearers were A. S. Alshuler, A. G. Becker, E. J. Block, Edgar Born, W. M. Cahn, Harold Foreman, Richard Frank, G. S. Freudenthal, S. M. Karger, Edgar Kirschberger, A. D. Lasker, Carl Meyer, Abraham Meyer, Walter Oberfelder, J. A. Rothschild, M. E. Rothschild, M. S. Rosenwald, C. B. Stumes and L. Stern, A. K. Selz, R. C. Shaffner, O. B. Sommers and Aaron Waldheim.

Many Features at Trade Board Show

Contracts In for Twenty Thousand Feet of Space—Prominent Players Will Enact Scenes.

ARRANGEMENTS for the Motion Picture Board of Trade's exposition are proceeding rapidly and smoothly to completion. The dates are from May 6 to 14, and the place is Madison Square Garden. Already manufacturers of films and accessories, as well as trade journals, and two chambers of commerce have contracted for approximately 20,000 feet of space. The two municipal boards named are those of Los Angeles and St. Petersburg, Fla. Two distributing groups—Mutual and Paramount—have each taken 1,500 feet for their respective companies.

Others who have contracted for exhibiting space are the Eastman Kodak Company, Universal, Vitagraph, Bluebird, Fox, International Film Service, Nicholas Power, J. H. Hallberg, Cooper-Hewitt Company, Bell & Howell, Novelty Slide, Typhoon Fan, Motion Picture Apparatus Company, Searchlight Library, Motion Picture Directory, Morning Telegraph, Moving Picture World, Motion Picture News, Motography, Motion Picture Magazine, National Cash Register and Estey Organ Company.

In active charge of the forces making for the success of the show is J. W. Binder, executive secretary of the Board of Trade. Associated with Mr. Binder is Harry Cochrane, general manager of the Madison Square Garden, which means that the exposition will have at its command the entire facilities of the famous Garden.

"Go early in the week; you 'sure are' going often," is one of the slogans of the board. And it is intended to make the show so interesting that there will be no question about the coming-back part. S. L. Rothapfel, manager of the Knickerbocker theater, will have full scope for the working out of his ideas in decorative treatment and in musical entertainment. Green, white and gold will dominate the color scheme. Streamers and pennants will be hung inside and outside of the Garden.

One of the greater attractions for the public will be a big studio stage, to be erected at the Fourth avenue end of the building. In front will be a screen that for size and quality will be a record-breaker. Two thousand comfortable opera chairs will be placed advantageously. Each day a star of the silent drama will be seen before the camera enacting a scene that as soon as possible, probably on the day following, will be projected on the screen in the Garden. When pictures are not being taken, they will be exhibited; and it is to be expected as a matter of course that these will be the best representatives of the product of the contributing companies. The film to be shown will be as it is taken, without cutting or alteration.

The management has allotted the big center of the arena to the dancers. It is said the space will be sufficient to accommodate 3,000 couples. Music, by a first-class band, will be continuous from the opening of the Garden to the closing.

Each day of the exposition will have a designated name, such as "Bankers' Day," "Exhibitors' Day," "Board of Trade Day," "Fire Insurance Day," "Distributors' Day," "Projection Day" and "Fashion Day." Each will have its own set of features. For instance, on Bankers' Day leading members of the American Bankers' Association will deliver addresses on the relation of capital to the industry, while on Fire Insurance Day the exhibitor will be spoken to on fire, its cause and its prevention.

Fashion Day means that all the well-known gown, hat and shoe shops will have their manikins in attendance to show the latest fads of the day. This will be especially attractive, as New York has set the world's fashions in women's wear for the last year.

A reception committee, composed of prominent motion picture actors and actresses, will be present at the Garden each day. The committee will include practically every screen favorite in the East.

A daily newspaper will make its appearance for the eight days of the exposition. It will have the distinction of being the first daily in the world to be illustrated by means of motion pictures. The publication will be of standard size and will be composed of eight pages, each of which will be filled with motion picture news. The name will be the Motion Picture Daily Trade Show Bulletin. Thomas A. Edison will write a signed editorial for the issue of May 7. In his article Mr. Edison will deal with the motion picture industry from its birth up to its present development. This will be an authoritative expression, as the screen owes many of its inventions to the genius of Mr. Edison. Other editorials written by men high in the motion picture industry will be printed in each issue.

Cartoonists, headed by Hy Mayer and Winsor McCay, of national reputation, will have drawings on both humorous and serious subjects. The news department will be looked after by an editorial board composed of men who write about pictures and nothing else. Fashion and society will not be forgotten, as a page will be devoted to the gowns of the day and the women who wear them. Photographs of men and women prominent in the motion picture world will be used to illustrate the paper. The Bulletin will be sent broadcast throughout the country and will not only reach the hands of the persons in the trade, but will be distributed so that the theatergoer may also obtain copies. The Bulletin will be conducted along the established lines of a metropolitan daily.

Arrow Elects New Officers

John F. Shallenberger Becomes Vice-President and Warren H. Small, Secretary—Larger Quarters Occupied.

AT THE semi-annual meeting of the directors of the Arrow Film Corporation, which produces pictures for release through the Pathe exchanges, held last week, two new officers were elected to fill vacancies. John F. Shallenberger of Chicago, a brother of W. E. Shallenberger —who has been the president of the Arrow Company since its organization and is one of the big figures in the motion picture industry—was elected vice-president. Warren H. Small was elected secretary. Both Messrs. Shallenberger and Small became, ex officio, members of the board of directors.

John F. Shallenberger is one of the three brothers whose money financed the late Charles J. Hite in the acquisition of the Thanhouser Film Corporation. He is also financially interested as is W. E. Shallenberger in the Mutual, American, North American and other motion picture organizations. He never has been as active as W. E. Shallenberger in the industry, but he intends to devote more of his time to the supervision of his already large holdings.

Warren H. Small is a member of the law firm of Prindle, Wright & Small, of 111 Broadway, New York. They are counsel to the Du Pont Powder Company and other large manufacturing concerns. Mr. Small was for several years the legal representative of the Motion Picture Patents Company, and had charge of the preparation of its organization and general business affairs from its inception. He also was attorney of the General Film Company during the presidency of Frank L. Dyer.

Owing to the growth of the Arrow Film Corporation new office space became necessary, and the directors voted to move the offices uptown. Accordingly the Arrow Film Corporation now is quartered in a suite in the Times Building, where all the executive departments are grouped. At the same time Albert S. LeVino, who was secretary and treasurer of the Arrow Film Corporation from its organization and has been closely associated with W. E. Shallenberger for some time, was appointed assistant to the president.

President Shallenberger now divides his time between the Arrow studios in Yonkers and the New York office. He has taken personal charge of all Arrow productions, including "The Woman's Law," in which Florence Reed is starred and which recently was released through the Pathe exchanges, and the new "Who's Guilty?" series for Pathe.

At the directors' meeting it was determined to continue President Shallenberger's policy of original scenarios for Arrow productions except in the rare cases where good picture material may be found in a novel or play. Edfrid A. Bingham, who had been scenario editor of the Metro producing companies for a year, was put in charge of the Arrow scenario department, co-operating with Mr. LeVino in the creation and arrangement of Arrow scripts. Mr. Bingham is the author of several best sellers, his most recent publication being "The Heart of Thunder Mountain."

The publicity and advertising departments were placed under the direct supervision of Mr. LeVino, who is charged also with the Arrow's editing of all its productions through the Pathe exchanges. In collaboration with Mr. Bingham the "Who's Guilty?" scripts have been revised and edited.

With the completion of the tenth "Who's Guilty?" chapter the Arrow will resume its production of five-reel Gold Rooster features for Pathe. Mr. Shallenberger now has four completed scenarios ahead for these Arrow-Pathe features, and these four will be added to from time to time against the resumption of Gold Rooster production.

Trade Board Holds Regular Meeting

Discusses Pending Censorship Legislation and Sends Committee to Maryland to Attend Hearing.

THE Board of Directors of the Motion Picture Board of Trade of America met in regular session on Thursday, April 6, the most important matter for consideration being the report of officers and counsel on pending legislation affecting the motion picture industry. Executive Secretary Binder said the death of the Ahern bill in the Assembly at Albany proved conclusively that the censorship efforts of the political reformers and placeholders in this state had failed. The Cristman-Wheeler bill, which was jockeyed through the Senate for the purpose of giving local capital to some of the members of that body, will soon come up in the Assembly. One amendment to this measure has been killed already which, according to William M. Seabury, general counsel of the board, indicates that the popular branch of the legislature will not take snap judgment on a proposition which is held by many to be unconstitutional and is admittedly undemocratic and un-American.

While Governor Whitman has made no official expression it is believed he is opposed by principle to any prepublicity censorship in this State whether of motion pictures, the newspaper press or the public rostrum.

The Maryland censorship bill, which was slipped through the Senate on the closing night, is now on the desk of Governor Harrington. The motion picture industry was represented at a hearing April 10 by P. A. Powers, J. W. Binder and William M. Seabury of the Board of Trade, Guy L. Wonders of Baltimore, and the full force of the Maryland Exhibitors' League. Speakers from the American Federation of Labor and the Maryland labor organizations were also present. Constitutional points against the bill are now before the Governor.

The Board of Directors decided on a tentative program for the First National Motion Picture Exposition to be held at Madison Square Garden, May 6-14, inclusive. Letters were read from exhibitors' leagues of six states wherein it was stated that these leagues would be fully represented at the exposition.

Arrangements were made for participation by the Board of Trade in the meeting of the General Federation of Women's Clubs in New York here next month at which 75,000 women from all parts of the country will be present. Samuel L. Rothapfel, one of the exhibitors' directors of the board, will provide at his Rialto theater a model entertainment for the visitors on the morning of the opening of the convention. This entertainment will be followed by others on several mornings during the progress of the great meeting. For the showing of pictures in the convention hall Director Nicholas Power of the board will supply a projecting machine of the newest pattern as one of the industry's contributions.

The proposed ball of the Buffalo Screen Club was approved.

D. F. Featherston, general organizer of the American Federation of Labor, in company with two representatives of the New York carpenters' union, appeared before the board for a discussion of the general proposition to unionize the carpenters employed in the motion picture industry. Nothing in the form of an ultimatum was presented and the conference was entirely friendly in character. The discussion was adjourned until a later date when Samuel Gompers and Mr. Featherston will bring forward data in reference to the wage situation in New York, California and Florida.

HERRINGTON DECLINES OFFER OF BOARD OF TRADE.

In a letter addressed to The Moving Picture World, Frederick J. Herrington, president of the National League of Exhibitors, declares that the Board of Trade had submitted a proposition offering the National League for the use of its name a share of 25 per cent. of the net profits of the Exposition to be held by the Board of Trade. He says the offer was made to him both orally and in writing. After consulting the National Executive Committee and the National Secretary, Mr. Herrington has decided to decline the offer of the Board of Trade. As between the two local expositions the National League unqualifiedly favors the Exhibitors' Exposition, which will be held in the first week of May at the Grand Central Palace.

Bearing closely upon the foregoing is a declaration by Mr. Herrington as president of the National League, reported by the Chicago representative of the Moving Picture World in the following news item:

At a meeting held at the Hotel Sherman, on April 3, by the members of the convention committee of the Sixth National Exposition and Convention of the Motion Picture Exhibitors' League of America, in honor of Fred J. Herrington, national president, a discussion as to the official locality of the exposition was brought to President Herrington's attention. His reply, which was signed by him and Sidney Smith, secretary of the Illinois state branch, was as follows:

"I, Fred J. Herrington, national president of the Motion Picture Exhibitors' League of America, do hereby certify that the Sixth National Convention and Exposition to be held in Chicago, in the second week of July, is the only officially authorized National Convention and Exposition of the Motion Picture Exhibitors' League of America."

Biograph Advance Showing

Gus Mohme Starts on Three Weeks' Tour of General Film Exchanges in the West.

IN line with the Biograph Company's new policy of showing their releases at least six weeks in advance, Gus Mohme left for Boston on April 9 with the complete program of June releases and gave an advance showing at the General Film Company exchange of that city on the following day.

This exhibition will be followed by similar exhibitions in Buffalo, April 11; Cleveland, April 12; Detroit, April 13; Chicago, April 14; Milwaukee, April 15; Minneapolis, April 17; Des Moines, April 18; Omaha, April 19; Kansas City, April 20; St. Louis, April 21; Indianapolis, April 22; Cincinnati, April 24; Pittsburgh, April 25; Wilkes-Barre, April 26; Philadelphia, April 27; Washington, April 28.

"The purpose of these exhibitions," explained Mr. Mohme, "is to give the exhibitors and exchange managers the opportunity of booking their programs first hand, taking only those releases which fit their requirements. This can only be accomplished if the exchange manager sees the films far enough in advance to make arrangements to take care of them.

"For the present, time does not permit a visit to all the General Film Company exchanges, although those exchanges not visited by me personally will be supplied with a complete program which they may exhibit at their convenience. We have already arranged to supply New York (23rd street branch) General Film Company with advance copies of our releases, which they will keep on exhibition for one week, changing the entire program weekly.

"Considering the quality of the subjects we have scheduled for release during the months of May, June, July, August and September, we feel safe in saying that it will be to the exhibitor's advantage to attend these various exhibitions; especially those exhibitors who are not taking service from the General Film Company at the present time, but who are anxious to book exceptionally strong one and two reel subjects to complete their feature programs."

NEW PRODUCING COMPANY AT CORPUS CHRISTI.

Howard H. Temple, as president and general manager of the Sun Film Corporation, announces that he will locate his studios at Corpus Christi, Texas, making a specialty of "water stuff." Other officers of the company are H. C. Gibler, vice president and director general, who will stage and direct all productions. Harry Cobern is the cameraman and Elsie Bond will be the leading woman. The first production is promised about July 1.

NEW GENNERT CATALOG.

The G. Gennert lists of motion picture cameras, apparatus and supplies are neatly presented in a new catalog of 48 pages and cover which has just come from the press. Almost everything needed by the motion picture manufacturer can be found within its contents. It also contains a few styles of theater chairs. The Gennert concern is one of the oldest in the business of supplying motion picture necessities and has established a splendid reputation for quality of goods handled and for service rendered its patrons.

METRO NEW YORK EXCHANGE IN NEW OFFICES.

The offices of the New York Metro Film Service has moved to the twelfth floor of the Godfrey Building, Seventh avenue and 49th street. The new offices are perfectly equipped and arranged to suit the convenience of patrons. E. M. Saunders is in charge.

Chicago News Letter

By JAS. S. McQUADE.

"A Crown of Asses' Ears."

THE Ohio State Censorship Board was not content to give a sop to politics and disgrace the intelligence of the state when it barred "The Birth of a Nation," but the members must needs give further evidence of assininity by prohibiting the showing of a recent news film, because it had views—or close-up views—of Villa, the Mexican bandit! But I prefer to submit an editorial of the Chicago Tribune, under the heading of this article, which treats of the latest inspired effort of the Ohio censors:

The following is from a Columbus, O., newspaper:

State "movie" censors on Thursday barred close-up views of Villa, shown in the General Film Company's news weekly.

"Villa is a murderer and bandit. Showing of his picture in Ohio 'movie' houses during the present crisis would tend to arouse bitter feeling," Chairman C. G. Williams of the "movie" board said.

It could go without comment. Nothing that we can say will add to its magnificence. Nothing that any one could say could make more apparent the all too apparent "one" which solidly constitutes the whole head of censorship.

It might have been Mr. Williams' opinion that showing the picture of Gen. Funston during the present crisis would flutter the emotions of the spectators. If such had been his opinion Ohio moving picture houses could not have shown the general.

Moving picture reviews are now a visualization of news. If it is contrary to public policy to show the pictures of persons who are in the news, it is contrary to public policy to print the news about them. Censorship of the "movies" in this respect is censorship of the press, against which every instinct of liberty in our people rebels. But why argue?

Ohio may not look at Villa in the "movies" because he is a bandit. Censorship has indeed crowned itself with asses' ears.

The Ridiculousness of Film Censorship.

The clash between Mayor William Hale Thompson and Second Deputy Funkhouser on the matter of the exhibition by the latter of reels of cut-outs from films censored by the Chicago Censors, which was reported in preceding letters by me, brought out an editorial from the Chicago American which shows the utter ridiculousness of film censorship. Coming in the wake of the assinine ruling recently made by Chairman Williams, of the Ohio State Censor Board, and the criticism of that ruling by the Chicago Tribune, the editorial of the Chicago American should be carefully read and made use of, when occasion requires, by everyone interested in the future welfare of the film business. It follows here:

Apparently the recent clash between Mayor Thompson and Major Funkhouser has ended and silence, if not peace, reigns. Nobody has been seriously injured. Yet the collision may prove to be of considerable value to the public.

In calling Major Funkhouser, chief "movie" censor, onto the mat for allowing a handful of aldermen and civic reformers to see some of the objectionable "cut-out" films stored in the censor's office the mayor, quite unconsciously, was showing the public just how *absurd* the whole censorship business is.

No doubt the mayor was perfectly logical in maintaining the position that which the censorship board declares that a film is immoral, or obscene the judgment should bar an exhibition to aldermen and civic reformers as well as one to the general public.

The mayor, however, should have pursued his line of logic a little farther. If the pictures are unfit for exhibition to a small audience of aldermen and reformers they must be equally *unfit to be seen* by the board of censors themselves. The exhibition might taint their morals.

Without attempting to follow out the subtle ramifications of this issue, it is plain to us that the film censorship, if followed far enough, will produce problems much graver than that which lately disturbed the City Hall.

The new censor practice presents the solecism of a small bureau practically *making laws*; and, worse yet making *special laws*, instantly, for special cases, for that is what the censor actually does. He establishes a standard of propriety *out of his own head* and applies it without giving an opportunity for defense or a chance of appeal!

We have also the strange and un-American example of *a sort of court* that follows no written code of law, has no jury, administers no oath and hears no evidence beyond what the censor sees—or thinks he sees!

Yet in this manner the censor proceeds to pass upon valuable property rights, controlled by no authority except his own *taste* and ethical *notions*.

Inevitably a go-as-you-please court of this sort will, sooner or later, become *despotic or corrupt*. Only a month ago, for instance, a censor bureau in Philadelphia "cut out" seventy-five feet of costly film because it presented pictures of Kaiser Wilhelm and Field Marshal von Hindenburg! What next?

If the censor-ship principle shall remain and *grow*, almost certainly it will soon *extend its jurisdiction* to include pictures in books, magazines and newspapers. Then encouraged by its success, it will go on to regulate paintings, statuary, photographs and even the ladies' costumes! The censorship idea would apply to all these. Why not?

The Chicago American believes that the official censor belongs away back in Roman days.

At least he doesn't belong in America. In America the root idea with which our government began was *liberty under law*. Under that principle, whenever anything becomes injurious to the public welfare laws directly defining and proscribing the offense are applied and the wrongdoer is brought to answer by *due course of law*. But the practice of a bureaucrat determining, once for all, just what is good and what is bad for the public is, we say, quite Russian—*not American!*

And there is not the slightest occasion for this Russian innovation. There are now among our statutes and ordinances provisions *amply sufficient* to punish and prevent the exhibition of obscene and immoral pictures. And we have courts and juries quite capable of hearing and determining such matters in a *lawful American way!*

The Chicago American does not say that there are no pictures that should be forbidden. It merely says that the censor remedy is contradictory to the fundamental *principles of our government*, and in the long run is likely to create greater abuses than those which it pretends to cure.

Look Out for These Stolen Films!

About one o'clock Wednesday morning, April 5, the wagon of the H. & H. branch of the Mutual Film Corporation, in front of the office at 117 North Dearborn street, this city, was robbed of films costing about $4,000.

The wagon was being loaded, and the driver had gone up to the second floor of the building to get more packages when the robbery took place. When he returned to the street, the horse and wagon with the films already loaded had disappeared. The police were immediately notified, and some hours afterwards the horse and wagon were discovered about a mile away, but the films were gone.

At the time the wagon was stolen, the driver was loading it for the delivery of films at several railroad depots, the shipments being intended for out-of-town exhibitors. L. A. Getzler, the wide-awake branch manager of the Mutual, arranged that these exhibitors were not deprived of their shows, as other films were shipped to them in time.

Detectives are hard at work trying to trace the stolen films, and exhibitors everywhere, as well as small exchange concerns, are warned to look out for any person or persons who may try to dispose of them. The list of the stolen films follows:

"A Necklace of Pearls," Thanhouser; "Jerry's Revenge," Cub; "The Optimistic Oriental Occults," Falstaff; "Sammy's Dough-Full Romance," Vogue; "Lucky Larry's Lady Love," Falstaff; "The Conductor's Classy Champion," Falstaff; "Fickle Madge," Vogue—all the foregoing are of one-reel length; "In the Name of the Law" (three reels), Thanhouser; "Their Last Performance" (three reels), Thanhouses; "The Extra Man and the Milk-Fed Lion" (three reels), Mustang; "The Gamble" (two reels), American; "Mill on the Floss" (five reels), Thanhouser; "Up from the Depths" (five reels), Reliance, and "Snow Stuff" (three reels), American.

Chicago Film Brevities.

J. G. Ries, of Chicago, one of the staff cameramen of the Selig-Tribune, recently wed the Chicago girl of his choice and then hastened to the Mexican border line. But he did not go alone, for after the wedding Mrs. Ries concluded to accompany him. Mr. Ries is given some of the most important assignments by Editor "Jack" Wheeler, of the Selig-Tribune, because of his long career of adventure. He was decorated with the coveted iron cross by the General Staff of the German army during the invasion of Russia last year, when he took pictures of surrounding territory and fortifications from an aeroplane. Mr. Ries was with Von Hindenburgh's army for seven months and was present at the taking of Warsaw. He is just one of a corps of capable cameramen and special correspondents stationed in Mexico and along the border by the Selig-Tribune.

* * *

Adolph Zukor, president of the Famous Players Film Co., arrived in the city Friday, April 7, from New York City, and stopped over to familiarize himself with film conditions here. Mr. Zukor is on a tour of all the principal cities in the interests of his company.

Walter W. Irwin, general manager of V-L-S-E, Inc., arrived in the city Saturday, April 1, and remained over until Monday evening, when he left for Minneapolis. Before returning to New York he visited, in turn, Kansas City and St. Louis. Mr. Irwin expressed himself as well satisfied with the excellent condition of business connected with his company in Chicago.

* * *

Robert R. Levy, president of the Revelry Theater Co. and proprietor of the Forty-Seventh Street Drug Co., this city, is a candidate for Republican committeeman in the Third Ward. The presidential primary will be held Tuesday, April 11. Mr. Levy is a prominent business man and one of our most intelligent exhibitors. It is only his due that brother exhibitors in the Third Ward should give him all the support possible.

* * *

Minneapolis has now its Screen Club. Preliminary steps were taken recently for its organization, the moving spirits being D. W. Chamberlain, B. Barnett, J. A. Van Meter, E. J. Wescott, Fred S. Meyer, Ralph Bradford, Julius Bornheim, Lee Horn, Harry Muer, C. W. Sawin, J. Margoles, Benjamin Goldman, G. D. Strong, Harry Rothner, P. H. Carey and Tohmas J. Hamlin, the last-named being the editor of "Amusements." Messrs. Chamberlain, Sawin and Wescott were appointed to make arrangements for the next meeting, which was held at the West Hotel, Monday afternoon, April 3. Everyone connected with the film business, including exhibitors, the managers of exchanges, etc., is invited to become a member. Any one in the film business desiring to become a member of the club can do so at the special initiation rate of $5 any time within forty days from Tuesday, March 28. After that the initiation fee will be doubled. The dues are 50 cents a month.

* * *

The first reel of the Athletic series, produced at the Selig studios, will be released Monday, April 17, and, thereafter, releases will be made on the first and third Mondays of each month. Contracts have been signed for some time with several of the "Loop" theaters in Chicago. These Athletic films were produced under the personal supervision of J. H. Herman, the widely-known promoter of athletic events. The first reel presents Yamada and Cutler, expert billiardists, in a match game and exhibition shots. Mike Gibbons, the well-known middleweight, gives a boxing exhibition and also shows his training methods. His speed in the ring is seen in a spirited three-round bout. In the first reel of this athletic series, Fred Dalkus, the heavyweight champion wrestler, and Dr. B. F. Roller appear in a finish match. Bookings can be made by applying direct to the Selig Polyscope Company, Chicago.

* * *

The following bills have been announced at the prominent "Loop" theaters in Chicago for the week beginning Sunday or Monday, April 9 and 10:

Colonial: The Kay-Bee feature, "Civilization's Child," featuring W. H. Thompson and Anna Lehr; "The Oily Scoundrel," a Keystone comedy, and the customary Colonial educational film and vocal soloists.

Studebaker: Mary Pickford in "The Eternal Grind;" Mr. and Mrs. Sidney Drew in the Metro comedy, "Going Up," and the Hearst-Vitagraph Weekly.

Ziegfeld: "The Havoc," a V-L-S-E feature by Essanay, with Gladys Hanson, Lewis Stone and Bryant Washburn in the cast, and Ethel Barrymore in Metro's photoplay of Russian life, "The Kiss of Hate," supported by Robert Elliott, Victor De Linsky and Niles Welch.

Strand: The Ince feature, "The Beggar of Cawnpore," with H. B. Warner in the lead; Roscoe Arbuckle in "His Wife's Mistake," a Keystone comedy; George Kleine's Travel Films and the Strand Topical Review.

La Salle: "The Race," by Lasky, featuring Victor Moore; a Harry Watson, Jr., comedy by George Kleine; Bray's Cartoons and a Paramount Pictograph.

* * *

The Fine Arts theater was reopened Saturday, April 8, by Alfred Hamburger, with Selig's "The Ne'er Do Well," which is being released through V-L-S-E, Inc., by Sol Lesser. This is the third photoplay season at the Fine Arts under the direction of Mr. Hamburger, and he believes that he has in "The Ne'er Do Well" a subject that will set a new record for the house. "Neptune's Daughter" with Annette Kellermann, ran for twenty-six successive weeks at this theater, during Mr. Hamburger's first season.

* * *

Early Sunday morning, April 2, two more Chicago theaters suffered from bomb outrages, which are believed to be connected with the warring factions of moving picture operators. The Famous theater, 3644 West Chicago avenue, and the Vision theater, 2652-58 West Division street, were the scenes of the explosions. A police investigation of both outrages resulted in the opinion that the warfare between moving picture operators, which resulted in the murder of Hugh Coogan about a week ago and an explosion at another theater, is responsible for the recent explosions. Nathan Wolf, manager of the Vision theater, is outspoken in his belief that the outrages are due to a labor war, and William Muller, owner of the Famous theater, though not desirous of being quoted, intimates that he holds Manager Wolf's belief.

* * *

About the middle of April the General Film Company's branch office at 17-19 South Wabash avenue will be consolidated with the City Hall Square branch, in the City Hall Square Building, on North Clark street, near Randolph. The offices in the latter building will occupy the entire space on the fifth floor. W. R. Scates manages both branches at the present time, and will be sole manager when both branch offices are merged.

* * *

W. C. Overstreet, director of a school out in Edgewater, a village near Denver, for the education of those eager to learn the art of acting before a camera; C. E. Miller, an associate, who posed as the magnate who was to furnish funds for the production of "The Queen of the Cowboys," and Carl Alfredson, cameraman of the organization, vamoosed one day last week and left behind them a number of sorrowing pupils, who mourn a loss of about $1,200 which they had paid for their experience. Mrs. Overstreet and her infant baby have also been left behind to mourn a husband and father, according to a Denver paper. The matter has been placed in the hands of Samuel W. Johnson, district attorney of Jefferson County, in which Edgewater is located.

* * *

Chas. Chaplin in "Carmen" has been booked by Jones, Linick & Schaefer for the Studebaker, La Salle and Bijou Dream theaters, and will be seen concurrently at these houses beginning Saturday, April 15, for a run of two weeks. No other house in the "Loop" can show this subject during that time.

* * *

The first pre-service booking of Billie Burke in the Chicago "Loop" has been made by Jones, Linick & Schaefer, for the Studebaker theater, the opening presentation being fixed for Monday, May 8. Ralph Kettering, director of publicity for the firm, considers the booking of this series of features for a run of 20 weeks one of the most important that has yet been made in this thriving firm's history.

$40,000 THEATER FOR ANTIGO.

Contract for the erection of the new Palace theater, Antigo, Wis., was awarded recently and work has already been started. The structure will be completed by the end of June and will represent an expenditure of $40,000. The plans for the new theater embody the newest ideas in motion picture theater construction.

The foundation of the theater, which is 44 x 185 feet, was completed sime time ago. The theater will be slighly longer, the stage extending to the rear of the foundation. In front of the building proper will be placed the ticket office booth. This will prevent any obstruction of the main exits as the front will be a solid mass of doors which will open automatically when pressure is exerted on the inside. The front will be of terra cotta and ornamental brick and a large canopy will overhang the sidewalk. There will be one balcony and box seats on each side. There will be a "garage" for baby carriages. Heating and ventilation will be by a forced hot air system and two furnaces will be used. The seating capacity of the new theater will be 1,200. The seats will be wide, and there will be plenty of space between the rows. A pipe organ is to furnish music. The plans for the new Palace have received the approval of the authorities. H. E. Hanson is to be the manager of the house.

A CONFUSION OF NAMES.

Because of the similarity of their names, two prominent motion picture men frequently are confused in the trade. They are Joseph F. Lee, representative of a number of out-of-town exchanges, and Joe Lee, of the Merit Film Company, 126 West 46th street. Joseph F. Lee suggests that mail directed to him should carry his full name that confusion may be avoided.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

SHAKESPEARIAN PAGEANT PROGRESSING.

Work Started on Stadium—Lillian Gish and Mayor Sebastian Turned the First Shovel.

WITH a galaxy of motion picture stars as the audience, Lillian Gish and Mayor Sebastian this week turned the first spadeful of earth for the stadium to be built in Beechwood Canyon, Hollywood.

Capt. Louis R. Ball will be in charge of the work and the stadium will be completed in time for the production of "Julius Caesar" for the benefit of the Actors' Fund on May 19.

Last Friday afternoon city and county officials, heads of civic bodies, noted actors and hundreds of citizens gathered to witness and take part in the first work of preparing the great amphitheater. Under the direction of a United States army engineer they undertook to hew out a trail from the main stage up to the spot on the hillside, where the capitol is to be erected. It was a labor of love and they accomplished much. And it was not only the presence of the battery of moving picture and newspaper cameras that spurred them on to their work. Long after the cameramen had ceased cranking and the crowd of onlookers had dispersed, the workers toiled along—regardless of blistered hands and fleeting breath, and when evening came the trail was in such shape that a horse and wagon made the trip with the first load of lumber.

Lillian Gish and Mayor Sebastian Breaking Ground for Stadium.

Raymond Wells, who is directing the production, realizes that there is a wonderful opportunity to introduce pageantry in a perfectly legitimate manner and at the very outset the great street scene will be a most imposing sight. Preceding the entrance of Caesar there will be the gladiatorial contests. In these the contestants will be athletes whose names are famous. In the street a series of wildly barbaric dances will take place with little Mae Murray as the central figure.

The entrance of Caesar will be a gorgeous sight. He will be preceded by hundreds of young women, a host of little flower girls strewing blossoms in his path and more than two hundred dancing girls. Later in the play when the nations of the world send their representatives to do honor to Caesar, the most gorgeous spectacle of all takes place.

The committee is overwhelmed with volunteers. The double incentive of helping the Actors Fund and appearing in the celebration of Shakespeare's tercentenary makes everyone anxious to take part.

The central stage on which the main action of the drama will take place is to be six hundred feet wide. The settings throughout will be correspondingly massive. For the lighting effect over twenty thousand electric units will be used. There are to be more than 120 pieces in the orchestra. The entrance to the amphitheater will be through a massive Roman gate, and along the walls of the canyon statuary and effects will create the atmosphere of a Roman City.

A great amount of detail work has already been accomplished. Costumes and settings will be absolutely authentic. The "armies" which take part in the battle scenes will be drilled by an officer of the United States army.

Contracts have already been let for the first eight thousand seats. It is possible to seat thirty-five thousand people comfortably in the natural amphitheater with the hills forming "bleachers" for thousands more—and every available foot of space will be needed when the public realizes what is in store for them.

POLLARD PLAYERS MAROONED.

Actors Spend Exciting Moments on Desert Isle, Suffering Cold and Hunger.

Harry Pollard and his company of players while taking scenes on board a boat in the channel between Santa Cruz and Santa Rosa Islands one day last week were caught in a terrific wind storm.

The ship's anchors failed to hold and the boat was forced to put out to sea. The lifeboats were carried away and a huge steel oil drum, which had been lashed to the deck, broke its lashings and rolled about the deck, injuring some of the players. The ship was forced to stand out from shore more than twenty hours.

The company of about thirty members were found encamped on the wild shores of the island on short rations and recuperating from the terrible experience at sea.

Mr. Pollard, who is personally directing the production of "The Pearl of Paradise," in which Margarita Fischer is being featured, in order to obtain some of the marvelous scenery around the Santa Barbara channel islands chartered the schooner Ida A from San Diego and established quarters on the island.

The rescuing party that put out from Santa Barbara for the relief of the company found that the players had passed through a most harrowing experience during the violent storm.

Miss Fischer displayed great nerve and bravery. "In my several years of starring in motion picture drama," said she, "I have been called upon to perform many nerve-testing feats and have passed through many adventurous experiences, but in the face of what we have just passed through all my other experiences seem mild. We had nothing to eat for over thirty-six hours, but I think every one was too frightened to be hungry, excepting our parrot. He apparently had had the benefit of foreign travel and certainly has the gift of tongues, for during all that awful night, when some of us, I am sure, were praying, the brazen bird sat in the cabin and swore in at least seven different languages."

With the exception of a nervous shock and the results of hardships, Miss Fischer experienced no ill effects from the experience.

The members of the company left ashore when the Ida A was carried out to sea, being forced to return to camp afoot, were lost, and when rescued were half starved and in a deplorable condition.

LOS ANGELES TO SEE "CIVILIZATION."

Ince Peace Picture to Open Here April 17.

A film production which has been in preparation for nearly a year and which Thomas H. Ince expects will have a beneficial effect in the movement for universal peace, will be shown to the public for the first time in Los Angeles. A deal was consummated by which the production will enter on its world-wide mission at the Majestic theater on the night of April 17.

At the same conference it was decided that the subject will be known as "Civilization" instead of "He Who Returned," the title originally accorded it. The change was made because the original title was deemed ambiguous

and "Civilization" more clearly conveys the thought behind the production.

Mr. Ince's decision to give Los Angeles the opportunity of viewing what he declares to be his master work before New York, follows the precedent set with his other multiple-reel works, "Peggy" and "The Alien." Both these works were shown here first.

Unusual interest attaches to "Civilization," because for a period of approximately ten months a veil of the utmost secrecy enshrouded its making. Upon its completion, however, Ince announced that its basic note is a plea for universal peace. And in endeavoring graphically to depict the utter fallacy of war the producer has resorted throughout the production to the vizualization of spiritual life. Depiction of the Christ on the screen is a task that has been generally avoided, but Ince has accomplished it with adroitness and charm.

The production is not an arraignment of any particular nation or people. It is, as C. Gardner Sullivan, its author states in the dedicatory prelude, "an allegorical story of a war that has laughed at the world's flaunting boast of a higher progress. It does not concern itself as to which side is in the right or wrong, but deals with those who are paying the grim penalty."

With the completion of arrangements for the showing of the big spectacle, preparations were begun to give it a most pretentious and impressive presentation. The long and complicated musical score, written by Victor L. Schertzinger, is being rehearsed daily by an orchestra of thirty-five pieces and a chorus of some two hundred voices is being trained for the rendition of an offertory appropos of the spirit of the story.

During the entire run of the production only two performances will be given daily—one at 2.30, the other at 8.30 p. m.

AUTO JUMPS OPEN BRIDGE.

American Makes Thriller with Daring Leap Across Gap.

There are some stunts that would stop an auto racer or an aviator, and Elmer Thompson, of the Flying "A", did it for the latest picture, "The Secret Submarine." People for miles around came to witness the stunt.

The spot chosen was the gap in the state highway where the bridge went out, about a mile east of Camarillo. This is 27 feet wide. That the car might make the proper leap the approach was elevated a few inches.

Thompson used a small car. He had with him two men. He got a good start and was traveling fast when he hit the approach and bounded into the air.

It was a thrilling moment for the large crowd. Would the car make it? Or would it go down into the water? If the latter, the chances of the men within were slight.

Amidst the breathless interest and the clicking of the cameras the car landed on its front wheels, with the rear ones up in the air. For a second it seemed as if it would turn a somersault. But it righted itself and kept on going as if it had never made an aerial flight, and the picture was pronounced a success by the director. Thompson received $100 for performing the feat. The jump was filmed by three motion picture cameras and as many still ones.

Thompson has made quite a name for himself as a man who is willing to risk his life for the sake of the profession. Recently he made a dash in front of a train which nearly cost him his life. The rear fender of his car was struck by the train and the car turned over several times, bruising him badly and frightening the engineer so that he was relieved from duty and sent to Santa Barbara on a week's vacation to recuperate.

Sturgeon Starts Blue Ribbon Film.

The Western Vitagraph director general, Rollin S. Sturgeon, has finally decided upon the cast of his next Blue Ribbon feature, the Cleveland Moffett detective novel. The leading parts will be taken by George Holt, William Duncan, Nell Shipman, Webster Campbell and Corinne Griffith. The first three are the featured people who did exceptional work in Mr. Sturgeon's current eight-reel feature, "God's Country and the Woman." Miss Shipman will portray the leading feminine role; William Duncan will enact the part of a great detective, and George Holt will be the "master criminal," who appears in several guises, while the others will make an excellent support.

There are two new cars at this studio. Mary Anderson has just bought one, and William Wolbert, between scenes, drives his players to the locations in his new machine. Bill had a dandy car when he first came to the Vitagraph, but those awful roads that lead to the studio "shot it all to pieces," and now he claims that he has had this one especially prepared to stand the various bumps, dips and slides in the streets hereabouts.

Change in Ownership of the Los Angeles Motion Picture Company.

The business of the Los Angeles Motion Picture Company, manufacturers of studio equipment and motion picture machinery was recently purchased by H. Paulis, who has been general manager for this concern for the past three years. The former name of the concern will be retained and Mr. Paulis will remain in active charge.

The main plant and general office of the company is at 215-17-19 East Washington street, occupying a modern up-to-date factory building. The products of the company include the well known "Angelus Brand" of motion picture cameras, printing machines and tripods, as well as a large line of studio accessories and supplies.

Los Angeles Film Brevities.

P. A. Powers, treasurer of the Universal Film Mfg. Company, has returned to New York this week after an extended visit to the Pacific Coast.

* * *

Samuel Goldfish, vice-president and treasurer of the Jesse L. Lasky Feature Play Company, arrived from New York City this week to confer with Mr. Lasky with regard to some important doings at the Lasky studios.

* * *

By courtesy of E. D. Horkheimer, a cabaret entertainment was staged last week at the annual banquet of the Long Beach Chamber of Commerce at the Virginia Hotel, under the direction of Norman Manning, business manager of the Balboa Amusement Producing Company.

* * *

A sketch entitled, "How Movies Are Made," was staged and a typical studio set was reproduced in the center of the banquet hall. Jackie Saunders, the Balboa girl, played the lead supported by Harry McPherson, who as a correspondence school "movie" actor contributed a good percentage of the laughs. Much comedy was provided by John Wyse and Bill Kearns as the stage crew. Joe Brotherton and Jack Wise shot the cameras. Many other Balboans performed to the great entertainment of the several hundred people that attended the banquet.

* * *

To contribute a little brightness to kiddies in the Orphan Asylums the Horkheimer Bros. are promoting free entertainments for little boys and girls, many who never have seen a moving picture show. In conjunction with exhibitors who are showing "Little Mary Sunshine," a Balboa production released by Pathe, the Horkheimers will have these children as their guests in various cities where this picture is shown. The first exhibition of this kind was given at the Strand Theater in Atlanta. There will be another at Tallys, in Los Angeles, one day this week.

* * *

Director Otis Turner made such a big hit with the members of the Imperial Council of the Shriners, who visited Universal City a short time ago, that he has been appointed an honorary life member of the Osman temple, Detroit, Mich.; Damascus temple, Rochester, N. Y., and Ararat temple, Kansas City, Mo.

Mr Turner who is also a Noble, directed a feature picture at Universal City in which the visiting Shriners took prominent parts and which is to be shown at all the Shrines in America.

* * *

A baby camel has been born at the Universal Zoo and named "Blue Stevens" in honor of J. Putnam Stevens, the Shriner's Imperial Potentate, who was with the Shriners at Universal City. The little camel is proving an object of considerable interest to the many people who visit Universal City.

* * *

An organization to benefit persons employed as extras at the motion picture studios has been formed in Los Angeles. Robert M. Goodwin is the president and organizer. More than three hundred extra people have already joined the association according to Mr. Goodwin, who states that the purpose of this organization will be to do away with strikes and trouble between studios and extra men.

H. Guy Woodward, Big Chief Pal, who is head of the "Pals," an organization of stage and screen stars, was married this week to Miss Mary Boyle. Mr. Woodward is also, as well known, a popular comedian of the Keystone Company. His bride has a large circle of friends in Los Angeles where she has lived for some time. The couple will make their home in Hollywood.

* * *

A complimentary dinner was given by the Chamber of Commerce at Monrovia to members of the Monrovia Feature Film Company this week upon the successful conclusion of their initial feature production, "The Argonauts of '49." One hundred and twenty-five persons were present.

* * *

The latest idea for the physical and mental entertainment of insane patients is an outdoor moving picture show. This has been provided the inmates of the Insane Asylum at Patton, Cal. A large open air theater with a seating capacity of over fifteen hundred has been constructed and in addition to screen plays, vaudeville acts will also be shown.

* * *

Helen Holmes, the leading woman of the Signal Film Corporation, this week received word from Chicago announcing the death of her father after a short illness. At the time of his death Mr. Holmes was traffic manager of the Chicago & Eastern Illinois railroad, in which capacity he has served for a number of years. Mr. Holmes has also been in the employ of the Great Northern Railroad Company, in an executive capacity. It was through her father and his railroad friends that Miss Holmes learned many of the stories which she afterwards embodied in plots for the motion pictures in which she was starred. Pressure of work at the studios prevented Miss Holmes from going to Chicago even for a few days.

* * *

C. A. Roeder of the Mutual Exchange, San Francisco, and a party of exchange men, this week motored to Los Angeles, stopping en route to interview individual exhibitors with regard to Mutual productions. While in Los Angeles they visited the Signal studios, where with J. P. McGowan they made plans for feature advertising, mapping out in particular the campaign for handling "Whispering Smith," the Signal-Mutual feature now in production.

* * *

Paul C. Hurst, formerly of the Kalem Company, joined the Signal studio this week, where he is to appear in one of the principal roles of "Whispering Smith."

Thomas G. Lingham, also of the Kalem Company, has joined the Signal forces and will appear in the same production.

The Signal Film Corporation this week completed negotiations with Alice MacGowan for the screen rights of her novel, "Judith of the Cumberlands." This production will follow "Whispering Smith," and will be directed by J. P. McGowan, with Helen Holmes in the title role.

* * *

Marin Sais, the popular Kalem star, has recently purchased a 320 acre farm in Utah and will send her ten head of horses there to form the nucleus of a stock ranch. Miss Sais is at present being featured in "The Social Pirates," the new Kalem series from the famous story by George Bronson-Howard.

James W. Horne is now working on the ninth episode of this picture. There will be a hotel lobby set in these scenes that will even surpass the one used for the "Mysteries of the Grand Hotel" series. Carpenters and artists have been busy for the last three weeks building this elaborate set. Miss Sais in this picture makes seventeen changes of wardrobe.

* * *

The bookkeeping, scenario and publicity departments of the Ince-Triangle forces this week moved from Inceville to Culver City. This completes the removal of all the departments from the Inceville domain, which, though deserted as the headquarters, will be devoted to filming of picturesque exterior scenes.

A direct telegraphic wire has been installed between the Culver City plant and New York City. The instrument is in the office of Business Manager E. H. Allen and connects directly with the executive offices of the New York Motion Picture Corporation in the Longacre Building.

* * *

Beatrice Burnham, protege of Madam Rasch, and known on the Pacific Coast as one of the most accomplished exponents of dancing in America, has been engaged by Thomas H. Ince to instruct Dorothy Dalton preparatory to the star's appearance in a new Triangle Kay-Bee feature.

In this story by Monte M. Katterjohn, Miss Dalton is called upon to execute a number of whirling dances so difficult in steps that Ince resolved to give her the benefit of professional training before allowing her to undertake the part. The picture will be directed by Walter Edwards and Howard Hickman will play the lead opposite Miss Dalton.

* * *

William S. Hart has completed his performances in a Kentucky feud story written by Monte M. Katterjohn, and is now with a company in the snow-capped regions of Mt. Baldy, filming scenes for his next vehicle. This is a forceful story of the Canadian Northwest by C. Gardner Sullivan, in which Hart plays the part of a halfbreed Indian. The company will stay in the mountains for about two weeks.

* * *

Concluding scenes are being made this week for the Triangle Kay-Bee feature in which Frank Keenan is being starred. The story was written by J. G. Hawks and is directed by Charles Giblyn.

The production contains a number of magnificent interior settings which were built on the Culver City stages and said to be among the most elaborate ever erected by the Ince plant. In the cast with Mr. Keenan are Louise Glaum, Charles Ray and George Fisher.

* * *

Fanny Ward has begun rehearsals on a new Lasky production founded on the story by Willard Mack. George Melford will be the director and the cast includes Jack Dean, James Neill, Gertrude Keller and other Lasky stars.

* * *

Victor Moore will shortly start work in a new production under the direction of William C. DeMille. Mr. DeMille and Marion Fairfax are preparing the scenario which is said to deal with circus life.

At Leading Picture Theaters

Programs for the Week of April 10 at New York's Best Motion Picture Houses.

Mary Pickford at the Strand.

THE main photoplay attraction at the Strand theater for Anniversary Week was Mary Pickford in "The Eternal Grind," a Famous Players' production. In this screen drama Miss Pickford plays the role of a toiler in a factory, not only bearing the "eternal grind" of the long hours of labor, but also struggling under the weight of the knowledge of her sister's plight, victimized by the worthless son of her employer. Against such odds this indomitable little factory girl makes her fight and wins.

The latest pictures from the Mexican and European campaigns, the Strand Topical Review, a new comedy and musical solos by Grace Hoffman and Bruce Weyman were also on the bill.

"The Rose" at the Broadway.

Victor Moore and Anita King were presented on the screen at the Broadway theater last week by the Jesse L. Lasky Feature Play Co. in the Paramount picture, "The Race." It is a thrilling drama founded upon Miss King's recent transcontinental motor trip, which she made absolutely alone from Los Angeles to New York City.

Her entire trip was filled with thrilling incidents, many of which are incorporated in the picture and were filmed at the exact locality in which they happened. The production was made under the direction of George H. Melford, and is an unusual as well as artistic picture.

The customary musical numbers, weekly events, scenics, short comedies, cartoons and the Chaplin burlesque on "Carmen" were also shown.

Triangle Program at the Knickerbocker.

Lillian Gish was the star of the Triangle-Fine Arts photoplay, "Sold for Marriage," at the Knickerbocker theater last week. The scenes open in Russia and are transferred to Los Angeles, the story having been written by William E. Wing. Frank Bennett, Walter Long, A. H. Sears, Pearl Elmore and Curt Rehfelt are members of the cast.

The Triangle-Keystone comedy, "A Love Riot," was acted by Charles Murray, Louise Fazenda, Harry Booker, Alice Davenport, Wayland Trask and Dora Rogers.

The Lake of Como and the zoological gardens of Antwerp, news events, and musical solos by Marie Maurell, Alfred De Manby and M. S. Fiddleman completed the bill.

Chaplin Begins "The Floorwalker"

The First of the New Mutual Chaplins Scheduled for Mid-May Release.

MR. CHAPLIN and his company have started to work at the studios in Hollywood. They are working up material which Chaplin gathered in a certain big New York department store while he was in the east in connection with the signing of his $670,000 contract.

"The Floorwalker," the script of which is from the pen of Vincent Bryan, will be released according to schedule on May 15. This and the following Mutual-Chaplins will be in two reels. Bookings have been signed with exhibitors in all parts of the country. Seventy-five prints of this picture will be used in the City of New York alone to cover the present booking schedules.

A cast of players with wide experience in high-class film comedy will support Chaplin in this and subsequent releases.

Edna Purviance, who will play leads opposite Mr. Chaplin, will be remembered for her excellent portrayal of similar roles with the Chaplin Essanay Company. She is the daughter of a prominent Nevadan, a dashing blonde and a graduate of Vassar College. While appearing in an amateur performance for charity at San Francisco, Miss Purviance was discovered by Mr. Chaplin, who was so attracted by her beauty and ability that he offered her a place in his company. During the short time she has been appearing in film productions, she has made a host of friends and already has a large following.

Another player of note in the Chaplin company is Charlotte Mineau, a Titian-haired Junoesque beauty, who was with Essanay for five years and who, for the past six months, has been supporting Otis Harlan in the picturization of the Hoyt farces at the Selig studios. Miss Mineau was born in Bordeaux, France, and educated at the Convent of the Sacred Heart, Paris.

Ingenue roles will be played by Loeta Bryan, an attractive blonde who attained fame in musical comedy and with the La Salle Theater Stock Company of Chicago.

A familiar figure in previous Chaplin comedies is Leo White, the comedian, who has supported Chaplin ever since he was first starred. Mr. White was born in Manchester, England, in 1886. His first stage appearance was with the Gus Edwards Gaiety Theater Company, London. He was in the original Mlle. Modiste Company with Fritzi Scheff and had prominent roles in many other popular musical comedies.

Eric Campbell, who will play heavies, left "Pom Pom," one of the musical hits of the season, to join the Chaplin company. He was for seven years with the Lyric Theater Stock Company of London and played in several productions under the management of Klaw & Erlanger in this country. He wrote and produced film comedies for the London Film Company in England.

Lloyd Bacon, of the Mutual-Chaplin Company, was educated at the Jesuit College, Santa Clara, Cal. He has appeared in stock for several seasons and entered the moving picture field last year.

William Foster, considered one of the best cameramen in the business, will be head cameraman. He was with the Selig studios for three years and came to the coast in 1912 with the Universal. Roland Tetherch will be his assistant.

CLEVELAND STUDENTS VISIT VITAGRAPH STUDIO.

Fifty students of the Mechanical Engineering Department of the Case School of Applied Science of Cleveland, Ohio, headed by Professor F. H. Vose, recently visited the Vitagraph studios in Brooklyn. A representative of the company guided the party through the plant and explained the process of picture making.

This is the second expedition from that school to visit the Vitagraph plant within a year. Arrangements have been completed whereby every year's graduating class from the engineering department will go through the Brooklyn studios.

The class was on a tour of all the important manufacturers of Greater New York.

PATHE'S MINNEAPOLIS OFFICE GIVES A DAY'S PAY.

Pathe's Minneapolis office, at the suggestion of Branch Manager Sampson, has contributed a day's salary to the "Actors' Fund." Everyone in the office down to the office boy came in on that basis, and thereby furnished an excellent example to everyone in the trade.

Marc MacDermott Joins Vitagraph

MARC MacDERMOTT, who is well known to picture fans the country over for his work in Edison photoplays, has severed his connections with that company and in the future will be seen in pictures bearing the trade mark of the Vitagraph Company.

Mr. MacDermott was one of the first actors of the legitimate stage to enter the motion picture field, which was over seven years ago. He was born in Knights Bridge, London, England, but spent most of his early life in Australia, where he was taken at the age of four years. His father, Patrick MacDermott, was born in Ireland, and is a descendent of the MacDermott who was king of Munster. His mother, before her marriage, was Annie Massey, grand-daughter of Sir James Massey of Limerick. MacDermott received his education at the Jesuit College in Sydney, Australia.

Marc MacDermott.

He made his first appearance on the stage at Sydney with George Reginald, of "Henry V" fame. After remaining with Reginald's company for seven years, he joined Mrs. Patrick Campbell, and was her leading man for the five years that followed; two of which were spent in the United States and three touring England. Later, while in England he appeared with Marie Dainton at Wyndham's theater, London. Returning to the United States, he joined Richard Mansfield's company.

About this time, Mr. MacDermott became interested in motion pictures and at the instigation of a friend visited the Edison studio, where he was induced to sign a contract. He has appeared in practically all of that company's successes produced during the past seven years. MacDermott was the featured member in "The Passer-by," the first multiple-reel release produced by the big "E."

Arrangements are being made at the Vitagraph plant in Flatbush for the first MacDermott picture. To date the title is not known, but we are told it will be a five-part Vitagraph Blue Ribbon Feature, and that he will be supported by an all-star cast of Vitagraphers. When completed it will be released through the V-L-S-E.

PAVLOWA AT THE GLOBE.

The Globe theater was well filled on the evening of April 3 for the first New York presentation of Anna Pavlowa in "The Dumb Girl of Portici," made by Lois Weber and Phillips Smalley for the Universal Company from Auber's opera, "Masaniello." The production was cordially received by a critical audience, in which were many prominent motion picture men connected with the Universal and other organizations. The musical accompaniment arranged by Adoph Schmidt added considerably to the impressiveness of elaborate scenes.

Preceding the showing of the Pavlowa picture, "Scaling the Jungfrau," a remarkably good film of mountain climbing in Switzerland, was presented.

EDISON TO RESUME GENERAL FILM SERVICE.

The General Film Company announces that beginning April 25, Edison will again start releasing through the regular service of the General Film Service. Edison confirming this says: "The elapsed time since we discontinued releasing through the General Film Company has given us a long-hoped-for opportunity to 'get our breath,' so to speak; to make certain necessary changes in our producing organization; to secure a new and better line of stories; to improve our mechanical facilities—in short, to 'clean house' and prepare for a fresh start. Of the results of our period of apparent idleness, we are justifiably proud."

OBSERVATIONS
BY OUR MAN ABOUT TOWN

EXTRA!!! Latest rumors state that the rumors of reports that the moving picture industries of the country were to be underwritten into a trust on a basis of $40,000,000 capital are to the effect that the rumors which led to the rumor had no room in fact. In other words the vice-president of the American Tobacco Company has discovered that he was smoking the wrong dope, or he was not careful in lighting the pipe. It went out before he could get it smoking right. The aforesaid vice-president, Benjamin B. Hampton, of former magazine consolidation fame, says the failure of his dream was due to hasty conclusions and premature publication. According to all the published statements by the heads of the several concerns which were reported as being in the deal the whole scheme remained and died in Mr. Hampton's pipe.

* * *

"I wish," said a prominent producer of moving pictures, "that some of these aeroplane accountants would take some of their own dope and expire before becoming interested in our business. They are feeders for the grafters and that means renewed vigor on the part of the politicians who are always on the alert to make a nest egg of good paying ventures." "If one comedian can get almost $700,000 a year for his work in moving pictures, why should not the State get $700,000 a year for inspecting them?" Again, "If the business has grown to such proportions that a single concern with a capitalization of $40,000,000 can be put on a paying basis, why should not the government get a good, tangible revenue from it?" So we find that all this talk in millions, instead of becoming a valuable advertising medium, simply serves as bait for the avaricious politician—gives him an excuse to "strike" and create comfortable political berths under cover of a claim that he is creating revenue for the public treasuries from sources that can afford it.

* * *

We are inclined to think that the recent exploits in hundreds of thousands and pipe dreams of promotions on a basis of millions upon millions have gone far to cloud the normal mind of legislators on the constitutional rights of many thousands of their constituents. It seems that the astute up-State cider drinker gets a Hampton jag from the dazzling array of figures that impels him to declare in the Assembly and Senate. "If Charley Chaplin can get three-quarters of a million on laughs, let us become serious and see how much we can get." So, they are now trying to put the moving picture business through the same course of squeezing that they have put upon everything else that they think can and will stand the pressure. Verily, the censorship advocate has been a convenient propagandist for the grafter. As the parent of the political golden egg he has become supremely beneficent, because nothing other than the constitution stands between the plum and the grafter's hand. But there must and will be a turning point. When it comes the hypocritical and grafting assailants of the indefeasible rights of thousands of people in a legitimate industry like that of the making and exhibiting of motion pictures will be revealed in their true light of apostates.

* * *

Another up-State legislator has appeared in the lime-light with a bill of the censorship species. The bill provides that no picture, or representation of any contention, or fight without weapons between two or more persons, or any public or private sparring exhibition, or boxing bout, with or without gloves, either within or without the State, shall be, or caused to be, exhibited or displayed, in any building, structure or public place, by any person, either as owner, manager, director, or employee of a corporation, agent, or in any other capacity. It is the opinion of many that such a law would affect pictures of races, football and like contentions. This law says specifically: "No picture, or representation." Motion pictures are technically reproductions, but the proposed law is intended to cover them because "pictures" and "representations" are essential to the reproductions. We think we see in this bill a chance to determine the status of newspaper and similar pictures and representations of the contests enumerated. The newspaper and magazine photographer produces pictures of such events and the illustrations in such publications based on drawings by artists are representations of them. Perhaps this proposed law may bring about some definite conclusion as to the relation the press bears to the screen.

* * *

The Pennsylvania Board of Censors has had so many of its decisions reversed by the Courts that, by way of diversion, it has reversed itself. The board has revoked its censorship of film that cartooned censor boards, including a sub-title demanding a free screen. It still maintains, however, its prohibition of a title reading "Approved by the Motion Picture Board of Trade of America, Inc." It is gratifying to note that the moving picture people repel the concession and will continue their fight against the original ruling. They want a ruling by the courts on the arbitrary action of the board, its exercise of undue authority and apparent "political" censorship. The censors did not reverse themselves on discovery of error in judgment, but simply because they feared to face the courts on a question which vitally affected their own existence and that of every other official censorship board in the country. It is a source of keen disappointment that the scrapple mongers had not the backbone and courage to stand by their original decision and let the courts pass upon it. It is feared by many of the moving picture people that the reversal may curtail the scope which the original stand afforded for an exposure of the operations of the board and a discussion of its jurisdiction under the laws. Eminent legal talent representing the Motion Picture Board of Trade, however, holds out assurance that there are ample grounds for putting the censors on the carpet before the courts and getting them before the United States Supreme Court, if necessary.

* * *

It is stated that the Bureau of Licenses in Greater New York is becoming more and more exact in its rulings regarding motion picture entertainments of a temporary character and that foundation seems to exist for the assumption that the bureau is disposed to discourage such exhibitions as much as possible. Nothing official has been learned to verify the report, or bring out justification for such a course if it is in the mind of the bureau, but there exists on the part of people regularly engaged in the moving picture business a sincere hope that the report is true. For a long time these people have protested against an unfair competition which has been waged against them through fly-by-night exhibitors and organizations which, while openly opposed to the moving picture business, are so peculiarly constituted that they can temporarily cast aside their resentment for temporary financial gain at little or no cost. A moving picture exhibitor puts the situation more specifically this way: The regular exhibitor invests thousands of dollars in a place and is under heavy expense to maintain it. Frequently he meets with losses, and at all times he is a victim of prosecution on the part of the reformers and moralists who invoke every ingenuity to put him out of business. Some barnstorming exhibitor who has no regular house to maintain, no heavy license to pay, and so salary list to meet, comes along with a lot of worn out junk and arranges to give a show on a percentage basis. The reformers furnish the place and patrons. Their investment is about fifty cents worth of electricity. On that particular night the reformers do not take all the patronage from the regular exhibitor, but they do take some. The loss is not a real financial one to the exhibitor. It is the after effect—the effect that is made upon the minds of people who will not patronize a regular show and which aggravates the false impressions such people lend to arguments they make in their stand against motion pictures as a whole. It is such impressions that sustain many who are perhaps honest in their convictions that moving pictures are crude, savor of immorality, injure the eyes of the spectators, and otherwise tend to impair rather than improve. "I'm not selfish in this matter," said the exhibitor. "I speak in fairness to the picture business in general. If the reformers are sincere in their efforts to eradicate unwholesomeness from moving pictures they should begin in their own places and not momentarily close their eyes for the sake of revenue and then assail the business as a whole for results their pennywise and pound foolish methods bring about. I should like to see all cheap moving picture exhibitions of the kind I speak of wiped out of existence. I cannot complain if my patrons are taken away by an exhibition that compares favorably with or is better than mine. It helps me to learn what the people want and when I get to that realization I get them coming to me again."

Spokes From the Hub

By Marion Howard.

WE ALL recall "A Night Out," the clever comedy put on for May Robson, who is a member of the Professional Women's Club of the Hub and widely beloved. The subject served to fill the Fenway three days last week. The film version is all Miss Robson's own, and for that reason there was double interest. With such players as Flora Finch, Kate Price (whom we were pleased to see in "glad rags") and huge Hughey Mack it could not be other than a winner. Miss Robson is a real comedian and dominated every scene. The audience indulged in almost continuous laughter and went home the better for it. All through the play illustrates the fine art of growing older gracefully, and the little verse terminating it was most convincing. I noted very many middle-aged and elderly patrons in the house, and it was a joy to see their faces light up at the words. On the program was Wally Van in "Putting the Pep in Slowtown," a clever little Vitagraph farce. Then we had the ever-enthralling "The Strange Case of Mary Page," and another reel worth while in "The Repentant," for it had a good intent and moral without being a sermon.

* * *

"Hearts of Men"—there's a play which all should see, especially our German citizens, for it is done well with Arthur Donaldson and all those dear children (German and American). The story starts in at Cologne and ends in America. We note the care in stage setting, with the portrait of the Kaiser seen in the home of the man who was robbed, and when the scene shifts to America, to which the man came to seek the villain, we see a portrait of Lincoln and the same one of the Emperor. The school scenes have never been surpassed here. How on earth were those children trained to such perfect work, for they have most of the acting to do? The World Film has given us a gem in this pictured play, but it should not be picked out by policemen for a Sunday reel as it is the stuff needed every day in the week. To think that we in this state must have what that fool law requires, and in such a way, is maddening to those of us who want just such reels for children to see and who are not usually at the theaters Sunday evenings.

* * *

Lucky Triangle, to secure Henry B. Warner, that capable star whose personal popularity counts for much with the box office. Mr. Warner spends his summer here on our North Shore, and we have seen all his stage successes. "The Raiders" will surely appeal to his followers, for we have confidence in his ability. Another screen favorite who has ever made good is Douglas Fairbanks, whom I first saw here in "As Ye Sow," a clever play written by a clergyman. Fairbanks played the comedian's part to the limit and as a volunteer militiaman he was a scream. We congratulate him on his little scheme by which he will appear with Bessie Love in a film written by him, "The Good Bad Man," to be released for us here shortly. So Mae Marsh is to have a play showing up the condition of kiddies who have no bringing up or opportunity for mental or moral training! With her pathetic face and figure she will surely register. The Hub will never forget the work of the Griffith players in "The Birth of a Nation," and we are loyal to them all.

* * *

Loew's Orpheum theater is running some stunning five-reelers, usually a Metro for one-half the week, then some other more or less pretentious picture like "Passers By," which I have just seen. Recalling the great success over in New York of C. Haddon Chambers' play, I was prepared for a pictureplay worth while in the hands of the Equitable with such a finished actor as Charles Cherry. It surpassed all expectations and it gave Mary Charleson a better opportunity than heretofore. We all enthused over the interiors and the wonderful lighting effects. What went over with the house were the human touches in the scene where the society man gazes upon the passers by from his window and invites two of them inside, the derelict and the woman lost in the fog, and who proves to be the one he had loved early in life, and thereby hangs the tale upon which the play is built. Comedy is cleverly introduced by the "down-and-out" one. The close-ups were better than I've seen in a long while.

* * *

Well I had a big surprise on Sunday night at the Exeter theater when the Film Club "silencer slide" was put on by Mrs. Ayer for the first time. There was loud and prolonged applause, showing that others had suffered from the "talking fiends" and were grateful for this public protest, even if a mild one. It was most effective and it preceded the long subject, as was the desire of the club.

Emmy Wehlen, another Metro star, certainly scored in "Her Reckoning," and was ably supported all through. It was good to see H. Cooper Cliffe back again in good company, too; also Edgar Davenport, who was excellent in "The Blindness of Love." These two men stood out for dignity, good looks and finished work. The play has a lot of punch as well as good situations and was shown at the big Boston theater, happily back on the Keith map. They are running very high class vaudeville, good travel films, and one specially selected five-reeler to packed houses, which means much when we know its seating capacity. Katherine Ward is back on the job as head usher, and it is a joy to enter the lobby and find her cheery presence. To say, as one man did in public the other day, that Boston hasn't a clean picture house is a libel, as thousands of patrons of the Park, Fenway, Boston, Exeter, and I dare say other houses will also declare.

* * *

So much has been written about "The Christian," with Earle Williams, Edith Storey, Charles Kent, Donald Hall and a mammoth company, that words from me are superfluous. The Park was crowded to the doors and strict silence (for a change) prevailed all through the big scenes. This masterpiece should be revived often. The least said about "The Lost Bridegroom" the better, though it gives Jack Barrymore good opportunity for his comedy work. There were many human touches and the play aroused laughter, which is good for anyone.

* * *

Boston's newest theater, the Fenway, is modeled on the plan of the Strand in New York and designed by the same architect, Thomas W. Lamb. Its stage was arranged under the direction of S. L. Rothapfel. It seats 1,500 and the S. R. O. sign is out nightly. There is a concert orchestra of fifteen musicians, led by James M. Fulton. There is also an up-to-date pipe organ. Opera and concert singers appear daily in choice selections. This theater is building up a strong following in the exclusive Back Bay because of the nature of the films shown. These are carefully selected by the manager, Stanley Sumner. The theater is finely situated. A feature is the air of hospitality pervading the lobbies. Dainty young women ushers are in charge of a matron, Mme. Claire La Favre.

The Fenway Theater, Boston, Showing Detail of Ceiling and Auditorium.

In "Ben Blair" we found a child—Gordon Griffith—doing the best work in the cast, for it was way ahead of anything seen here at the hands of an eight-year-old lad. He is in the first reel only, but dominates it completely and was a redeeming feature in an otherwise poorly arranged version. The boy grown up gives Dustin Farnum an opportunity to show skill in horsemanship, as usual in these Western dramas in which he appears, but there was little new in any of it. Miss Kingston does not register a little bit and hasn't quite the face for big parts. There were some quite inconsistent scenes, which had no bearing upon play or plot. Page Peters was the society villain, but nowhere have I seen his name listed in the cast or referred to by the reviewers; yet he played well a thankless part—a society libertine.

* * *

Of course we all went to see "What Doris Did," as she is one of our very own. It was a pleasing three-reeler, done by the Thanhousers, who have made Doris Grey do some stunts in her initial picture. Rather amusing were scenes in the ballroom where she won the prize, for it bore little resemblance to the bare Arena where the event really took place. We missed the faces of the big stars of other companies who were here. However, we were glad to note how well our little friend's face filmed. The play had some melodramatic features, and it took with the house. On the bill that day were the Drews in "The Count of Ten," their first Metro film, and a good one, absolutely original in plot. Then we had a new Vitagraph, "Betty, the Boy and the Bird," well done by Zena Keefe, Gerald Gordon and others, staged by Tefft Johnson.

Run Your Own

Keep Away from Contest Promoters If You Want to Keep Faith with Patrons.

By Epes Winthrop Sargent.

CONTEST schemes are good for business when they make business, but the wise exhibitor who would build business by this means will handle his own schemes. For some years now the "contest man" has been a part of every street carnival outfit. Sometimes these men work on the level, but generally the contest man classes with the other circus "grafters" and a good contest man can clean up a lot of money for himself and his employers running a contest for the queen of the carnival. Recently some of these men seem to have turned their attention to the motion picture business, particularly when the caravans are in winter quarters.

Most exhibitors who get bitten try to hide that fact. Now and then one will be fearless enough to try and warn brother exhibitors, and one such is B. E. Elberson, of the Marlow theater, Bucyrus, Ohio, who has been busy lately with such a contest. He writes:

> I just closed a popularity contest which was a dismal failure and then I received such a shaking that I feel it my duty to warn other exhibitors of my experience and I know of no better way of giving this information than through the columns of The Moving Picture World.
>
> The contest was run for six weeks and so far as I know was conducted properly until the day before the closing. The plan was as follows:
>
> The Popularity Contest Advertising Co. agreed to furnish the prizes to be voted and place the prize display in a local jewelry and furniture store three days before the contest started. This they did. We were led to believe that the contest was run squarely until the day before the finish when they approached two of the contestants with the proposition as stated in the enclosed newspaper clipping.
>
> The prize list consisted of twelve articles, the first prize being a ticket to Jacksonville, Florida, and return with one hundred dollars in gold for expense money and the second a similar trip with fifty dollars for expenses. From there the prizes dropped to a china set, a celluloid toilet set and similar stuff technically known to the craft as "slum." The minor prizes were not of a value to cause the givers great concern, but their action in the matter of the two large prizes is best shown from this statement issued by the leaders and printed in the local papers:
>
> "We, the undersigned, wish to state that on Saturday afternoon, March 25, we were approached by V. E. Mendenhall and Virgie Bowen, managers of the popularity contest which closed Sunday at the Marlowe Theatre, who made representations to us as follows:
>
> "That we were in danger of losing our positions, first and second in the contest, respectively, because supporters of other candidates had offered to buy $100 and $50 worth of tickets respectively, for the purpose of defeating us. That we were certain to be reduced to fifth position or lower if this were done. That if we would accept $60 and $40 instead of $141 and $91 respectively, they would guarantee our winning first and second places in the contest. We were notified that we must decide immediately, and we were not permitted to consult Mr. B. E. Elberson, manager of the Marlowe Theatre, which we should have done. Being informed that we were entitled to first and second places and not wishing to be deprived of our positions in the contest, we consented to sign the agreement proffered by Mr. Mendenhall, accepting less than we otherwise be entitled to as prize winners. We know positively that Mr. Elberson had no knowledge of this proposition being made, or of our acceptance of it, and was in no way a party to the proposition.
>
> "BESSIE L. KLINE,
> "MARIE L. VOLK.
>
> "Bucyrus, March 28, 1916."

Mr. Elberson has said that the contest was not a marked success and it is probable that in order to show a profit this rather drastic method of reducing the prize values was resorted to. By prompt and frank action, Mr. Elberson has extricated himself from an unpleasant situation, but if exhibitors would only stop and think a moment they will realize that they are virtually giving their business honor and standing in their community into the hands of persons who cannot be expected to be interested. The contest men are out to make money. A financial return is of greater interest to them than the business honor of their client. If something breaks it is not their bank roll. They must show a profit and they do, but the exhibitor is the one who suffers.

There is nothing mysterious in a popularity contest. You get prizes of a certain value, generally proportioned to the length of time the contest will run. You print tickets or coupon books good for a certain number of future admissions and a stated number of immediate votes. You issue coupons with each cash sale of tickets. These are given to the contestants or deposited in ballot boxes in the theater lobby. At the end of the determined period the votes are counted. The first prize goes to the person having the largest number of votes, the second to the next largest number and so on down the line. Some show printers make a specialty of getting up these ticket books, or your own printer can do it for you. It is customary to use lathe work as a protection or a signature cut, to counterfeit which is a forgery. Either will protect the house from duplication.

The capital prize is generally obtained at the lowest trade price from a local dealer, who may take part of the payment in advertising. For the rest the exhibitor may turn to the novelty dealers who sell gold watches as low as nine dollars a dozen and watches with movements of standard makes for very little. A showy lavaliere can be had for a dollar or more and silverware of a well known name for surprisingly small prices. It is not good stuff; not the sort of stuff that will do the house any good, but it is precisely the same stuff that you will get if you join a contest scheme with an outside man. He shades the price a little by buying in dozen lots, but that is all.

All of this being true, why pay a man to come to your home town and swindle your patrons even when he runs a contest on the level? And what assurance have you that some trickery will not be tried? You get paid for all the admissions you sell, as a rule, but perhaps you find he has added some votes, "to make the contest seem bigger," and you do not find out until later that these represent votes he sold.

There undoubtedly are contest companies that deal fairly with the manager, and few will resort to raw work unless they get in a tight place, but at best the prizes will be trumpery and will be billed to the exhibitor at the cost of real jewelry and silverware.

Run your own contests with town-bought prizes, and keep away from this growing class. One concern started a pony contest (the word is spelled correctly) and contestants did not discover until later that the contest covered a dozen houses in as many towns. Eleven exhibitors had to face their disappointed patrons.

If you want contests run your own. It is cheaper and better and if you get stung it will be by a home bee.

VITAGRAPH SHOW IN BAY SHORE CHURCH.

Bit by bit, motion pictures have been gaining with the church because of the fact that in many ways, pictures have been made to contribute to the very teachings of truth and morals that make people better churchgoers.

It is interesting, though not altogether surprising, therefore, to note that a clergyman, Rev. D. D. Irvine, of the Methodist Church, Bay Shore, L. I., is to present a "motion picture service" at his church on the evening of Sunday, April 16.

He is a personal friend of Ralph W. Ince, managing director of the Vitagraph studio, located at Bay Shore, L. I. For the occasion, the Vitagraph Company has loaned two scene pictures entitled "Niagara in Winter Dress" and "Beautiful California," and a pictorial Bible story entitled "The Life of Daniel" together with a picturization of "The Battle Hymn of the Republic," in which Ince portrays the immortal Lincoln.

AUSTRALIAN NOTES

AN IMPORTANT announcement has been made with regard to the local exhibition of the Triangle productions by Australasian Films, Ltd., the biggest Australian motion picture concern. Harry Musgrove, general manager, made preliminary arrangements with regard to the Triangles during his recent visit to America, and his announcement caused no little satisfaction among Australian film fans who have already read extensively of the Griffith-Ince-Sennett combination.

As far as exhibition in this city is concerned, he is working in conjunction with W. Barrington Miller, who, as general manager of Union Theaters, Ltd., controls seven of the principal Sydney theaters and an extensive circuit through the capitals of the six states.

They have chosen the Sydney "Lyceum" as the Triangle house, thus giving a crowning glory to the theater where in the past have been shown the biggest spectacular features, including "Cabiria," "The Spoilers" and "Quo Vadis?" A big scheme of structural alterations has been prepared, including the rearrangement of the front of the house, the installation of stage sets and a decorative color scheme to be carried throughout the theater. The prices will range from sixpence (ten cents) to half a crown (sixty cents), the two-dollar charge being as yet rather tall to Australians for pictures, or the regular "legit" theater either. It is interesting to note that the highest price charged for a film entertainment was three shillings (75 cents) for "Hypocrites" at the Palace theater.

A big advertising campaign has been mapped out by C. L. Yearsley, the firm's publicity manager, with full, half and quarter pages in the local dailies, the publication of a magazine, and well-situated hoardings. The opening advertising must necessarily strike a different note to that used by Triangle in America; for many of the stars, whose names alone are drawing cards in the U. S. A., are absolutely unknown here. On the opening Triangle program at the Knickerbocker theater, New York, only Mabel Normand and Mack Sennett are at all known in Australia, while a few have seen Dustin Farnum. This difficulty being overcome through the magazine and press paragraphs.

Mr. Miller and Mr. Musgrove have fixed the Sydney opening for the latter end of March, with a special trade show a week in advance. Brisbane will commence with them practically the same time, and Melbourne, Adelaide, Perth and Hobart are to follow in rapid succession.

The "Sierra" brought the first batch of pictures to Sydney on February 29. Among them were "The Lamb," "The Coward," "Let Katy Do It," "The Golden Claw" and an assortment of Keystones.

* * *

An Order-in-Council has been gazetted in Wellington, New Zealand, prohibiting the exhibition of films dealing with war subjects.

* * *

A referendum has been taken in Hobart, Tasmania, in regard to whether Sunday picture shows should be permitted. The result of the poll was a majority of 420 out of over 5,000 votes in favor of the opening on Sunday.

* * *

Archbishop Wright, head of the Church of England ministry in Sydney, is a very strong advocate of film censorship. Writing in the "Church Monthly," he declares that the large majority of stage plays and motion pictures tend to immorality.

His article has caused much adverse criticism.

* * *

Raymond Longford, a prominent director here, is at present working on a production which, it is stated, will be the longest picture yet made in Australia, running into eight or nine reels. Mr. Longford has not made public any statement regarding his venture, but it is rumored that the subject will deal with a page in Australian history, probably the landing of Captain Cook. Monsignor Cerretti, formerly with the Ambrosio Company, of Turin, Italy, is cameraman.

* * *

Photoplays shown here this week include "The Shooting of Dan McGrew—this is the second Metro feature shown in Sydney, and has screened to crowded houses all this week. "The Country Mouse," a Bosworth feature, is the star at the Crystal Palace. Paramount's "The Arab" is the leading feature at the Strand and the Majestic and has been favorably criticised by the press—the fine scenery receiving special mention. "The Plunderer" has been shown at the Theater Royal for the past six days. This is a decided contrast to "Carmen," screened the week before, but has been equally successful.

* * *

George Willoughby, following in the wake of numerous prominent theatrical managers, is turning to the lucrative calling of picture production and is engaged on his first release, a screen adaption of the play "Emilienne Moreau, the Jean D'Arc de Loos," which is at present on a very successful run in England.

Included in the cast are many well-known artists. The subject is being directed by George Willoughby and Martin Keith, the latter being a prominent producer here, having many fine photoplays to his credit. This will be one of the biggest undertakings of its kind yet attempted in Australia, and there will be over 300 people employed. Special scenery is under construction, including a replica of the village of Loos, where a great deal of the action takes place. Franklyn Barrett, formerly with Pathe Freres, has been engaged as cinematographer for the whole of the Willoughby photoplays.

* * *

The fifth annual report and balance sheet of the Greater J. D. Williams Amusement Co., which controls four theaters in Sydney and two in Melbourne, was made available this week and shows a credit to the profit and loss account of £14,500 (72,500 dollars). The directors point out that the exhibiting business was satisfactory, but the imposition of a duty on films (twopence (4c.) per foot) by the commonwealth government had the effect of curtailing the profits.

By the A. M. S. "Sierra" which arrived from San Francisco last week Australasian Films, Ltd., received a consignment of films valued at £15,000 (75,000 dollars). This is the largest single shipment ever received in Australia. The pictures were the initial offerings of the Triangle program.

* * *

Nina Speight, who has appeared in several Australian photoplays taken at Manly (Sydney), is leaving this month for the U. S. A., with a view to trying her luck in pictures. In addition to her appearance before the camera, Miss Speight has had stage experience with Pollard's Opera Company, and with a partner in a dancing turn in vaudeville.

But it is as an artist's model that she has become known. She is the possessor of much beauty and charm, and was much sought after by prominent artists for face and neck studies.

She gives great promise of a successful career in the pictures.

* * *

A new Photoplay theater will be opened shortly by Waddington's Limited, who already control many theaters in Sydney and suburbs. The new show is situated in Darlinghurst, a suburb of this city, and will have a seating capacity of two thousand.

* * *

The Palace theater, where many good features have been shown from time to time, including "Judith of Bethulia," "Neptune's Daughter" and "Hypocrites," will again revert to the pictures after a short season of legitimate. The new attraction is "A Film Visit to the Vatican." As the picture is being widely advertised, it should meet with good success.

* * *

The Williamson submarine pictures have had a very successful run in Melbourne, and will shortly be presented in this city. It is a peculiar coincidence that when presented by the J. C. Williamson management at their Paramount theater in Melbourne, the same company were having a successful run of the play "Under Fire" at their legit theater right opposite. So that anyone coming along the street had the choice of "Under Fire" or "Under Water."

* * *

By the way, mention of "Under Fire" recalls the fact that the well-known Sydney "Bulletin" in its criticism of that play said the realism of "Under Fire" is startling, but it is nothing to the realism of the picture. Which, coming from the "Bulletin," is enough proof in itself of the upward trend of the standard of motion pictures.

TOM S. IMRIE.

Sydney, N. S. W., Australia, March 1, 1916.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS.

HOW A CLERGYMAN WINS OUT WITH THE MOVING PICTURES.

The Rev. T. S. Ross, pastor of the Methodist Episcopal Church, of Ellsworth, Maine, has for some months past been a steady user of pictures in connection with his Sunday services. So much benefit has been derived from this source, and such a demand has sprung up for just the sort of pictures he has been using, that Mr. Ross has decided to embark in the film rental business in so far as educational films are concerned. He has already secured a number of reels, and is making his programs up in units of five reels. Those consist of juvenile comedy and drama, and a generous sprinkling of educational subjects.

This is rather a radical departure for a clergyman, but the program which he terms the "Warwick Children's Program" is meeting with success which proves that a demand exists. This program will be let to churches, schools or theaters and a fresh program will be supplied each week.

Further to the above notice the educator is glad to be able to publish a letter written to the editor of this page which on account of the valuable experiences is worth reproducing in full, the reverend gentleman is to be congratulated, not only upon his keen perception of the value of the moving pictures in church and educational work, but also upon his display of the courage of his convictions; he may also be further congratulated upon the victory obtained and upon his determination to place himself at the service of others whose conditions may be very similar to his own.

To The Moving Picture Educator:

Dear Sir—I am a clergyman. Am pastor of the Methodist Episcopal Church of this city. I have for a long time been interested in moving pictures, and some time ago, in fact about a year ago, I decided to incorporate them as a regular part of my Sunday evening service. This is a dead city. There are no industries and nothing to incite enthusiasm in any way. Among the several churches of the city it is doubtful if our entire congregations exceeded one hundred and fifty people in the aggregate on Sunday night.

Your department in the "World" had been carefully read for some period of time when I decided to make the radical departure which I did. Guided by my own judgment of what was best for my use, and a young man of my acquaintance who is actively engaged in the film business, I ran my first "show." I had a fairly large gathering but several of the "pillars" of the church withdrew their support from that instant. I had desecrated my church.

Nevertheless, handicapped as I was by this loss of support and a too low salary, I kept it up. I used every method possible to get pictures which would redect credit on the new work. And I have won. Last week at the conference I was unanimously asked to return and this in spite of the fact that for a few weeks after I started. I had lacks a friend in town.

On Sunday evening now my church is crowded. The pews and extra chairs are filled standing room is scarce, and why? I run pictures which are far superior to any stolen sermon. Recently I ran a picture selected from a Saturday Evening Post story by Miss Eleanor Gates. It was entitled "Dan." It was a temperance story and in the midst of the most intense temperance agitation, and the fact that Maine is supposed to be prohibition, it proved a wonderfully effective picture. The lesson for temperance was drawn hard, and the memory will always remain with whoever saw it. I had a crowded church that night yet not a person moved or spoke for minutes after the pictures were over. The picture coupled with a few well chosen remarks had entranced them. It was a wonderful sight to see this great great mass of humanity carried off their feet by a motion picture and among that crowd were those who a year ago could not see their way clear to attend the church if pictures were to be used.

In getting such crowds into my church, I am keeping hundreds of young boys and girls off the streets at night. Every one is welcome whether they have money or not. I have never stipulated the amount of the collection to be made. We have a free will offering only.

I feel that other clergymen would take this up if they were assured of getting good pictures. A minister does not have time to hunt and look for pictures as he would like to. Therefore having gained considerable experience in what has made a success of my church and myself, I am establishing a bureau for the purpose of supplying churches, schools or theaters with an educational and religious program.

While the work of accumulating a small stock and a steady source of supply of such films as I require is interesting, it is, to say the least, expensive. But my greatest trouble is to find the source of supply. It is possible that you could help me in this respect. If so, any advice or information will be appreciated.

EDUCATOR NEWS FROM THE WIDER FIELD.

In Salt Lake City Utah arrangements have been made between the school authorities and a local picture house to show such pictures as may be beneficial to the children. Permission is given to announce these subjects in the school and class-rooms and committees composed of the Women's Civic League help in the selection of suitable programs. The subjects given preference are Fairy Stories, Nature Studies, Travelogues and any others of educational value.

* * *

Superior, Wisconsin.—In the Matt Carpenter school a complete moving picture has been installed for the purpose of giving picture aid in the manual training classes also in the domestic science classes. The children are helping to pay for the apparatus by the exhibition given. Special attention is being given to "Our Scenic West," local pride in the wonders of the west will also, they hope, prove to the advantage of those places in attracting tourists whose money is now diverted from European countries. A local special pride is added to these pictures in that they are colored and are of unusually attractive appearance. "Treasure Island," by Stephenson, and Pathe pictures are much used.

* * *

In Rochester, New York, a movement calling for "Better Pictures for Children" is being inaugurated. There is something presumptuous about such a title in that it seems to convey the idea that they have some superior knowledge or power in that well and favorably-known city. Certain claims are being made that the idea of special exhibitions for children were somewhat of a patent which they had discovered. It cannot be too widely known that the interests of the children have always been the best interests of the moving picture people, there is no special need for local societies to organize for such a purpose; if they will organize with the object of co-operating with the present makers and powers that be in seeing to it that the hundreds of films now lying idle were brought to the attention of the children, they would, without doubt, be doing a good work.

* * *

Schenectady reports the advantageous use of moving pictures at a local exposition. The pictures covered a wide range of pure food subjects and were interesting and instructive. The majority of the films were taken in the pure food factories and were valuable in showing people how the foods they eat are prepared, to which is of course added the fact the best-known hygenic plans are always adopted. Among the many industries represented were the Hawaiian pineapple industry, the preparation of certified milk, the tea and honey industries, a model pure food factory, the preparation of grape juice and many other similar industries properly finding place in such an exposition which has been made possible only by the advent of the moving picture. It was announced that about the most complete film of the series was that showing the honey bee industry of the A. I. Root Apiaries at Medina, Ohio. In addition to the interest in the work of the bees themselves, great interest is centered in the doings of an expert, who, stripped to waist, pours an entire swarm of bees from a basket over his bare body and concludes his demonstration by filling his straw hat full of bees and putting it on his head, thereby illustrating the knowledge of the habits of bees so that they may be handled without difficulty. Bees hatching from the comb and many other similar incidents are fully illustrated, making the whole one of more than ordinary interest.

* * *

A writer to the American Magazine calls attention to the way in which the Japanese teach by the aid of colored pictures the special subjects of moral behavior. "How shall a child know how to act unless he is taught," said a Japanese teacher. The writer deplores the absence of such a course in this country and suggests this as a most suitable subject for an educational film.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Wilby's In Again.

THE Stramco Post is on the map again, in changed form. The Post is run by R. H. Wilby for the Strand Amusement Company, Montgomery, Ala., and the issues to hand are more like the old Academian than anything Mr. Wilby has done since. The first Stramco Post was blazing a trail and was too serious and argumentative, but now that the road is clear we get flashes of the old Wilby style. Once more we copy his program style, for he has something new again.

2 THE STRAMCO POST

The House of Quality

Strand Theatre

SUNDAY Feb. 6th. **MARIE DORO** in **"THE WOOD NYMPH"**	The charming little Frohman star has a particularly winsome role in this Griffith-supervised story of a girl brought up to believe in mythology and to distrust men. The love story which follows her first meeting with a youth will fascinate you with its beauty, its subtle humor and its sweetness.
MONDAY Feb. 7th. **FRANCIS X. BUSHMAN** with Beverly Bayne in **"MAN and HIS SOUL"**	Even more than in "Pennington's Choice" is the most popular pair of players in pictures given an opportunity to please in this original drama which combines a sublime allegory and a vital, modern story. Especially beautiful are the scenes of "The Garden of Eden" with Valentine Grant as Eve.
TUESDAY Feb. 8th. **HOLBROOK BLINN** in **"LIFE'S WHIRLPOOL"**	Frank Norris, author of "The Pit," wrote this powerful story which, at the time of publication, was greatly discussed because of its daring treatment of the raw facts of life. Its power offers Holbrook Blinn even a greater opportunity for intense acting than did "The Boss." Fania Marinoff is the leading woman.
WEDNESDAY Feb. 9th. **HELEN WARE** in **"SECRET LOVE"**	This adaption of Frances Hodgson Burnett's "That Lass O' Lowries" is reported to us as being one of the three strongest dramas of the past year. It offers its star the first suitable role she has had in pictures, and of it she makes a success even greater than were hers upon the stage.
THURSDAY Feb. 10th. **WILLIARD MACK** in Triangle's **"THE CONQUEROR"**	Williard Mack and Enid Markey, stars of "Alaho Oe," appear in a drama the conflict in which is the old fight between rising youth and a "socially arrived" family; a drama of love, and struggle and intrigue, that results in a victory for youth.
FRIDAY Feb. 11th. **PEARL WHITE** in **"HAZEL KIRKE"**	The famous old play which has charmed a generation upon the stage has never had such an interpretation as is given by Pearl White, Bruce McRae, Creighton Hale and William Riley Hatch, nor such a production as has been given by the Whartons, producers of "Elaine" and "Pauline."
SATURDAY Feb. 12th. **CARLYLE BLACKWELL** in **"THE CLARION"**	Here is a story of the conflict between a youth's ideals and his love for a girl and his father, of a fight against odds for what he knew to be right, and of his victory. It is an adaption of a novel of newspaper life by Samuel Hopkins Adams.

Here we get a combination of the formal program and the always effective running story. Try it in your own program some time. The Strand gets the inside front cover and the Plaza the inside back cover. The rest of the sixteen-page space is given to chat of the features, the players, the house and outside advertising. All of the house announcements are on the third page, but he does not give a time table, which is now the proper caper. His editorial on the child and the pictures is worth the space it takes; there is no reason why the pictures today should be viewed, even by the reformers, as an entertainment solely for the child:

CHILDREN AND MOTION PICTURES.

No longer is the motion picture a child's amusement, yet there seems to exist a tendency for some people to criticize their subject matter ever with the idea of its effect upon the child before them. Some one has truly said: "The motion picture is a process of recording thought without the use of printer's ink, and is as great an advance on printing as Gutenberg's invention was over the quill pen." As a form of thought record it could not well be expected to be restrained within the limits of a child's understanding.

At the beginning of the exploitation of motion pictures as a form of amusement, they were confined to views of trains in motion, of runs of fire apparatus, views of boats sailing, anything that would show that pictures could be made of moving objects. Naturally these things appealed most strongly to children. Then followed those composed of fifty feet of excuse and nine hundred and fifty feet of chase, with humor injected through collisions. Equally as naturally these too had their biggest following among the children. Then came the day of cowboy-and-Indian melodrama, similarly designed to please without causing thought of any kind.

But the motion picture has outgrown those things. It has passed through the stages of adaptions of classics, of adaptions of successful play and novels—and some unsuccessful ones—until it is now entering a new development. Authors of real ability are writing stories for the screen alone, and writing seriously. It would be essentially wrong to attempt to confine their thoughts to those things which would be adapted to exhibition to children, just as it would be to expect all the magazines to confine their stories to subjects which might be discussed with them. Just as Mr. McClure and Mr. Hearst do not publish their magazines with the idea of having them read by youngsters, just so Mr. Griffith, Mr. Ince and Mr. Pathe do not make motion pictures with the children as the prospective audiences.

But Messrs. Hearst and McClure do publish magazines for children. And many of the picture producers have made films which are well adapted to exhibition for them. It is a selection of these that the Strand Amusement Company will begin to exhibit at the Plaza theater on Saturday mornings from nine thirty until twelve under the auspices and with the cooperation of the Montgomery Federation of Women's Clubs. The first exhibition of these programs will be given on Saturday, Feb. 19.

Each program will be composed of some fairy tale, a reel of scenes from this or foreign lands, and a comedy. The admission will be five cents. The first program will include an adaptation of "Cinderilla" with Mabel Taliaferro in the leading role.

Mr. Wilby is making good use of his magazine to fight the censorship and he fights in the proper way, not with denunciation, but with proof and argument. We are mighty glad to see him with a house sheet again for he can, and does, deliver the goods.

About P. T. A.

An exhibitor wants to know if there are any matinee schemes in Picture Theater Advertising. There are. There is an entire chapter of proved stuff. The book was written in Maine last spring and one night we went down to the picture theater where the manager was kicking about his business. We sent him the carbon sheets of that chapter. In January we were there again and he was not only playing to big business, but sometimes has a matinee turnaway. That seems to be the answer. One afternoon last spring we dropped in on the matinee and he was playing to eighteen people.

Changing Around.

That Lehigh Orpheum, South Bethlehem, Pa., keeps us busy recording its program changes. Its latest is an eight by eleven four-pager. cream surfaced paper with a cut of Ruth Roland on the front page, advertising the Red Circle, the daily program inside and brief underlines on the back page. It is probably too costly for regular use and may have been brought out merely to give the Red Circle a start, but it will do that and more. And the issue carries as a supplement a folder portrait of Miss Pickford.

And, as might have been expected, from them, merely because they had all the extra space, they did not overload the program with an excess of announcement. They did not give the recipient too much to read.

But they *will* be careless with their cuts and are using an old Famous Players cut of Marie Doro for her appearance in a Triangle subject, though it is only a matter of a moment to chisel off the misleading line. It is the only kick we have with the Lehigh, which does all other things so well.

Walk Soft.

It's a fine scheme to number your programs and make some of them good for admission, but what are you going to say to the Post Office Inspector when he comes around? Even if you do not sell the programs, you are liable under the lottery law, as is the paper that prints the winning numbers.

A Husky Infant.

C. H. Arrington, of the Grand and Alamo, Rocky Mount, N. C., sends in the second issue of the dual house organ. It is large for its age,

four by nine, twelve pages and cover, the latter being heavy dove colored paper and the rest news stock. The Grand gets the double middle page, nicely set out and the Alamo is given the inside back cover. There is plenty of outside advertising, but run primarily for the house. One good front page feature is entitled "To be with us this week," and lists the stars without reference to their plays. There is plenty of house talk, gossip of the players, and the house stuff gets the right hand pages where it will show best. It is workmanlike from cover to cover and we feel puffed up when Mr. Arrington says that this department has been of help to him. If we helped him get that out, we can both go out and take a drink. He might have gold plated the edges, but he could not do much else to improve, for he got it all worked out before he started. One feature night he had opposition in the shape of a glee-club charity performance, so, to get his money, he ran an extra performance at half-past ten, and to make certain that the concert would be over by then he invited the glee club to be his guests. A man like that is ready for a larger town. He made one break in the first issue, calling it the Movie News, but in the second issue he changes over to Photoplay News. We like the word better without the hyphen between "photo" and "play."

We want to get on Mr. Arrington's list and stay there, if he will be so good.

Right There.

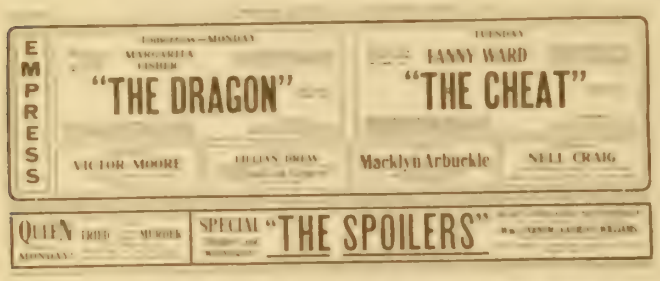
The Orpheum, Aberdeen, is right in line with the extra for the "Battle Cry of Peace" and got out the edition before we printed the reproduction of a similar advertisement. And as before they used up the cuts to save composition costs.

An Auto Contest.

The Swanson houses in Salt Lake City, the Liberty and Rex, are running an automobile contest for the kiddies, the prize being a real gas operated car, but a child's size. The usual coupon stunt is used, the child with the greatest number of votes getting the prize. The novelty of the idea lies in the use of a real gas car as a prize.

The Bleich Organ.

George A. Bleich, of the Empress and Queen, Owensboro, Ky., sends in the last issues of his house organ. The first is "reel one, act one," but the second is more properly "reel two instead of "act two." It is good, but a man who can write the sort of stuff that Mr. Bleich can is overlooking a bet when he has no editorial column. He has a nice four pager, but no characteristic Bleich talk. Of course he puts the Bleich stamp on anything he does, but we miss what we almost have a right to expect. The nearest he comes to it is a cut of the house and "The purest picture of the week—this one of the Empress theater." He prints on a very good stock, changing color for each week, and runs mostly to a display, though breaking up the page to avoid gaps and sameness. We would like to see him come to a form listing the formal program and embellishing on it in reading notices. It will take more time to prepare, but it will be worth the effort. From most people the current issue would be better than usual, but we know Mr. Bleich and what he can do when he takes his coat off. He also sends in a very pretty three-day advertisement. It runs six inches



cross page and over the two houses. A moderate use of rule border holds the two apart, but he does not spoil the effect with the over use of rules now inside the border. There are times when heavy rule must frame all sections, but to avoid the necessity for resort to this by not trying to tell too much. Mr. Bleich gets his display through the balance of the ideas and not through stuffing the space as full of black type as he can.

Hearts for the Fourteenth.

If you collect ideas make a note that for St. Valentine's week this year the Third Street theater, Easton, Pa., surcharged a big red heart over the cut used on its program. For this purpose you must use the so-called transparent inks that do not obscure what is underneath. These are used in printing the three-color process and are not expensive. Of course you do not have to wait until next year to overprint some cut, but it works especially well for valentine week.

Room for Improvement.

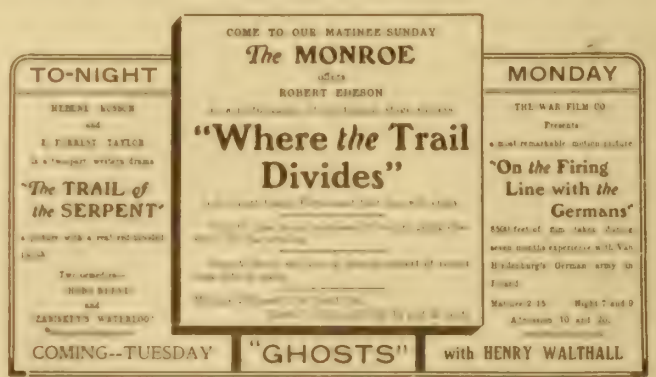
The Palace, Wichita, Kans., gets out what looks to be a neat magazine until you turn the cover page. Inside lack of arrangement and want of definite layout spoils the effect. The issue is sixteen pages and cover. The first inside page is set in the form of a cross with the four corners used for trade advertisements. The story jumps to pages back of the three program pages and each installment of the running comment is headed by the fact that Frederickson sells automobile tires and at the bottom runs a remark about Sam's Kitchen. At that Sam is a better line writer than the house management, for he cuts chops and steaks "to order," just like a custom tailor. Sam and Fred should be set over into the advertising part and the reading space kept for reader. The program proper should run on three right hand pages, with some good reading matter in the left hand, and this should be in the form of headed items, set two columns to the page. And the very next time the printer sets short measure and boxes in the white space at the side, he should be hit on the head with the roller of his proof press. Perhaps they hope to get some advertising in these white spaces, but it would be better to take the stuff for the house and write convincing house and film stuff to fit. Greediness for advertising seems to have spoiled the program on every page and the double middle page, the best position for a two page program is given over to the same short order restaurant, a milling company, a "conscientious" plumber and an electric company with a cut of the house in the centre done from the architect's drawing. The program would work just as hard for the house as it does for outsiders if they would give it a chance.

Speed Up.

Donmeyer and Keefer, of the Palace, Salina, Kansas, seem to send copy for the printer over to the shop and then forget about it, at least the job is turned out without the slightest attention to proper type and display and then, with grim humor, it is announced as a "de luxe souvenir program." Just for fun we wish the printer would look up that word de luxe. If he finds it matches the program we will be pleased to find so new a definition. There is not a line of house talk, no underline, all of the program is set in machine caps with a foolish looking fan shaped ornament in the centre that tells you to "Note the features for the week." That sort of line cannot pull a penny into the house. Used to boom the star feature, it would work.

Like a Blanket.

J. P. Greenwell, of the Monroe, Monroe, Wis., writes that he turns to the daily paper, which covers the field "like a blanket," but that he contemplates the issue of a small house organ in the near future. The house seats 275 and draws on a town of five thousand, so it does not have to be a very large blanket. Three samples are sent in, one a spread for a run of three features on successive days (some stunt in a house that size), but ordinarily they take three fives for a feature and the same space single for the daily advertising. In a town that size the local advertising rates are apt to be reasonable and the publication of the booklet should not be made at the cost of space in the paper. The paper gives a good display, for the type



is put together by a man who is something more than a compositor, though he does not try to draw pictures, and some do. He simply does a good job in artist fashion as the reproduction will show. If the trade ads yielding will take up the cost of a house booklet, it can be used to advantage in addition to the newspaper stuff, but the booklet work is not where the newspaper rates are too high to give a good display at a reasonable price. Even a small town, though, can support a house four-pager if the merchants are properly approached. The best form is to take the inside for the house program and give the back to the advertiser or to take the back for underline, the third page for the house and give the second page to advertising.

Double Duty.

The Majestic-Colonial Theater Company, of Jackson, Mich., uses one house organ to cover the two houses. It is rather small, about 5 by 6½, but it runs twelve pages and cover, most of the space going to the Majestic. The printer might do better by the job, but he seems to lack good type faces and sets the house title in Old English over each section of the Majestic program. This used to be regarded as good form, but most of those who held to that theory have since died of old age. He suffers too, from a lack of sense of balance and will shoot a thirty-six point title where a type half that size would be plenty on a page with no other bold face. And to make things worse, he does not even get a good impression. If there is another printer in town a change would be advisable. A man with average good judgment could make a prettier job without half trying. The house uses straight program form for the Majestic and display for the Colonial; the trailer house. Properly done, this would be striking and effective, but the type is not there, and the result is not good though the copy is all right. The Colonial seems to be a weak sister and is not given the proper attention. The house name should appear over the program (doubly important where there are two houses) and the days should be dated. When space permits there is talk about the underline, but the space varies as the Majestic takes in the road shows

and this program copy is variable. The agent who turned in copy for the Pygmalion program is a wonder. He gives a glossary of the cockney dialect used in the Shaw play which tells that a "tanner" is a coin worth six pence and adds that six pence is twenty cents. This has nothing to do with the house, of course, but it shows the sort of agents that go ahead of some road shows. Getting back to the program: If the Colonial program could be uniformly shown on a right hand page, it would help to convince the patrons that the house was regarded with proper respect. As it is, there is in the treatment of the lesser house a suggestion of contempt that is not wholly wise. The patrons should be made to think that the house amounted to something and this could be done with a little more care and a better printer. A page a day for the big house and six to the page for the Colonial is scarcely politic. A little too much attention is paid to the trade advertising. It is permitted to crowd the house announcements. The chief office of the program should be to give the fullest publicity to the house. Taking the back or the inside back page for house talk would probably mean more than the check from the advertiser does, though it would not be so tangible an asset. The company has a good idea, apart from this, but it is handicapped by the printer.

Make a Note.

Earl Calvin Johnson, of the Princess, Memphis, Texas, sends in some samples, a couple of which are worth noting. One is a small card lettered to advertise Warren Kerrigan. In one corner, where a space is left, a button pin is fastened and Mr. Johnson writes that adults will accept and wear these button advertisements where they would not take them if they were offered loose. As each button worn is a perambulating advertisement, its idea is worth remembering. Another "wrinkle" is a souvenir program given all box parties. The cut shows the sheet opened. This is plate paper, printed on one side

and then folded so that the program and memorandum of the party face each other, the other side showing the house name, in two colors. This odd form gives a swagger effect and also saves one printing. These special programs are prepared for each box party, an idea recommended in Picture Theater Advertising. It is better to have each program distinctive, since many in a small town will receive several in the course of the season, and by using this form of fold the entire program is printed at one impression, save where a two color job is wanted. The special program sounds fussy, but it helps more than most managers would imagine, and Mr. Johnson looks after small niceties as is shown in his personal letter heads, a little touch that counts.

Mr. Johnson also sends in his program and asks that brother exhibitors exchange with him. The front page is used for house talk and inside he starts each column with a dated day, runs down as far as the text will and fills with comment. We think he could get a neater effect by setting across page, three days to a page, and using the front and back for notes and house talk. If he does not like to run the small type across the page, he can use the matter about as it stands, but set the announcement at the left and the running comment to the right of this, breaking with a hairline rule between and with one point to separate the days. The day to a column is an easier make-up, but not quite as striking. The program is well set and as well printed, the stock and ink working well and getting a strong black on a good white. Shoot some samples o Mr. Johnson and help along.

Too Modest.

The Lyric, Lancaster, N. H., is just starting in, running three days a week. It is a little too modest in its opening announcement, for it says they will have "one big feature a month." This wording suggests that the other twelve or fourteen days will be given to plays that are not big features, where a change in phrase would isolate one exceptional feature and still permit the other offerings to be regarded as out of the ordinary. "Features always but at least one unusual attraction each month" would have been better, or if they run regular programs most of the time, it would still be possible to avoid the suggestion that there would be but one strong story a month. The opening advertisement tells the facts as to the prices, times of showing and similar details, but does not say anything about the opening bill. If the opening attraction had not been arranged for, a "teaser" line to suggest mystery would have helped, but both house and attraction should be recognized in some manner. As a starter, the machine was taken to the opera house to illustrate a lecture on Serbia as part of the movement to collect relief funds. The house was named and a vote of thanks was given, which means more than any amount of straight newspaper advertising. That is effective because for the moment the attention of an entire audience was centered upon the Lyric theater. We look to see Carroll and Mills swing into line as regulars.

What's the Use?

R. L. McLean, of the Capitol, Frankfort, Ky., sends in his program "to be roasted." The "roast" he gets is on the use of the word. Constructive criticism is not roasting and because we do not always smear soft soap over everything that comes in, it does not follow that we "roast." We are not trying to flatter, but to help, and in the long run this is better appreciated, because more beneficial, than effusive praise. At the same time we do not think that Mr. McLean expected much in the way of comment. He has a layout that he knows we like; a layout designed we believe by the Hennegan Company for its colored program covers. In this the advertisements frame the program which appears in the center of the inside of a four-pager. Here the top is held for reading matter, but it is mostly clipped stuff where a running comment on the films of the week would have been better. It is all right to tell that some photoplayer is the "proud possessor" of an automobile, but it will do the house a lot more good to tell that a current program is particularly strong and why. The use of chat of the plays and players is all right where there is plenty of space at command, but where space is limited, use it for the house and the current program. The program should be framed in heavier rule than that used to keep the trade advertisements separated. In this case the frame for the house program should be three point flush rule. This and the Kellette form printed some time ago and reproduced in Picture Theater Advertising, form the best program forms for a four page program because both give a maximum of display with a maximum of trade advertising without confusing the two. That Triangle border on the front page would come up better on better stock, as would the cut, but this is merely a matter of cost and the main thing is the program message, and this is done in good usage.

Another Good One.

The Family Theater, Adrian, Mich., has another good idea. They are going to add a story teller to their children's matinees. Each program will show scenes in some one country and presumably the stories will be stories of that land. The exhibitors have it in their power to make those children's matinees the best argument against censoring down to the juvenile standard that can be offered, and we are glad to see so many coming into line. It's worth a little trouble to make these morning performances as attractive as possible, and brief stories will help a lot to give variety to the program. If you cannot do that you can at least in a couple of phonograph records of characteristic music to be found in the educational catalogues of the various companies, and perhaps donate these to the public schools after use.

Changed Name.

The Star theater, Lumberton, N. C., is now known as the Arcade and is under the management of Worth and Worth. They send in a small folder for the reopening that is a trifle confusing. For instance they announce a five-reel feature for the opening and then announce the hours at which the reels will be run, but at the last show "two reels and the comedy" are to be run, though nothing has been said of other than the five reel. In the same way they advertise that the house will be open every afternoon and night, the matinee to start at 3 o'clock, though nothing is said as to the night hours unless the opening schedule is adhered to. It is best to be at some pains to be definite.

Neatly Done.

The Cumberland theater, Brooklyn, gets out a very neat program in brown on cream. It might run titles in a type a trifle larger and still be inside the limit, but it is better to err on the side of modesty. They might, too, play up the Children's special performance on Saturdays. It is given merely as a note tagged to the regular program announcement. And speaking of the matinee, here is a sidelight on announcements. The special performance was announced in a locality paper known as Chat. Our better half saw it and decided that if she had time through the week she would phone over for the hour of performance and take the real head of the house. If she had no time, the three-year-old would have lost the treat. Had the hour of performance been stated in the press work the quarter would have been cinched then and there. It is impossible to be too definite as to hours and locations in press work and all other advertising matter.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. By *mail postpaid* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Good for Mr. Miller.

DID you see a recent letter from Ashley Miller in the news columns? He is one of the few directors who does not know it all. He is willing to concede that an author may know more about his own story than a director does, and he urges larger pay for proper stories and co-operation between author and director. Mr. Miller is not merely breaking into print, either. He is not swinging out with a letter in line with a growing belief. He thought and acted the same way three or four years ago, when he was largely responsible for the first payments of one hundred dollars a reel for one reel stories. He and Bannister Merwin worked together on some of the best Edisons that studio ever turned out because both the direction and the story were there.

It does not follow that a director can write because he can direct. He may be able to do both, but if he does, he will be the exception and not the rule. Take any copy of this paper and read the synopses. When you come to a story "written and directed by——" you will find a steal or a rehash about ninety-nine times out of a hundred. It is the same with some of the staff writers. One of them recently presented a rehash of Sabotage as his own, cluttering it up with some foolish complications that detracted from the story. It may be argued that he simply got the idea, not having heard of the original source, but if this be true, he is at least an exceedingly badly prepared author, for some stories are too well known to be unknown to any writing person.

If there were more directors like Mr. Miller there would be vastly better stories. Now and then a director can write new business into a script and make it better, but more generally they spoil the balance of the story and throw it out of plumb—and the author gets blamed.

Before the motion picture business gets on a permanent plane we must have a house cleaning. We must do away with directors who write all their own stories. We must dispense with those who "fix up" everything that comes into their hands and we must be rid of the staff editors who "write" all the stuff they buy from free lancers. We must raise up a more numerous family of really well-trained writers; men and women who can turn out work that can best be put on precisely as they have written it.

Melies Not Buying.

Melies is not in the market for scripts for the Knickerbocker Star Features and scripts intended for the Vim series of that company should be sent to the Vim Studio, 750 Riverside Avenue, Jacksonville, Florida, the old Lubin Southern studio. It might be added that they are not buying very strongly. Nothing whatever should be sent the New York office.

Naughty.

Walter Prichard Eaton, in a recent article, waits that Carmen will make a photoplay story but that a certain other play will not, and therefore finds the motion picture deficient. Why worry? Dramatize Carmen and leave the other play alone. You cannot make a silk purse out of a sow's ear, but the porcine lady may be excellent bacon and spare ribs.

Read the News.

Read all of each issue of the paper and you'll not have to ask so many questions. A correspondent this morning wants to know what the script address of the Bluebird company is. He has not seen their advertisement offering to buy the highest grade of negative. He does not know that it is the successor to another Universal brand, though the page advertisements week after week could not well be overlooked. He doesn't read the paper but when he wants to know something, he sits down and writes a letter—and he does not get an answer. If you are trying to get into the business of writing and selling scripts, be intelligent and keep posted on your markets. Then you will know Pathe is not making films and will not bombard that company with manuscripts.

That Copyright.

Even William Lord Wright now admits that the copyright law before Congress may not be all he hoped for. It has been pointed out that an incompetent may hit upon a good idea and tie up possible variants by other writers of greater competence. We do not anticipate much trouble from this source, but here is a point that no one seems to have thought of.

At present scripts are protected by common law *before* publication, the Copyright Law merely being the code under which suit may be brought *after* publication in case of infringement. If a literary product is published and not copyrighted, it is protected neither under the copyright statutes nor in common law since the author, by not copyrighting the book, has virtually abandoned his work to the public.

So long as scripts are not eligible for copyright they are protected by common law as unpublished works, *but the moment it is possible to copyright a photoplay in manuscript and this is not done, anyone may legally and with impunity avail themselves of the story.*

If it is possible to copyright and you do not do so, then it is the presumption in law that you do not care to protect your work. It means an additional expense without return of any sort.

An English View.

Hepworth is the style of one of the large English film makers, and from their house organ we take this little gem:

> Don't forget that the heart and soul of the scenario is its story. That is the great thing, the essential thing, and the all-important thing about the scenario. If the story is a fascinating thing of heart-interest or mystery, or full-blooded adventure, then your scenario is good at heart.
>
> But just as the finest soul in a man has to have a body with muscles and eyes and arms and ears and tongue before it can be of any earthly use to other men, so the greatest story must be skilfully, dramatically presented, and in such a way that all the in-between artistes, who are to help the story on its way to the screen, and thus to the minds of the picture-goers, will be able to understand exactly what to do in order to make the story clear and fascinating.

We have said the same thing before, but they say it so very nicely and so compactly that it is worth pasting over your writing desk.

Fading.

In a recent issue Carl Gregory gave out the most compact definition of fade that we have seen when he describes it as the even fading of the entire field, as opposed to the gradual diminuition of the field itself, the picture remaining being full illumination. And please remember that the straight fade is the only form of fade with which you have any concern. The rest is up to the director, and he will overwork the trick devices without any urging from you.

Nix on Lubin.

Owing to the change in production plans of the Lubin company, they do not appear to be in the market for short length scripts at present. Make a note of that fact.

Stand on Your Feet.

You'll never get ahead so long as you want to be helped all the time, and you'll not find success if you just sit around and wait for it. It is not a case of what others do for you, but what you do for yourself that counts. The past week we have been rolling around on the mat with one of each. One man is certain that he can sell five-reel synopses if only he has a sample to guide him. He was courteously advised that if he had an idea and would write it down it would sell, even if it did not look like the one that Jim Smith or Tom Jones sold, yet he persists in the belief that he will not sell until he gets a model, and so he is losing what little chance he has. Another man wrote he would be glad to have a regular job at ten dollars a week, and we showed him a staff position at $35. He did not go after it. He wanted to be a great big success. He would not take legitimate help, and so he is in the same box with the man who wanted more assistance than he could get.

Both will land on the dump heap, though they come in from opposite sides. Neither is playing the game right. One man makes for a fetich and turns out a lot of plays that are poor instead of trying to make any one good, though he has passed the point where it is more profitable to write a hundred plots once than one play a hundred times. He wants some money in a hurry and he blames his form and not his plotting. The other man is too deep in a rut to pull out and take the hands stretched out to him.

Neither man is standing on his feet. One is lying down and the other is up in the air. Both will fail unless they change their methods. Do your own work. Accept legitimate help, but ask no more than that.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. **Add ten cents if registration is desired.**

Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 133.

Best answers will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the easiest and simplest method of measuring distance from lens to screen? The rule is: "Intensity of light diminishes with the square of the distance from its source." Does this hold good in projection light?

Roll of Honor on Question No. 126.

The Roll of Honor on Question 126 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York (will Crawford kindly send his street address?); T. C. Shipley, Lincoln, Neb.; Walter Collins, Tiffin, Ohio; Wilson Hays, Barton, Md.; Walter E. Bryner, Springfield, Ill.; Bert Meester, Hobart, Ind.; Manuel Nosti, Tampa, Fla.; F. F. Bell, Palestine, Texas; Arthur H. Cuff, Gravenhurst, Canada; Carl Schmidt, New Ulm, Minn.; F. H. Marx, Ashland, Wis., and Jamie McAdoo, Hamilton, Mo.

I have selected the reply of Brother Shipley for publication.

Reply to Question No. 126.

By T. C. Shipley, Lincoln, Neb.

The Question:

Suppose your mercury arc rectifier tube became sluggish and hard to start, and that small bubbles appeared in the mercury. What would you conclude, and what would you do? Can the reactance of a mercury arc rectifier be used as an economizer, and is it as efficient as the regular economizer when used that way?

The Answer:

If my mercury arc rectifier tube became sluggish and hard to start I would presume that it was losing its vacuum. This supposition would be strengthened if there were bubbles in the mercury, but this must be qualified by the fact that if the rectifier was in a very cold place the tube will start hard due to the low temperature. If I thought the tube was losing its vacuum, I would examine it carefully and see if I could locate the leak. It is sometimes possible to locate a leak and stop it. but the best plan would be to forward the tube immediately to the nearest office of the manufacturer for their inspection, because if the vacuum becomes too low (too much air admitted to the tube), the tube will go hopelessly dead. The first thing to do, should this condition show up, is to get a new tube and get it quickly, if there is not one already on hand. The main reactance of a mercury arc rectifier may be used as an economizer, and is as efficient as the regular economizer when it is used in that way, since the main reactance is nothing more or less than a step-down auto transformer. The newer types of transformers have switches arranged so that you can instantly change from the tube to the reactance in case the tube goes dead, and if you have a rectifier which is not thus equipped it is quite possible to add the switch and the connections, and it should by all means be done.

Sure You Can.

Chicago, Illinois, says:

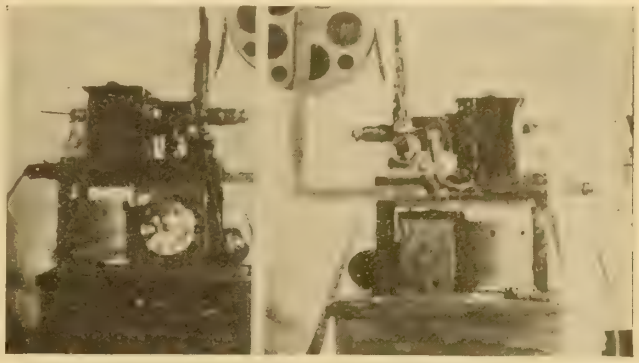
> I am going to try answering the questions. A reader of the World has convinced me that it is the best reading there is for operators and film men, and I am very thoroughly convinced of that fact too. I am an experienced operator, and member of local No. 110, Chicago.

You're as welcome as the flowers in May, brother, and I am sure you will find that the reading of the Moving Picture World to be beneficial, particularly if you will do what I want you to do, viz.: study as well as read.

Another Idea.

R. W. Martin, Los Angeles, California, writes:

> I notice in a recent issue that Griffiths and Solar have agreed to agree, which is indeed fine. But here is another idea with more or less meat on it. Somebody directly concerned with the "two ray theory" ought to construct an actual



working model by using black and white thread, with pieces of cardboard for lenses, and send the finished product to the Archaeological Museum of Moving Monstrosities, which I have heard is located somewhere in New York City, or thereabouts. (Why, confound you, are you taking a side swipe at my office? Man, man! I'll amputate your dome if you don't watch out.—Ed.) Your humble servant would also be willing to make a similar contribution in the shape of the projector, picture of which is attached. If replicas could also be secured of the Pithecanthroups Erectus, The Calaveras Skull, The Hottentot Venus, The Diplodocus, the first copy of "Why Girls Leave Home" (Good night.—Ed.), the first educational film showing how they tunnel for ostriches in Africa, etc. Surely a very interesting collection could be gathered together.

All of which shows that Friend Martin has a sense of humor. As to Brother Griffiths' "two ray theory" being a curiosity, why I cannot at all agree with Martin, because no matter whether we accept the "two ray theory" at its face value or not, the fact remains that *it was the first even half way intelligent attempt to explain the action of the projector light ray,* and, moreover, whereas it is open to considerable criticism, yet when you dig down into the matter and finally come to understand Griffiths' *meaning,* his "two ray theory" is not far from right after all, so—there you are. As to the Museum, it's a fact we have accumulated a rather weird collection of curiosities, but it is very seldom they find their way into print—that is those I regard merely as curiosities. I ofttimes publish a thing which I do not think is right, because I believe that, whereas the thing is not in proper shape, the idea itself is susceptible to being worked into practical form.

As to the projector, the illustration shows both sides of the machine, which was made purely for experimental purposes. The lamphouse was constructed from a piece of stove pipe. Inside is a small arc lamp taken from a discarded post card projector, using 5/16 inch carbons. Directly under the lamphouse is the main rheostat; underneath, out of sight, is another similar rheostat; one has high resistance, and the other low. Both are connected in multiple with the arc circuit, the lower resistance being controlled by a separate switch. When both are in use there are about 8 amperes at the arc,

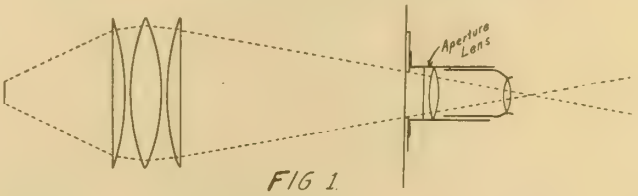


FIG 1.

and about 5 when only one is in use. Directly in front of the arc rheostat is a variable resistance for controlling the motor, the same being home made from German silver wire, having seven separate coils. It is, of course, connected in series with the motor, and both are in shunt with the arc and its rheostat. The mechanism is very simple, being merely a standard star and cam and sprocket connected by simple gearing to the belt drive from the motor. There is only one sprocket, and the operator must turn the reel of film with

his left hand to feed it to the gate. The lower reel is on the floor. The objective of this perfectly wonderful mechanism is a small lens taken from a toy magic-lantern and mounted in the end of a shaving soap can. The condensing system consists of a bi-convex, with a plano-convex on either side. The aperture lens is an achromatic objective taken from a pair of opera glasses. It will readily be seen that the aperture lens can just as well be placed behind the aperture; also the latter position will not require a high grade lens. With this machine the picture was 6 feet wide at a 15 foot throw, and the definition was good, in spite of the cheap objective, due in large part to the fact that the beam at the objective was only about ½ inch in diameter, and thus only the central part of the lens came into use. The narrowest part of the beam is located about one inch in front of the objective, and is about ¼ inch in diameter. Many shutter experiments were performed with this beam, and some important results arrived at. Many miles of film were run on this little machine, with fairly good results on the screen, but the mechanism was constructed wholly and solely for first-hand experiments, and in this capacity was a howling success.

I have given space to this because, as Friend Martin says, it is a bit of curosity, and as such will no doubt prove interesting to operators.

Light Trouble.

R. L. Tice, Pacific Grove, California, says:

> What is the big "bugbear" with regard to alternating current? Everyone who is working with D. C. seems to be worried when they have to tackle A. C. I have never worked with D. C., and would like to know the wherefore. We are using a Butler Formastat on one machine, and a Preddy economizer on the other; get a fine light on the screen. Why is it the Simplex requires more current than a Motiograph to get the same amount of light? When we first opened we ran both machines off the Butler. The arc in the Motiograph would start right off, while the Simplex would sputter until the carbons got warmed up and then would give only about half the light the Motiograph did with the same current, requiring ten to fifteen amperes more to bring it up to normal. The manager had several electrical experts on this problem, but can get no satisfactory solution. A representative of the Western Electric Company was among the number, also the city electrician, who ascribed it to "pure cussedness," though he is a graduate E. E. Both machines are motor driven and have a special dissolving device, designed by our manager, which works so well that no one can tell when the change-over is made.

There is no earthly reason, brother Tice, why the arc in a Motiograph should give more light than the arc in a Simplex. As to the sputtering why I could not tell you where that difference lies perhaps to poor electrical contact somewhere, or it might be due to a difference in the angle of the lamp as a whole. I would suggest the following possible causes: (1) Lamb of one machine properly angled and the lamp of the other not properly angled. (2) A better grade of condensers in one machine than in the other, or condensers spaced farther apart in one machine than in the other. (3) Central system not lined up right and a large waste of light at the objective lens in the Simplex, and not in the Motiograph and last a possible difference in the shutters of the two machines. It may be that the Simplex shutter is not suited to the local conditions, whereas the Motiograph shutter is. *I would advise you to study the light rays articles published recently in the* [illegible] and by all means to get the new Handbook, and study those various points carefully. As to A. C. and D. C., why it is very much harder to get satisfactory screen illumination with A. C. than with D. C., unless you boost the A. C. amperage up to 70 or 80; this by reason of the fact that with equal or anything like equal amperage the D. C. crater is very much larger and better formed than the A. C. crater.

Managers Read This.

A few weeks ago the editor received a very well written letter from a convict in a Federal penitentiary. He replied to that letter, and now comes the following which I commend to the careful consideration of managers. Any one who is willing to give this man the chance he asks for can either send the letter to me, or to No. 16888, P. O. Box 7, Leavenworth, Kan. The following is the letter:

> Your of recent date, enclosing carbon copy of article for the projection department, together with words of encouragement, reached me last evening. To say that I was pleased and delight would but faintly express my feelings. To us who are behind the bars, where even sunlight reaches us but in fragments, words of good cheer and encouragement are about as rare as angels in Hades, therefore this line of thanks and appreciation. And now I am to be released seventy-one days from today. (About April 1st.—Ed.) As you rightly say, I will have but a five dollar bill when I go through the gates, and no prospects for the future. My "friends" were all of the fair weather variety. Even my wife divorced me, and unless I find something to do very soon, I will be destitute. My sentence was fifteen months, and, while the admission may startle you, I was guilty. But I have learned my lesson through experience—that greatest of teachers, and want now to live honorably for the future and to win back a legitimate place in the outside world. I am not a whiner, nor am I looking for sympathy in this, my predicament, because I well know I only got what was coming to me. I do, however, want a job—not a "position" or an "appointment," but just a plain every-day old-fashioned "job," carrying with it a living wage, to the end that I may once more fight my way back to self respect, and rehabilitate myself in the eyes of my fellow men. I am thirty-eight years of age; Irish, red hair (where there is any); sober (got drunk once and that was enough); use tobacco temperately; am a college graduate; can handle a typewriter, or fill in at the piano, and have studied projection and apparati for about ten years, six of which I have spent in actually operating various makes of projection machines. I am one of the few operators in this country who can handle a single motor driven machine, and *keep the picture on the screen continuously, as long as the carbons last, without stopping to thread*—a trick which I picked up in France some years ago while I was in the Foreign Legion and which I am willing to demonstrate at any time. I am a fair electrician, having wired several houses, and have worked with a multiplicity of different currents and voltages. If you can discover any opening whatsoever where I can make expenses, you will find that I will be honest, upright and reliable, and will in no way disgrace your friendship. In the files of the "Advertising for Exhibitors" Department for 1912 and 1913, you will find several examples of my advertising ability.

Now, gentlemen, I believe the man who writes a straightforward statement of this kind is worthy of consideration, and I hope that some of you will find a place for the brother—for he is a brother, though just now an erring one. However, remember this: be sure there is no glass in the walls of your own house before you heave stones at the other fellow. Any of you who are disposed to help a fellow man may send your letters through the Department, or to the address before given. I would suggest, however, that the position ought to be within a radius of say, two hundred miles of Leavenworth, unless you wish to forward railroad fare. I think up to two or even three hundred miles the brother can probably manage.

Conditions in Atlantic City.

From Atlantic City comes an interesting letter describing conditions in that city, accompanied by a copy of the "Labor Union Advocate," which contains two very excellent editorials demanding that the city officials take action and enforce the law concerning the operation of moving picture machines in that city. Quoting from one of the editorials: "The many fires which have occurred in operating rooms of certain theaters on Atlantic avenue recently, resulting in the destroying of hundreds of feet of film, proves, beyond any question of doubt, there must be something radically wrong. Either the city ordinance is being violated by the said theaters, or machines are being operated by inexperienced operators, or by boys. But whatever is the cause it is time the fault is remedied at once before the city is to be crowned with a fire that will cause many happy homes to become homes of sadness."

Well, we never, as yet, heard of a city being "crowned" exactly in that way. However, while perhaps the writer got a little bit mixed in his dates, still if it is true that there have been several fires it is proof positive that something is decidedly wrong, because with modern up-to-date projection apparatus, an experienced man never ought to do more than, at the very worst, burn a hole an inch or so square through the film.

The letter reads as follows:

> Here are two copies of the "Advocate" to articles in which I would call your attention. The "Advocate" has started the ball rolling for the operators, and it is going to keep rolling until conditions are better. With reference to fires, here is the dope I received from one operator: "I was compelled by the manager to run two machines, thread up, rewind, make necessary repairs in films, fade one picture into the next and set carbons, besides keeping a picture on the screen, and *all for the huge salary of fifteen perfectly good dollars per week.*"
>
> I do not know what other work he had to do, but one night when I was on my way home I saw him taking in poster frames. This house has some kind of a home-made motor drive, and such things make it bad for operators who have been supplied with real motor drives, and who attend strictly to their projection and put the real goods on the screen. One fire happened just before the show started. It was reported that a cigarette was dropped into the film box by the rewind boy. The boy however denied that, and we also heard it was caused by (get this) "spontaneous combustion."
>
> Next I suppose we will learn that a German spy put a time-set fire bomb in the box; you never can tell! Note: They were not union operators. From all information I can gather the operator in charge of the house where the six reels were burned is still working, and that does not look as if the Department of Public Safety had interested itself in finding out the real cause. There have been cases where operators, both men and boys, have been caught running machines without a license, and in one case, it is alleged, a boy worked almost a month without a license, and then the city officials were notified by an operator before he was removed. The reason some of us kick about this practice is that we are soaked five dollars a year for a license, and we hold that when an unlicensed man is allowed to enter into competition with us it amounts to a swindle on the part of the city.
>
> I am glad that the new Handbook is ready, for my copy of the second edition is nearly worn out and I still have a lot to learn. I sincerely hope you sellum like hot cakes.

The letter referred to is one sent out by Frank Shinner, chief of the

Electrical Bureau of Atlantic City, warning operators to come forward and be examined for a 1916 license.

Conditions in Atlantic City have never been of the best. They seldom are the best in cities largely given over to amusement. I don't know why, but it is a fact, nevertheless. Take the big summer or winter resorts, and you will almost invariably find conditions to be in sad need of improvement. Perhaps it is largely by reason of the fact that there is always a crowd of mechanics of all kinds eager to earn their bread amid the White Lights.

I thoroughly agree with the brother that if unlicensed men and boys are allowed to run machines in competition with men who must pay five dollars for a license, it is a swindle, and, assuming that to be the case, Atlantic City would stand convicted of petty larceny, or, perhaps, I might better say petty thievery, because that one who commits petty larceny at least takes a chance of going to jail, which the city does not take, therefore, the city, in a case of this kind, would occupy a position distinctly below that of the sneak thief—plain words, gentlemen, true, but it's *facts* nevertheless.

The same thing in somewhat lesser degree holds true if incompetent men are licensed, and thus allowed to enter into competition with competent operators who have proved their ability.

The daily papers, some time ago, gave the city government of Atlantic City a terrific ripping up the back. Well, if the charges made in this letter are well founded, then there ought to be a few more seams loosened up.

Local labor papers do a certain amount of good, but the thing which hampers their usefulness is, they don't, as a rule, reach the very people it is most essential to reach—the employer and the general public. The city officials don't pay so much attention to them, because they know they don't reach the public, and therefore cannot, in any large degree, mould public sentiment. I would suggest that the Atlantic City operators could long ago have gained considerable by and through the columns of the Projection Department of the Moving Picture World, which does at least reach all managers and most of the operators, both union and non-union. The Projection Department won't side with you regardless of whether you are right or wrong, but concerning things in which you are *right* we are with you, gentlemen, to a hard boiled finish, remembering always, however, that sometimes an argument will do a whole lot more good than pure, unadulterated abuse. Of course, you may say, well what you say in this article is somewhat in the nature of abuse, but in which case I disagree with you. It is not abuse at all. Just a plain, straightforward *statement of fact*, which no official, however biased, can claim as being anything other than just that.

Structural Aberration of the Condenser Beam.

Ralph W. Martin, Los Angeles, California, presents the following:

> In the drawing point A is on the optical center of the lens, and is focused at position A^1. Spherical aberration prevents point A^1 from being definitely located, but by experiment it is found that the truest focal plane is located about at the position shown. At this position the definition of point A is sharpest, and is very nearly free from color. In the section of the two sections of the beam, the definition of point A is very blurred, and contains much color.
>
> Point B is located off the optical center, and is focused near position B^1. The focal plane and the other two sections are shown in similar relationship, as we described in connection with beam AA^1. The aberrations at B^1 are due to anastigmatism, and the cross-sections reveal some very odd shapes.
>
> Spherical aberration and anastigmatism are caused by practically the same action of the rays, except in the latter case it is impossible to get any kind of a sharp image of the point B, and therefore anastigmatism is really the worst defect. The practical effect of both the aberrations described, is to prevent true focal conditions at the aperture, with consequent loss of definition on the screen, and some way should be devised for getting rid of these defects.
>
> All rays of light come to a true focus at Infinity. Infinity is the sorrce of true light, and consequently all true light must be in the form of true focus. The idea of parallel rays of light is merely an abstraction, and does not exist in the concrete. Single and pencilled rays of light, which is the condition that aberrated rays tend to approach, all depart from the idea of true focus, and consequently lose their power of illumination.

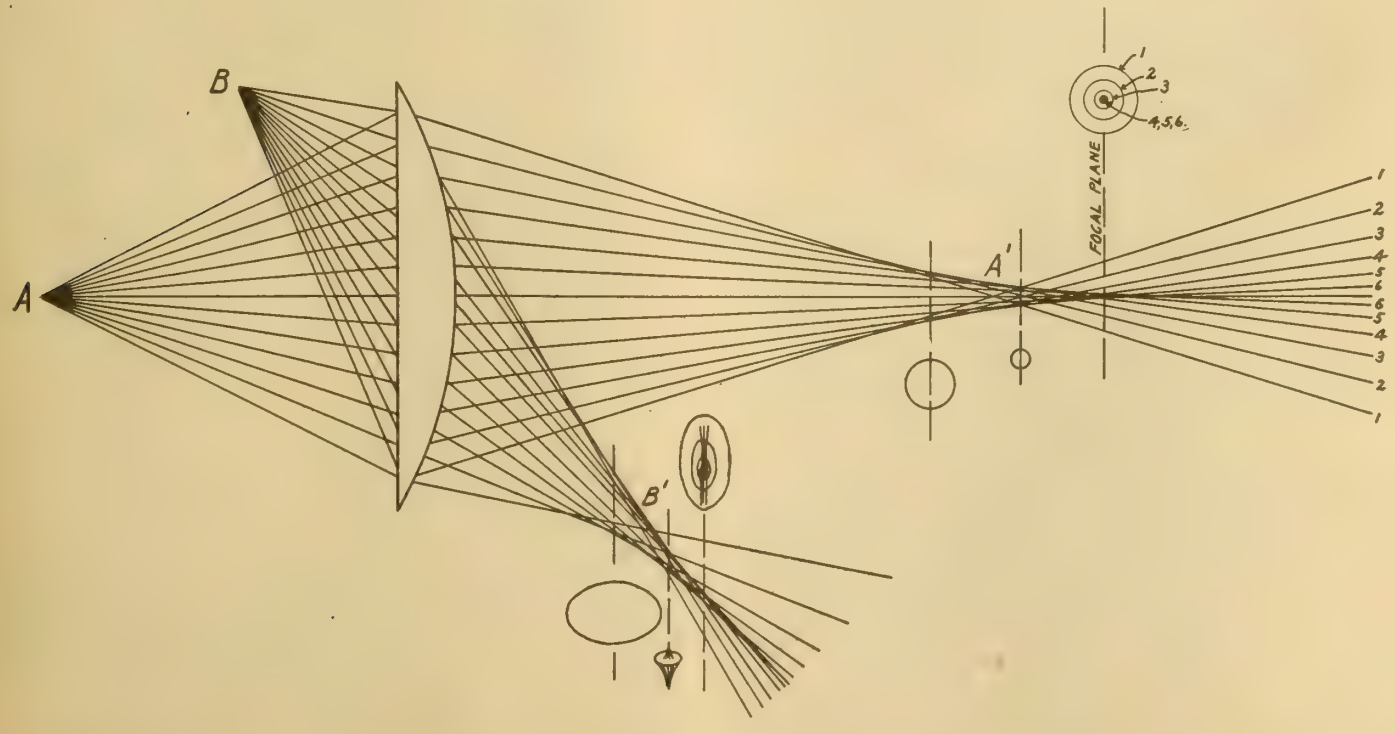
In considering this article it will, of course, be understood that BB^1 is a highly abnormal condition, but nevertheless the condition represented is present in some degree the instant any part of the light source extends beyond the optical axis of the lens system, therefore, the larger the crater the greater the fault will of necessity be. We would recommend the drawings and articles of Brother Martin to the very serious consideration and study of all operators, and would suggest that any of you who think he is in error on any point are entirely at liberty to set forth your own views and criticisms. Personally, I have not the time at present to give this matter the extended study necessary to intelligently criticise.

Visiting the South.

Manuel Nosti, Tampa, Fla., sends in replies to questions 119 and 120, and says:

> I do hope you will some day be able to visit the South, particularly Tampa. But if you ever do come be sure and let us know in advance, because we will give you the time of your young and unsophisticated life.

Well, Brother Nosti, I don't know about a southern trip. I expect to go-devil down to Washington some time in the spring, and expect to go up to Canada, visiting Montreal and Quebec, and then on up the St. Lawrence, about four hundred miles, coming back by Maine, and that, taken in conjunction with my trip west will be about all, I think, for this year. However, it would afford me much pleasure to visit the south. I have been all through your beautiful State, up the Oklawaha (I guess that is spelled right) river, have gazed into the depths of Silver Springs, been pretty much all over Tampa, visited Tallehassee, Miami and its orchards of huge grape fruit, have sailed up the Lagoon in Palm Beach, delved into the mysteries of the old fort in St. Augustine, rode out to the Ostrich Farm in Jacksonville. However, I would like to do it all over again, and perhaps will some day, too. And if I do you can gamble your last summer's necktie that I will let you boys know when I am coming, and will arrange to spend at least one or two days with you.

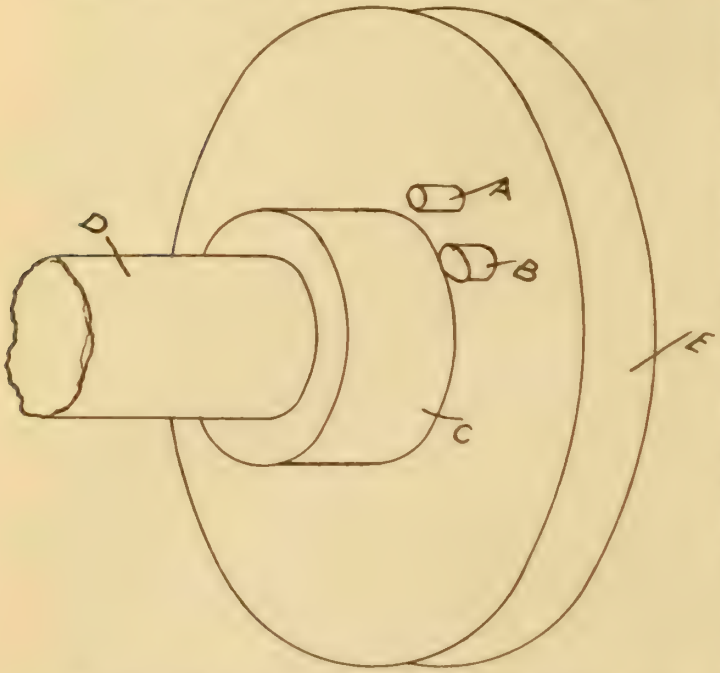


beam at this point there is a sort of flare, or halo of light formed by rays 1, 2, and 3, which have no function in forming the image of point A at the focal plane shown. At the other

"A Kink."

Bert Carlson, Minneapolis, Minnesota, says:

Some time ago I promised to send in some ideas which I have tried and found to be practical. Well here is the first one. When threading the take-up of a loop setter-equipped Power's six, it is necessary, after inserting the reel, to turn it backwards until it catches, and then thread the right size loop and wind the film on the reel, and then turn the reel



back again until it catches, and then hold on the sprocket, and again take up the slack. When working on a single machine this is too much monkey business; and as a result most operators dismantle the loop-setter and pin the gear. The following kink obviates all this trouble.

Drill and tap a hole for pin B about ¾ inch back from pin A; make pin B a trifle shorter than pin A and with its end filed so that it slants away from pin A. When the pin that travels with the gear strikes B it slips back and falls between the two pins, so that it is prevented from going in either direction. It is easy to make and works mighty slick. I hope Mr. Power adopts some such thing as this, and he is entirely at liberty to use my idea.

All of which is most respectfully referred to the Nicholas Power Company for attention. If the trouble such as Friend Carlson describes exists, and it can be remedied in as simple a way as this, I guess it is up to the Power Company, and if it is you can bet they will get busy. I have always found that company, and for that matter most of the other machine manufacturers, ready to adopt anything which seemed to be really desirable and practical.

Unnecessarily Alarmed.

C. F. Hancock, Stuart, Fla., writes:

We are using a 5 K.W. 125 volt, 40 ampere D. C. Bissell generator, which is supplying our Power's SixA machine, and about thirty-five, 40 c.p. mazda lights. For power we use a 10 h.p. Hagan gasoline engine with a 40-inch pulley on engine, and an 8-inch pulley on the generator. The engine running about 300 R.P.M., turns the generator about 1,500. I do not believe we are getting as good light as the above outfit should produce, yet we are helpless, apparently, to improve the condition. Frequently the amperage will climb up dangerously near 45, whereas we ought not to be using over 40, which is the rated amperage of the generator. If we were getting what we really require we could get along splendidly with 110 volts and 40 amperes. We don't seem to be able to locate the trouble in the carbons, which are ⅝-inch cored above and solid (or hard) below. Can you suggest a remedy? We also have, though not in use, a 75 ampere D.C., 120 volt "Bullock" generator made by the Electric Manufacturing Company, Cincinnati, Ohio, which is supposed to run 1,550 R.P.M. Would the Hagan engine, as above described, refuse to handle this generator, and would it give as a better service than we are now getting?

Gentlemen, you evidently do not understand matters of this kind very well. In the first place so far as the 45 ampere proposition be concerned you are unnecessarily alarmed. There should be no danger to the generator even though the output were 50, and no danger to it for a short time, say as long as a minute, even at 75 or 80 amperes, because a generator, if properly constructed, should be able to carry 100 per cent overload for a brief period, but *for a brief period only*. A 40-ampere generator should, however, carry 5 amperes overload without any trouble whatever, and carry it indefinitely. The first indication of danger you would have from overload would either be an undue rise in the temperature of the machine, or a heavy sparking at the brushes, or both—probably both. The generator you have, however, is not suited to your work. I cannot take up space in the department explaining that which has been explained many times. However, the higher the voltage, above 70, the greater the unnecessary waste in resistance. If you were running several hours a day it would probably pay you in the long run to try and get rid of your 125-volt generator, and install in its place a 70-volt one, getting 70-volt lamps, fan motors, etc., of course, instead of your present 125-volt ones. Your engine would pull the 75-ampere Bullock generator all right up to an output of almost 70 amperes, because 70×110=7700 watts, which is approximately 10 h.p. It would be about a standoff using the Bullock or your present generator, because the Bullock would not be quite as sufficient as the other one, since a generator operates at highest point of efficiency at full load, and its voltage is but little less, assuming that both machines are in equally good condition and equally efficient, aside from the item of voltage. As to the light, why you ought to get a very good light with 40 amperes, though I would suggest the use of ¾-inch scored above instead of ⅝, and ⅝-inch cored or solid below. You say you are using solid (or hard) below. What do you mean by that? If you are using hard carbons, such as are used in street arc lighting, then it is no wonder you don't get good results. If you use solid carbons you must have *projection*, not ordinary street lamp carbons.

I would suggest that you procure a copy of the new Handbook just as soon as it is out, and study up on the matter of voltage and resistance, because you are pretty weak on those points.

Be very sure that all your electrical connections are tight; that the inside of your carbon clamps are clean; that your lamp, as a whole, has the proper angle, and that your carbons are set just as they ought to be. A little difference in the set of carbons will make a lot of difference in your light.

Your remark about the voltage climbing up sometimes seems to indicate unsteadiness of speed in your engine, and that is something that ought not to be. Better examine into the performance of the engine governor, be sure that the ignition is in good order, and that the combustion chamber is not heavily carbonized. Possibly your lens system is wasting light. See Table No. 2, October 6, 1915, or New Handbook.

Some Class.

F. E. Orcutt, Conneaut, Ohio, send in a letter on just about the classiest operator's stationery I have ever looked at. Really his stationery and cards would do credit to the president of a railway system. He says:

Commenting on Friend Middlecamp's, Allentown, Pa., query as to why producers don't start sending out films on 2,000-foot reels, why, if he means 1,000 feet on 2,000-foot reels (14-inch), that's the proper trick, providing the hubs are made a little larger than now used, although it would be a large expense to the exchanges in reels and shipping cases. Many times I have opened a case and found a 10-inch reel more than full, with the band off and the film in a mess. But, if he means 2,000 feet on 14-inch reels, well, that's something else again. Personally, I have my doubts about the film lasting longer with the present-day take-ups put out on projectors. It is my opinion that the take-up friction on most of the present projectors is not flexible enough to carry 2,000 feet without a good bit of strain on the first two or three hundred feet. I find the most satisfactory take-up belt, for my Powers, when using 14-inch reels, to be a ½ inch round spring belt, and do not be timid about getting a little oil on it, as the oil prolongs its life and reduces friction. The belt will last long after the price is forgotten. I inspected a very neat arrangement for equalizing the tension on the film about three years ago in Erie, Pa. The machine was a Power's Six. The lower magazine rested on coil springs and was free from the base board; spring and magazine were held in place by a frame work of band iron. The springs were adjusted so that on the starting of the film the belt was just tight enough to wind the film up snug, but without any strain. As the weight of the film became more, the magazine settled and tightened the belt. If I remember rightly the magazine and reels were 15 inches, and home made. Brother Bill Sawdey was responsible for it. After considerable experimenting I stopped my troubles with premo asphaltum, which can be secured at any hardware store for about twenty cents per pint. Roll a small paper tube; stop up one end with a cork; fill tube with asphaltum, set aside until hardened, then use as a dressing on the friction pulley driving disc. It also works fine on the friction drive on the Metz car. The Table in October 16th issue is sure one fine thing, but we have one lens that does not go far enough, same being 1⅝ inches in diameter with a 4-inch back focus. We are using two 7½ condensers. I'll say "there is something wrong that is not right." Am enclosing one of my business cards for you to laugh at. "It pays to advertise" is the only excuse I have to offer for it.

No, Brother Orcutt, in a just-received post card Friend Middlecamp says: "What I mean is that producers who put out two-reel subjects ought to put them on a 2,000-foot reel. This would not work at all on single reel stuff, but on multiple reel features it would." So you see, whereas Middlecamp does not mean what you mean, still his query has brought out your views, which are of distinct value in several ways. And now let us hear from some more of you. This, gentlemen, is an important point, and should be fully discussed. As to take-ups, there unquestionably is very decided room for improvement, even in some of the present model projectors, but I am told the large-diameter Power's Six B and the Edison Superfriction work very well. The Baird take-up operates on the principle you have described.

We Have Readers.

The Precision Machine Company, New York City, by its sales manager, L. W. Atwater, writes as follows:

> It may interest you to know that, due to the short article you published in the projection department, October 16th issue, with reference to the distribution by us of souvenir pocket-books to operators, we have already received 386 requests which specifically mentioned having seen the article in the department, and these requests came from practically every State in the United States as well as from foreign countries. There were hundreds of other requests which did not mention having seen the notice in the department. We merely give you the above information to show the great interest operators manifest in the projection department.

Comment on our part would seem unnecessary. We thank the Precision Machine Company, however, for its kindness in sending this unsolicited but the none the less welcome testimony. Of course, we individually and personally knew it all the time but—business of swelling up like a toy balloon.

High Class Operator.

From F. J. Wallace, Lodi, Cal., comes a letter which gives Mr. Allie Baron, a moving picture operator of that city, very high praise.

We are, of course, always glad to hear of high class operators, particularly where the information comes from a second party, and may therefore be considered as unbiased. Our compliments to Friend Baron. We sincerely trust that his efforts will meet with adequate reward.

Age Limit.

St. John, New Brunswick, has the following to say on the age limit of operators:

> Concerning the recent article regarding the age of the operator in which you invited comment. I am with you in this. There are many sides to the question and I would submit that it is only right that a few must necessarily suffer for the benefit of the many. I am of the opinion that the age limit of the operator should be set at twenty-one, man's estate, as those below that age are as a rule very readily susceptible of having attention drawn from their work, as well as failing to fully realize their responsibility. In time of trouble a greater percentage of very young men will become excited and thus be found wanting. It is an old proverb: never send a boy on a man's errand, and in this case I believe the saying is applicable. Of course, there are exceptions. It must be admitted that a young man of nineteen or twenty sometimes has an "old head on his shoulders" and will probably act, in time of trouble, equally as well as an older person, but we cannot base the generality on the exception. It is, as you say, rather hard on those who have been at the work for several years, but when you dig down into the underlying motive, I think it will be found that such young men have been employed largely through the manager's desire to have the work performed cheaply, and without considering what is due the public. It is generally the rule that responsible societies set the entrance age at twenty-one, it being conceded that it is not well to confer membership at a lower age, by reason of the liability to unguarded speech; also I know it to be a fact that some years ago the railway commissioners compelled railways to suspend from service all locomotive engineers and firemen who had not attained the age of twenty-one, and this necessarily set back a considerable number of men who had studied and passed various examinations, consisting of "Rules of the Road," "The Engine, Its Mechanical Side, Repairs and Upkeep," "Air Brake; Its Rules, Repairs and Upkeep," "Steam Heating," "Ventilating," "Lighting," "Water Raising Systems," "Air Train Signal," "Safety Appliances," "Transportation of Exposives," as well as having to pass the "Eyesight," "Hearing," and "Color Sense" tests. This was felt at the time to be a very heavy hardship, but a number of the men so set back have told me since that they are in accord with the principle, (They are probably past twenty-one now.—Ed.) and I have heard officers of their organizations state that the ruling was undoubtedly to the benefit of all concerned. Further, it is now compulsory that men taking the position of locomotive engineer or fireman undergo a physical test by a physician as to their physical fitness and general health. Now, if railways cannot employ firemen and engineers under twenty-one, I do not see that managers of moving picture theaters should be allowed to either, as most certainly the work of an operator of moving picture apparatus is equally as hazardous to the public as is that of the locomotive fireman, and under certain conditions and circumstances the safety, if not the lives of a huge audience may be entirely in their hands; also, I believe that all unions ought to make it a cast-iron rule to admit no one but men of mature age, that age being at least twenty-one. (Not a practical thing for a union to do—Ed.) The moving picture organization could, like the Locomotive Engineers and Firemen's Brotherhoods, agree that their men under twenty-one, should be set back until the desired age is reached, and then resume their old standing, and while, as before said, this would mean a hardship to a few, it would show that they realized the responsibility, and the desire to do everything possible to put their class of work in none but competent hands.

The brother puts up a corking good argument. I would like to hear from others, as this is a matter of very large importance affecting thousands of young men. Let us have your opinion, gentlemen. I might say that the brother's remarks as to the safety of an audience being entirely in the hands of the operator under certain conditions is absolutely correct, and it reaches further than appears at first glance. The careful, competent operator who realizes his responsibility will not only be prepared to act promptly, coolly and without error in time of danger (when an error may mean the difference between life and death to some of those out in front), but he will insist that his operating room be so equipped that he can safe-guard the audience from panic, and this means that he must not only have the stamina to demand, if necessary, the proper equipment, but it also means that he must have accurate knowledge of exactly what equipment is necessary to safety.

Speer Carbons.

F. F. Bell, Palestine, Texas, forwards answers to questions 119 and 120, and says:

> This is my first offense on the questions, by reason of the fact that I was ashamed to show my ignorance. I note you want reports on Speer carbons. We bought two hundred of them which they said were shipped out from the new factory erected solely for the manufacture of projection carbons. Well the minute I struck an arc (using A. C.) I felt there was something different. The light seemed brighter and of a greenish hue. It certainly makes the picture stand out. At first I had some trouble in getting them to burn just right, but after putting a half dozen on top of the lamphouse they burned better. Now all this may be purely imagination, but my opinion is that the Speer is good.

As to "showing your ignorance," Brother Bell, why good Lord man I expose mine several times each week, and don't mind it a bit. Reports on the Speer carbon have, up to date, been almost invariably good. Probably the reason they burned better after being placed on the lamphouse is because they were damp, and dampness in carbons does not make for good results on the screen.

Loop Setter Trouble.

Lloyd Musselman, Franklin, Indiana, writes:

> Am operating a Power's Six A and the automatic loop setter does not act as I think it should. When the machine loses its lower loop, the loop setter does not take it up until I lift it up with my finger. How may I adjust it to remedy the fault?

I don't understand how this may be, my brother, if you are threading the machine properly. The film should pass *under* the roller of the loop setter, and if it does so I don't see any reason in the world why you should have to raise it with your finger, because when the loop is lost it would either raise that roller up or pull the film apart. However this is possible: sometimes the loop setter may reset the loop, but reset it too short, in which case the loop setter will jump up or down and quiver, but not far enough to set the loop. It is then necessary to raise the roller, which disengages the lower sprocket and allow it to rest during one revolution of the lower sprocket which will reform the lower loop. It is possible that if the clutch has a little dirt on it the engaging and disengaging of the lower sprocket might not be properly accomplished, in which case it will be necessary for the operator to trip the loop setter with his finger. The remedy, of course, would be to clean out the dirt. I think this is all I can say on this particular subject.

Age of Eighteen.

Connecticut asks:

> Can you tell me whether there are any other states besides Massachusetts where I can secure an operator's license at the age of eighteen, and do any of these states require an apprenticeship before one can secure a license? I don't wish to serve an apprenticeship because I have already served one and a half years here in Connecticut. During that time I have assembled a Power's head, gained a fair knowledge of electricity, learned the setting of carbons, and, as a whole, understand fairly well the operation of a moving picture machine.

I don't know, brother. It would be something of a job to hunt up that particular piece of information (age limit) by going through a multitude of license laws. However I think all of them provide that where you can produce evidence that you have already served an apprenticeship equal to the local requirement, that point will be waived.

Richardson's

Motion Picture Handbook for Managers and Operators

IS READY!

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances,

MOVING PICTURE WORLD,
17 Madison Avenue, New York.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Toning Motion Picture Films.

Based on the Methods Worked Out by the Eastman Kodak Research Laboratories.

Many practical methods have been worked out from time to time for the toning of lantern slides and photographic papers, but when these are applied to the toning of motion picture film, in most cases the toned film obtained, although apparently satisfactory when viewed in the hand, appears substantially black on projection. Generally speaking, the color of the image as seen in the hand is no criterion whatever of its appearance on the screen, so that in judging any particular tone it is necessary to view the projected image.

The importance of producing toned images of the maximum degree of transparency is therefore at once apparent, and the excellence of any formula may be estimated by its capacity for producing a transparent image which shall still retain the necessary vigor and snap on projection.

While other methods have been suggested for producing a colored image, the method almost universally employed is to replace the silver by a colored metallic compound—usually a ferro-cyanide of a metal, of which,

Iron (ferric) ferrocyanide	is	blue
Copper	"	red
Uranium	"	reddish brown
Vanadium	"	greenish yellow
Silver Sulphide	"	warm brown.

It is the object in toning to replace the metallic silver composing the image by one of the above compounds or by a mixture of the same, whereby intermediate tones are obtained. This toning may be effected either by a two-solution process or by a single-solution process.

The two-solution process consists of first converting the silver image into silver ferrocyanide by means of a suitable bleaching bath, thoroughly washing and acting upon the ferrocyanide image with a metallic salt, usually in presence of an acid, whereby the metallic ferrocyanide is produced by double decomposition. The reaction, however, is never complete, so that the image is mixed with undecomposed silver ferrocyanide which tends to make the image opaque, but at the same time it tends to add "body" to the latter. Providing allowance is made in the original positive for this intensification, good tones are obtained.

Single-solution process. Instead of the two separate baths used above, a single solution may be employed consisting usually of the metallic ferricyanide dissolved in a suitable solvent (say an alkali salt of citric, tartaric, or oxalic acids) in presence of an acid and certain other salts.

On immersion of the positive film in this solution the silver image is converted to silver ferrocyanide, whilst the colored ferrocyanide is formed simultaneously and in situ.

In either of the above cases in view of the fact that the metallic ferrocyanide is deposited in a colloidal condition in presence of the gelatine of the film, the state of division and therefore the nature of the tone is largely affected by the presence of certain salts, changes of temperature, concentration of the baths and other factors which must be maintained constant in order that uniform results may be obtained. With such single baths it is possible to secure tones which are unobtainable by a two-solution process, though as such single solutions are sensitive to light and rapidly attack foreign metals, which may be present in shape of faucets, etc., such solutions are comparatively unstable and require care in their use.

Two-solution methods are reliable, economical, and are not so prone to influence by disturbing factors. The total time required for toning, however, is invariably double that taken up by a single-solution process, so that from an economic standpoint two-solution methods are especially recommended for the occasinal worker who tones at infrequent intervals.

In the above case if the toned image be treated with acid hypo to remove the opaque silver ferrocyanide, an almost pure colored image remains. The intensity of the toned image is, however, considerably diminished, and therefore due allowance must be made in choosing the positive previous to toning in order that the final image shall be of the correct density for projection.

Since most toning processes either intensify or reduce the original image, it is most important to commence toning with positive film of the correct density, so as to obtain uniform results.

Any good metol-hydrochinon formula will produce good tones, although a straight Hydrochinon developer will produce excellent tones in all cases except with certain Vanadium and Iron formulas for green tones. A Metol-hydrochinon developer is essential in these cases in order that the rich olive-green color may be obtained, and the proportion of Metol in the developer should be about twice the usual quantity.

In toning work it is necessary that developed film should be entirely free from fog, since a thin veil becomes intensified in most of the toning processes. Fog may be caused by:

(a) Oxidisation of the developer, noticeable by the brown coloration produced after continued use. The remedy is obvious. Do not use developer to exhaustion or when badly oxidized.

(b) Carelessness in compounding the developer. The usual mistake consists in adding the carbonate to the Metol and Hydrochinon without previously adding some sulphite in order to prevent oxidation. It is not advisable, however, to add the whole of the sulphite to the Metol and Hydrochinon in the first place, otherwise the Metol may precipitate.

(c) The presence of metals such as copper, brass and tin, the fumes from sodium sulphide, etc., in the developing baths are to be strictly avoided. A salt of copper if present only to the extent of one part in 10,000 will produce fog immediately on cine positive film.

It is advisable that all metallic parts such as pins on developing racks, etc., should be enamelled, replaced with hard rubber or silver plated, in order to eliminate any source of danger.

Exposure and development are of great importance. In such a case as sulphide or copper toning, the best results can only be obtained by so adjusting the exposure that the correct density is obtained on full development.

Fixing should be complete and, if possible, carried out in two consecutive baths followed by thorough washing, otherwise uneven coloring will result.

The toned deposits obtained by the processes recommended are as transparent as is consistent with pluckiness, and only those formulae have been recommended which by virtue of their rapidity of action, long life, and cheapness are capable of being employed commercially.

Permanency of the tone produced in every case depends largely on the thoroughness and care exercised during the various chemical operations.

The silver sulphide image may be considered permanent, and likewise the blue tones in those cases where the film is finally fixed after toning. In the other cases, however, where more or less silver ferrocyanide still remains in the toned image, the film is not absolutely permanent (blue and green tones being affected by excessive heat), though in no case, where instructions are carefully followed, will the toned image deteriorate during the active life of the film. Moreover, so far as can be ascertained, the wear and tear of film which has been toned by the methods recommended is in no way impaired, though by virtue of the hardening action of most of the toning baths on the gelatine it is advisable, especially during the winter months, to immerse the film for three or four minutes in the usual 3 per cent. glycerine bath after toning.

In case film has to be stored for long periods of time it is inadvisable to tone the same nor is it advisable to tone valuable film unless duplicates of the same are available.

The life of the toning bath has been carefully investigated in each case, the term "life" being considered as the total length of film capable of being toned by a given volume of fresh solution when toning is conducted continuously and without interruption.

In all cases it is false economy to exhaust a toning bath to the limit and thereby obtain inferior tones, since the cost of the chemicals employed is insignificant compared with the value of the film being treated, being about one cent per twenty-five feet of film toned. (This calculation was made when chemicals were not so high as at present.)

Since the figures given represent the capacity of the bath for toning under the best conditions, they only apply providing the baths are kept covered as far as possible when not in use, so far as to exclude light, and providing no foreign metallic surface, however small, is allowed to come into contact with the solution.

As mentioned above, single solution baths are not intended for use at very infrequent intervals. In such cases two-solution methods should as far as possible be employed, although it has only been possible to recommend the latter for the production of green and blue-green tones.

(To be continued)

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.

*Copyright, 1916, by the Chalmers Publishing Co.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Settings for "The Traffic Cop."

Released April 8 by the Mutual Film Corporation.

Suggestions Prepared by S. M. Berg.

By Special Arrangements With G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual Films the following suggestions for an accompaniment to "The Traffic Cop" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance, 29¾ T, "Weeks pass," is a sub-title and is printed reading matter on the screen. But 24¾ D, "Bell," is a description of action.

Casey, the cop, by daring horsemanship, rescues the financier's niece and finds that he knows her from childhood days. She invites him to call and their acquaintance ripens. The niece overhears her uncle plan to have her cop's brother falsely accused of embezzlement, and after many adventures the picture closes with the future realization of the cop and his sweetheart's dreams.

The whole character of this picture is bright, with many scenes of hurries, agitatos, etc. Note particularly: Bell, 24¾; police whistle at 28 and 56¼.

The Theme selected is "A Little Song" (Erdody).

Time schedule: Five reels (4,400 feet), 66 minutes.

Time.		*Sub-titles or Descriptive Cues.*	*Music.*
0	D	Opening.	A Little Song—Erdody. (Andante.) (Theme.)
2	T	At the corner of Lafayette—	Matinee Idol—Eysler. (Non allegro.)
6	T	"Take No. 10 detail in the park."	
7	D	In the park.	Hurry No. 1.
8	D	When cop stops horse.	Repeat: A Little Song. (Theme.)
10¼	T	"Come and see me."	A Garden Dance—Vargas. (Allegro moderato.)
12	T	"How dare you laugh—"	
14	D	When Casey calls on the girl.	Repeat: A Little Song. (Theme.)
15¼	T	"I am proud to be on the service." (Scene of police marching.)	Clavelitos—Valverde. (Marica allegro 6/8.)
19	T	"No reckless driving allowed."	
20	T	"We give a regular course—"	Pulcinello—Aletter. (Allegretto.)
22	T	The following afternoon.	
24	T	"Get into that poolroom."	Galop No. 1.
24¾	D	Bell.	
25	T	"We are going to raid."	Hurry No. 2.
26¾	D	When the police load men in wagon.	Hurry No. 3.
28	D	Police whistle.	
29	T	"I'll let your brother bring you—"	
29¾	T	Weeks pass.	Auf Wiedersehn—Remberg. (Moderato.)
33	T	"I think you could prove—"	
34¾	T	"Arrest Casey, my paying teller."	In Poppyland—Albers. (Moderato.)
35¾	T	"I know I am innocent—"	
37	D	When girl sees policemen below.	Allegro No. 1.
39½	D	When cops enter room.	Allegro No. 2.
40½	D	When police arrest book agent.	
41¾	T	"There's a conspiracy—"	Little Serenade—Grunfeld. (Allegretto.)
44	D	When banker and chief enter room.	
46½	T	"Your rascally brother is hidden."	Berceuse—Karganoff. (Lento.)
48	T	"Go to that policeman's apartment."	
49	D	When chauffeur enters room.	Agitato No. 2.
51	D	When policeman drives off with car.	Agitato No. 1.
52	T	"I charge them with resisting—"	
5'¾	T	"That paying teller escaped"	Repeat: A Little Song. (Theme.)
54	T	"Your fortune? Why that was wiped out long ago."	
55	T	That evening.	Marche Joyeuse—Chabrier. (March giocoso.)
56¼	D	Police whistle.	
58	T	Next day, the cop on leave of absence—	Furioso No. 2.
60½	D	When the cop and his prisoner land on island.	Intermezzo—Arensky. (Presto.)
64¾	T	"I will pay you $5,000—"	
65½	T	"There's a prize goes with the diary—"	Repeat: A Little Song. (Theme.)
66	T	The end.	

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 714.

The Intermezzo and Its Use.

By S. M. Berg.

For those musicians who give some thought not only to the interpretation of music, but who desire to learn something of the foundation upon which our modern theories are based, it is interesting to seek where and how words were derived and with the changing of custom and times how new interpretations were gradually created until the original thought has almost been lost.

At the service of the musician is what is known as the intermezzo (Italian). Intermezzi were originally short musical entr'acts in the Italian tragedies of a very simple description and quite independent of each other. We learned that towards the end of the sixteenth century they assumed larger proportions and finally were treated as separate parts of a whole musical drama, of a less serious cast than the principal work which they were intended to embellish. Having reached this stage they merely had to be detached from the larger work to form a self existent operetta and instrumental music today sometimes takes the place of the old intermezzi in modern dramas. It is also technically applied to many short movements connecting the main division of a symphony or rather extended work; sometimes to entire long movements or even to independent compositions. Intermezzos in the Suite are several dances (movements) that do not form one of its regular parts, but are occasionally introduced for variety's sake.

With the progress of time intermezzos became so varied in character that they encroached on to the character of Serenade (German, Standchen; French, serenade; Italian, serenta) which is defined as an "evening song," specifically, such a song sung by a lover before his lady's window, or an instrumental solo imitating it in style. From these was evolved the Serenata (French and Italian ditto; German, serenade) which is a species of dramatic cantata greatly in vogue during the eighteenth century or an instrumental composition, midway between the Suite and Symphony, but freer in form than either, consisting of five, six or more movements for very various combinations of instruments, and in chamber-music style. The earlier serenatas were invariably concerted pieces: they were also called *Cassations* and *Divertimenti*.

Such is the original musical interpretation and now to what service it is used for the film. In synchronizing music for the motion picture one of the greatest difficulties experienced is to find what is known as pleasing music for neutral scenes. In the preparation of a score I have always advocated that it is the dramatic situations which should be enhanced by appropriate music, but in the neutral scenes care should be taken in selecting music which will be pleasing to the listening audience. Those who attempt to fit every slight action with a musical setting simply bore their audience with sounds that are disjointed and ear-racking. It can be stated without fear of contradiction that every composer has always named one of his compositions "intermezzo" in its newer meaning and it is from this inexhaustible supply of material that musical interpretation of motion pictures depends.

Music for the motion picture is possibly the most difficult task which the orchestra director has ever experienced. In a Denver paper there appeared a very interesting article by Mr. Jack Rich who tells us that perhaps after all motion pictures are more closely related to the opera than to the speaking stage. At any rate, such conclusions follow from the experiences of exhibitors and leaders of orchestras in the photoplay houses. In the first place it has been found that the canned drama without music is tiresome and inadequate as an entertainment and in the second place it has been demonstrated that the musical program must be arranged to fit the picture.

There are every type of musical adaptions. First there is the popular type that appeals to the audience's sense of humor. For example,

the orchestra plays "The Ocean Roll" during the storm scene or "Please Don't Take Me Home" when the officer of the law takes the drunk in charge during the wee sma' hours. But the really difficult kind is that which essays to convey through music the emotions as well as the action that is taking place on the screen. Altogether the task of the man who arranges musical programs is almost as difficult as that of the operatic composer. The average follower of the photoplay does not appreciate this tremendous labor. The chances are they do not realize that the music has been specially adapted to the picture and perhaps they do not even enthuse over the music, though this is the greatest tribute that can be paid to the musicians for it is only when the music is in harmony with the film that it is truly unnoticed in the total emotional effect of play and accompaniment. To adapt competently requires a tremendous range of musical knowledge not only of modern day compositions, but historical as well. The music must be arranged with reference to its various peculiarities. It is a labor of the blood-sweating variety and one that is least appreciated than any branch of the motion picture industry.

Course of Film Empire Sways to South

So Declares Treasurer Joseph W. Engel of Metro Following Visit to Florida—Pictures Gaining in Havana.

MOTION PICTURE production is headed east, and the big feature producers will incline more and more to the Atlantic seaboard as against California, is the declaration of Joseph W. Engel, treasurer of the Metro Pictures Corporation, who has just returned from a tour of the Southern states and a flying trip to Cuba.

"The business enterprise of the South, particularly in Florida, has brought about an especially desirable condition of affairs from a motion picture production standpoint, and I am willing to hazard a good guess that the big features which cannot be made in the North during the winter months will, in a majority of cases, before very long be produced in Florida, especially in Jacksonville," said Mr. Engel, at the Metro offices. "During a three weeks' trip, which combined business and pleasure, I had an opportunity to see Jacksonville at close range and to note its advantages over California as a production center.

"To begin with, the people of Jacksonville, led by such men as Telfair Stockton, W. R. Carter and J. J. Logan, were enterprising enough to send a committee, appointed by the Mayor, to New York, to tell of Jacksonville's possibilities to the motion picture concerns here. And they did not stop there. They secured from local merchants and other business people, including the hotels and transportation companies, full co-operation, so that our companies which have gone down there have received the best of everything, and have found, in addition to an ideal climate, wonderful scenery, plenty of metropolitan locations and a really sympathetic and helpful co-operation from every element of the social and business life of Jacksonville.

"When we consider that this is only a night and a day from New York by train, and an easy journey by boat, we know that we have near the great marketing center for pictures the most satisfactory picture-making proposition that I have ever seen. It stands to reason, therefore, that with these added attractions, and the co-operation that the Coast has never given the picture men, that California being farther away is far less desirable from every point of view.

"Mr. Logan, who is connected with the United States Trust Company, the Florida National Bank, and other important local industries, and George Mason, one of the big hotel men of the South, have gone out of their way on numerous occasions to see to it that the motion picture men had a square deal—and more than a square deal, because, instead of being treated as outsiders, our people have been given more consideration than the local residents. We have found no instances of raised prices, and, in fact, the contrary was the case.

"As far as I am concerned I believe that all the picture-makers in the East will take so kindly to Jacksonville, St. Augustine and Atlantic Beach that next winter will see most of the big companies making pictures there rather than in California."

Mr. Engel, in speaking of motion picture theater conditions in the South, said, "I found everywhere a motion picture awakening, with splendid new theaters going up and popular enthusiasm over pictures of the better class. The theaters in the South today compare favorably with the very best in the country, and the business is far in advance of what it was six months ago."

Mr. Engel found conditions in Cuba radically changed, in that stag pictures have been put out of business by the Havana newspapers. "Within thirty days," said Mr. Engel, "several representatives of capital are coming to New York to get the latest ideas in modern picture houses, as Havana is to have several new big picture theaters. Heretofore the better-to-do have stayed away from picture houses, but they recently have shown such an interest that one theater with a capacity of three thousand, and corresponding in character to the Strand here in New York, is to be erected. Only high-class pictures will be shown, and there is every indication that the venture will be attended with great success."

Anna Lehr New Figure in Triangle

THE April releases of the Triangle introduce a new leading woman to film theatergoers, one whose debut has already convinced her discovered, Thomas H. Ince, that a long term contract would just fit her case. Anna Lehr came from Austria, which perhaps accounts for her successful portrayal of Berna, the Russian girl, in "Civilization's Child," with William H. Thompson, the veteran character actor and Scotch uncle of "Peggy."

Anna Lehr.

Miss Lehr has played on both sides of the water in stage productions but when she entered the picture field her progress was slow until Ince recognized her ability. He looked upon her as a first class "register," with her melting gray eyes, loops of blonde hair and tremulous mouth. When the right part came along he gave it to her and she fairly holds her own with Thompson, Jack Standing, Dorothy Dayton, J. Barney Sherry and the other members of the cast of "Civilization's Child." Her next appearance on the Triangle screen will be with young "Buster" Collier in "The Bugle Call."

"I was born in Austria, came to America when a child and in my stage career have supported many leading actors," said Miss Lehr to a recent embryo biographer. "But of what consequence is all that? The thing that counts is my work now. Reputation's only value, as I see it, is in obtaining engagements from producers. I got my engagement without the reputation, which I now hope to make."

WARDE NOW WITH THANHOUSER.

Since the release of "Silas Marner" on the Mutual program the star of the production has been the subject of an avalanche of correspondence between New Rochelle and fandom. So successful is the eminent tragedian's film debut that Edwin Thanhouser has succeeded in getting Frederick Warde's signature to a long term contract. This happened last week, right after the actor had returned from a lecture tour. The contract means that Mr. Warde will be seen in eight great classic productions every year, and it is expected that his plays will be selected for screen adaptation from the repertoire of material in which he has been seen. This brings to the screen permanently the last of the old school of Booth and Barrett and McCullough.

DOUGLAS FAIRBANKS THE IRREPRESSIBLE.

Douglas Fairbanks, who after fourteen years of legitimate stage work took to the screen as a duck takes to water, has begun work on his sixth Triangle picture at the Fine Arts studios. This record stamps Fairbanks as one of the fastest workers in the films. Beginning with "The Lamb," released November 7, he has completed in rapid succession "Double Trouble," "His Picture in the Papers," "The Habit of Happiness" and "The Good Bad Man." At the same time he has crossed the continent twice. This is believed to be a record for production

Roasting Censorship

Big Public Gathering in Pittsburgh, Pa., Hears Picturemen's Opinion of Censor Laws.

THAT censorship of motion pictures, particularly as it exists in Pennsylvania, is a nuisance, unnecessary, un-American and a menace to the fifth industry of the United States, were facts masterfully set forth before the big public gathering in the Pitt theater, Pittsburgh, Sunday, April 2. The first gun in the campaign for the repeal of the censorship law in the state proved to be of the 42-centimeter type. A number of the most able champions of the industry were on hand the local film interests turned out as one, and the great audience of men, women and children demonstrated by its deep interest and enthusiastic response that the protest was directed against the common enemy of all. It was especially urged that, as the public is the only rightful and competent judge of what it shall see on the screen, all should go out as missionaries to convince others of the injustice of censorship, to use vote and influence to have the existing law set aside.

The affair was handled in an efficient manner by the campaign committee of the Pittsburgh Screen Club, of which John McAleer is chairman. In his introductory remarks, Mr. McAleer explained the purpose of the meeting and stated that it was the first of a well-planned state-wide campaign. The first speaker was Jacob W. Binder, of New York, executive secretary of the Motion Picture Board of Trade of America. After paying tribute to Pittsburgh, at one time his home, Mr. Binder touched upon the extent of the motion picture industry and its force in the political, economic and social world. He said in part: "The motion picture industry today is not alone an amusement, but an educator, a newspaper and a great public forum. When the President of the United States honored the industry by his presence at its annual dinner and placed upon the industry his stamp of approval, he thereby lifted it from its early standard to that which it occupies today. What it will eventually become, the future only may determine, considering withal the immense development and rapidly rising standards of the producers. These things being true it is essential that the screen be as free from political and religious prejudices as the press. In order to attain this freedom we are appealing to public opinion. Pennsylvania, Kansas and Ohio are the only states in the Union where censorship is tolerated and it must and will be done away with."

Fred J. Herrington, of Pittsburgh, National President of the Motion Picture Exhibitors' League, delivered one of the strongest indictments of censorship, swaying his hearers by his characteristic earnestness and force. Mr. Herrington reviewed the failure of the old "muzzler" bill in Pennsylvania directed against the freedom of press and speech and predicted the early death of censorship. He said: "All books are not good. All lectures are not good. All plays are not good. What do you do to people who produce the bad in those industries? Why not do the same to a man that produces or shows a bad motion picture? The organization which I represent is unalterably opposed to any brand of censorship, whether federal, state, city, county or township. We do not want and will not have censorship in any form, except that which controls and safeguards other similar productions." Much applause followed his characterization of censorship as "conceived in iniquity, born in sin and dying in disgrace."

Representative A. C. Stein, of Pittsburgh, an honorary member of the Screen Club, next touched upon several interesting aspects of censorship from the standpoint of the law-maker. "One of the chief reasons why censorship must fail," he said, "is because it is a menace to this big industry. It seems to me that, in its immense proportions it may be spoken of as an inter-state commerce. If censored at all it should be by a central body under the authority of the inter-state commerce commission." Indorsing the action of the Screen Club in seeking to eliminate the censor by urging the repeal of the present law, Mr. Stein continued: "If Pennsylvania can have a board of censors, every state in the Union could do the same. By the time a film had passed forty-eight different boards there would be nothing left but the titles, and maybe not even that."

W. Stephen Bush, of the Moving Picture World, pointed out the futility of all kinds of censorship in the history of all English-speaking peoples. Mr. Bush dwelt particularly upon the proper regulation of motion picture entertainment for children. He said: "Censorship is no new thing; on the contrary, it is centuries old as an institution, but it has been tried and has failed conspicuously. The American people are surcharged with humor and they would never for a moment entertain censorship for adults. But the appeal for the protection of the children has its natural effect upon society and the legislatures. It is absurd to claim that the problem of the child can be solved through censorship. Libraries have their special rooms for children. The same force which protects the child in these cases ought to be found ample to protect it in the case of the motion picture theater. The conscientious parent will control the child and advise him to see the proper pictures. More constructive work for specializing in children entertainments, rather than the destructive work of the censor, is needed to guide them properly. With these things in view, the enlightened film men are working in conjunction with public-spirited men and women in various cities in an effort to solve this complex children problem."

During his address, Mr. Bush referred to various eliminations that have been made recently by the censors in Pennsylvania and Ohio, showing how senseless and, at times, utterly ludicrous they are. Sections of film that had been eliminated were distributed among the audience.

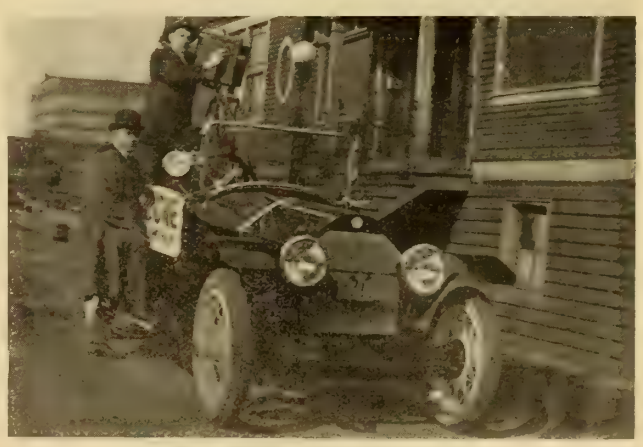
Chairman McAleer read a telegram from P. A. Powers, of the Universal Film Manufacturing Co., expressing his regret that he could not be present. Between the various addresses three good comedies were thrown upon the screen, concluding with an anti-censorship cartoon.

REEL FELLOWS' ELECTION.

At a recent meeting of the Reel Fellows' Club of Chicago, the annual election of officers was held, and the following were voted into office for the ensuing year: President, R. R. Nehls (re-elected); first vice-president, Frank J. Flaherty; second vice-president, Richard C. Travers; treasurer, Wm. J. Sweeney; secretary, M. G. Watkins, and assistant secretary, Freeman H. Owens. The five members of the Board of Governors elected were: Watterson R. Rothacker, H. C. Miller, George Berg, Fred W. Wild, Jr., and L. A. Boening. The members of the club decided to give a special theater party on Monday, March 27, at the Palace theater, where Richard C. Travers will make his appearance in a special vaudeville number.

SELIG-TRIBUNE AUTO SERVICE.

The automobile plays an important part in the releasing of an animated newspaper. For example the Selig-Tribune, the twice-a-week news reel issued by the Selig Polyscope Company, has an automobile always ready and waiting. By special wire one of the great news agencies informs Editor Jack Wheeler, of the Selig-Tribune, the minute a big news story "breaks." Editor Wheeler presses a button and automobile with chauffeur and staff cameraman is at the office door. Soon the automobile is speeding to the scene of a large fire, a spectacular parade, or some other event interesting to the people who later view the Selig-Tribune in the motion picture theaters. The automobile is utilized at the Chicago headquarters of the Selig-Tribune. The picture shows Editor Wheeler seated in front with the chauffeur with the staff cameraman in the rear ready for action.



Editor Jack Wheeler and the Selig-Tribune Auto Service.

Mitchell Mark on Censorship

President of the Mark-Strand Theater Company Presents Other Side of Question.

MITCHELL H. MARK and the Mark-Strand Theater Company, of which he is the guiding spirit, come out unreservedly in favor of a Federal Board of Control for Motion Pictures, the plan which has so long been advocated by President W. W. Hodkinson of Paramount Picture Corporation that it has become known as the Paramount Plan.

Mr. Mark and his company occupy a very important position in the eyes of exhibitors because of their very successful operation of an unusually high grade of motion picture theaters, such as is typified by their Strand theater, New York. The letter from the Mark-Strand Company to Paramount, and an open letter addressed to all exhibitors follows:

Paramount Pictures Corporation, 485 Fifth Avenue, New York.

Gentlemen:—I herewith enclose a few remarks on Censorship inspired by our recent conversations on this subject. If you think they will be of any benefit to the trade in general, you are at liberty to use them as you see fit.

Yours very truly,
MARK-STRAND THEATER CO.
(Signed) M. H. Mark.

A Few Timely Words on Censorship Addressed to the Exhibitors of the United States.

During a recent hearing at Washington on Federal control of motion pictures, the industry was represented on the firing line solely by producers and their allies.

Why were not the exhibitors present to give voice to the demands of their patrons? They, of all classes financially interested in this comparatively new and wonderful form of entertainment, are directly and constantly in touch with the pulse of those who have made this business possible—the public. For this neglect we, of course, have only ourselves to blame, but a public expression of opinion on this very important question from the owners and operators of the Strand Theater, New York, may and should be quite timely and interest every exhibitor who has the good of the business at heart as well as the manufacturers of the films we project on our screens.

Right off the reel, so to speak, we believe in interesting pictures that leave a good taste in the mouth, pictures with plenty of action that stir the red blood in our viens, pictures that appeal to the finer and artistic senses, pictures that educate and uplift, but always, always clean, moral pictures. That is the rock on which the future prosperity of our business is built. Follow any other course, and in a comparatively short time, the rock will be split and the crevices filled with many dead exhibitors. Is it not a fact in the amusement line, that the largest rewards invariably come to those who spread a clean palatable bill of fare before their patrons? Can anyone recall a single instance of a popular form of entertainment that owes its prosperity to catering to the lower and debasing element of human nature? No one can controvert the above facts.

The wave of vampire and sex pictures which has swept over the country in the past year is bound to react and result in great harm to the entire industry unless checked very quickly. The prosperity of theaters specializing in this form of entertainment is temporary and evanescent. Censorship, intelligently applied, is the remedy for this evil and the safeguard for our continued existence. This censorship should emanate from the Federal Government and should not by any means consist of politicians whose livelihood depends upon the votes of their constituents, but of those who have had worldly experience, people of large and liberal ideas, men of business, of letters, artists, dramatists, etc. Care should be exercised in eliminating the narrow-minded and the bigoted.

Are we not all protected under censorship of that description? Should we not consider it a blessing that our business is safeguarded by trained and discriminate minds? Under such conditions and with such authorities confronting them, the petty annoyance of state and local censorship should vanish—in fact, in course of time these lesser boards should pass out of existence for want of sustenance.

That the industry has brought censorship upon itself admits of no argument. Given free rein, a certain class of manufacturers would cast prudence and caution to the four winds of heaven, salaciousness would run rampant, and discredit would be cast upon the entire industry, the good suffering for the sins of the bad. If the exhibitor insists upon clean moral pictures, the manufacturers will be compelled to furnish that class of material. The business must be purged of its unhealthy odor. Censorship properly applied will accomplish this.

I hope that this expression of opinion will be the means of bringing forth the sentiments of the better class of exhibitors. It is the duty of each and every one of them to put themselves on record for Federal censorship as outlined above.

MARK-STRAND THEATER CO.,
Mitchell H. Mark, President.

Beauty May Become Screen Star

Prominent English Player Reported as About to Take Up Motion Picture Work.

ACCORDING to reports received from England, stars of the British stage are following the example of their American cousins and listening more attentively to the invitations of motion picture producers than has been the custom in the past. The latest statement made is that Miss Ivy Close, who has gained fame throughout the world for her beauty, may soon be found in screen productions.

Ivy Close.

A year or so ago, when it was the fashion of English stars to decide that they would not affect their stage reputations by a few appearances in pictures, Miss Close played with great success in some English-made features. The present rumors are, however, the first to indicate that she might be induced to undertake a long engagement on the screen.

Of the ideal English type of beauty, which photographs remarkably well, Miss Close has all the natural requisites for brilliant screen success. In addition her ability as an actress has made her a London favorite, particularly in comedy roles. She also is unusually clever at the type of comedy character parts so well liked by English audiences, and when lured to the variety stage is a never-failing magnet in the music halls.

Miss Close gained the title of "the most beautiful woman in the world," when she triumphed over many thousands of contestants in the Chicago Tribune-London Daily Mirror contest. At the time the contest created world-wide notice and the judges were recruited from the most distinguished artistic circles. The board that declared Miss Close "the international beauty" included such names as Sir James Linton, R. I.; Mr. John Lavery, R. S. A.; Mr. John Hassall, R. I.; Mr. A. Carruthers-Gould, R. B. A., and Mr. A. R. Hackett, A. R. A. Since the awarding of the prize, Miss Close has sat for numerous paintings which have hung in the Royal Academy.

PATHE NEWS USED BY CHICAGO POLICE.

The Chicago Police Department has been using a Pathe News film to acquaint its detectives with the face of Jean Crones, the notorious anarchist who attempted wholesale poisoning. The Pathe News last Thanksgiving filmed an anarchistic gathering in which Crones appeared prominently. Manager Holah of Pathe's Chicago office, remembered the occasion and offered to show the picture to the detectives of the department. The police found it of great help.

LOUIS A. J. GELENG FILES SUIT.

Louis A. J. Geleng, well known cameraman, who left New York, January 23, to take up work for the Overland Park Film Manufacturing Company, of Overland, Kan., has filed suit against the company and also against W. B. Strang, president. The complaint alleges there is due back salary for $375 and $300 balance on contract. Mr. Geleng expects to be back in New York shortly. Mr. Geleng is a member of the Screen Club and Cinema Camera.

No Censorship in Rochester

New York State City, However, Authorizes Commissioner to Inspect Any Subject As to Which He May Be in Doubt.

MAYOR HIRAM H. EDGERTON of Rochester gave a hearing Friday morning, April 7, on the ordinance which had been passed by the Common Council on the previous Saturday. This is not a censorship ordinance. It does not create a local board of censorship such as many of the clubwomen and the ministers of Rochester wish to have created. The ordinance does give to the Commissioner of Public Safety, Andrew Hamilton, the right to inspect any film the exhibition of which Mr. Hamilton might feel was questionable public policy. It is not the intention of Mr. Hamilton to review films in advance of their exhibition except where information has reached him in advance from other localities that the picture under discussion has met with disfavor. Mr. Hamilton has requested that the weekly bulletin of the National Board's official advices be furnished to his office in order that he may keep informed as to the pictures which are coming to Rochester.

At the hearing Corporation Counsel Cunningham explained the provisions of the ordinance. The Regent and Gordon theaters were represented at the hearing by their attorney, John McInerney. Mr. McInerney had opposed the passage of any censorship ordinance before the Common Council. When the ordinance was explained Mr. McInerney stated for the exhibitors that while they were opposed to any censorship they would not oppose the Mayor's signing this ordinance, for the reason that it kept the power within the Mayor's office and that the exhibitors had never had any cause to complain against action taken by the Mayor. Mr. Smith, president of the local operators' union, appeared for the operators and explained that they did not care to oppose the ordinance as it did not create a board of censorship. Lester F. Scott, chairman of the Legislative Committee of the National Board of Review, in speaking at the hearing, explained further that the National Board would have opposed any ordinance calling for pre-publicity censorship of motion picture films, but that the ordinance which the Mayor had before him crystallized his power to properly regulate the commercial amusements of the city; that it had never been the policy of the National Board to oppose enactments which maintained the power to regulate motion picture films in the Mayor's hands or in the hands of one of the Mayor's departments.

Two or three ministers spoke, asking the Mayor to appoint some clubwomen and two or three ministers to act for him on any pictures which he might desire to have inspected. This the Mayor explained he could not do, as the city held his office responsible for the proper conduct of its affairs and therefore he could not delegate his authority.

The Mayor said that he felt that Commissioner Hamilton was amply fitted to pass upon any questions which might come before him.

W. D. McGuire, secretary of the National Board of Review, spoke on the character of pictures which are being exhibited in Rochester, and explained that the public could hardly expect Commissioner Hamilton to take action against certain pictures because children might be likely to see them. It was pointed out that the motion picture audiences consist of less than 20 per cent. of children, that many films are not designed for children, and that the solution of this problem in Rochester was already being reached through a special children's performance being given at the Regent theater each Saturday morning; that accordingly parents should assume the responsibility for keeping their children out of some theaters where films designed for adult audiences were being exhibited and allowing them to go to the Regent theater to the children's performance. This course should be followed rather than make complaints to Commissioner Hamilton against pictures being exhibited which were not designed for children, when already a proper program specially selected for children was being presented in Rochester weekly.

"Twilight Sleep" Film Announced

The Modern Motherhood League announces it will soon show "Twilight Sleep," a subject made under the personal direction of Dr. Schlossinck, associate of Drs. Kronig and Gauss, Frauenklinik, Freiburg, Germany, where "twilight sleep" was discovered. The picture is designed for women audiences and for clinical purposes. The accompanying lecture and film is designed to afford an interesting and illuminating hour and a half. States rights are now selling on the subject.

Sallie Fisher With Essanay

SALLIE FISHER, famous Dillingham star, has been obtained by Essanay to play the big part in "The Little Shepherd of Bargain Row," a five-act visualization of Howard McKent Barnes' novel and drama. Those who have read the book and know Sallie Fisher will readily see how exceptionally well cast she is for the part of the resourceful young business woman who has fought her way to the top from the humblest beginnings.

Sallie Fisher.

With Miss Fisher in the piece are Richard C. Travers and John Junior, two stars known to picture followers the world over.

"The Little Shepherd of Bargain Row" would have been highly inconsistent a quarter of a century ago, but now it is literally a page out of life today. There is not a situation in it that is not true to life in the business section of a great city and the subject lends itself admirably to filming.

Women will enjoy Sallie Fisher's interpretation of the girl who fought her way from the tenements to the management of a great store and will follow her through the various trials that confront her and which she disposes of in the big breezy way that is part of her. They will realize her interest in the things she likes and agree with her in her maternal care of the girls in the store. "The Little Shepherd of Bargain Row," is a story of a woman who made good.

There are many opportunities for Miss Fisher to exercise her talent for light comedy. Her brusque manner and commercial slang—as conveyed by the sub-titles—are irresistible.

A. K. Dawson, With the Bulgarian Army in Servia.

Crimmins and Gore

Famous Old-Time Vaudeville Team One of the Features of Kleine's "Musty Suffer" Series.

NOT the least of a dozen well-known faces recognized in George Kleine's "The Mishaps of Musty Suffer," with Harry Watson, Jr., are those of that old-time vaudeville team of Crimmins and Gore. They appeared in the first episode, "Cruel and Unusual," and have since been seen in each one of the ten comprised in the series.

Dan Crimmins.

Their reappearance in film after some years of retirement, carries the elder generation of play-goers back to the days of Tony Pastor's Fourteenth Street playhouse, scene of the beginning of many of the American theater's greatest stage celebrities. At Pastor's they were engaged to star jointly with Helen Mora, of Hyde's Star Specialty Company. The bill included Prof. Don Latto, Lillian Western, Smith & Lord, Crimmins & Gore, McIntyre & Heath, Leslie & Hardman, Filson & Errol, Le Petit Freddie, and concluding with a five-mile race in land boats between Capt. Paul Boynton, champion of the United States; Wallace Ross, champion of England, and John Largan, champion of Ireland.

The next season they appeared with Frank Buch and others in H. W. William's company at the Pittsburgh Academy of Music. With Grenier's Lyceum Theater Company they were headlined with Charles V. Seamon, Lizzie and Vinie Daly, under the management of John Morrisey, who later became more in the limelight as manager of the Orpheum theater in San Francisco.

Rosa Gore.

The team crossed the continent from New York to San Francisco fifteen times, including seven tours over the Orpheum Circuit. They played 104 weeks over the Considine & Sullivan Circuit; headlined with Keith & Proctor from the opening of their theaters until 1910, when they turned their attention to foreign engagements, touring with the late Harry Richards' Australian circuit for one year.

Under the management of Charles Morton (father of the music halls) they had a run at the Palace theater, London, afterward making a tour of England, Scotland, Ireland and Wales, twice playing the music halls.

They started in their own musical comedy and played the Wizard and Lady Lunatic respectively in Hamlin & Mitchell's "Wizard of Oz."

Crimmins and Gore have added much to the gayety of the "Musty Suffer" series, and because of their extraordinary versatility and long familiarity with the possibilities of make-up, have played a score of characters of the comedy.

Edna May at Fulton Theatre

Musical Comedy Star, in Vitagraph Picture, Is Cordially Welcomed by Broadway Audience.

WITH Edna May on the screen and in person as the chief attraction, the Vitagraph Company took possession of the Fulton theater, New York, the evening of April 9. The duration of the lease of the popular playhouse has not been announced, but it probably will extend over a nnmber of weeks with the frequent changes of bill.

The first public showing of "Salvation Joan," the seven-part romantic drama in which Edna May (Mrs. Oscar Lewisohn) plays the role of a society woman, who indulges her charitable instincts by working among the poor as a Salvation Army lass, was cordially greeted by a distinguished audience, including many friends of the actress. The Salvation Army costume worn by Joan during parts of the picture was pleasingly reminiscent of "The Belle of New York," the musical comedy in which Miss May acquired fame many years ago, and contributing to the same memories was the frequent introduction of the song "Follow on" in the accompaniment of the production.

Following the first part of the program, comprising a Frank Daniels' comedy, a comedy cartoon, a humorous romance featuring Lillian Walker and an interesting study of animal life, J. Stuart Blackton presented Miss May, who expressed great pleasure at seeing so many of her old friends and hoped that they would not be disappointed in the picture. Miss May looked extremely well in a cream-colored satin gown and a chinchilla scarf. The audience welcomed the actress with generous applause and followed her work on the screen with obvious approval.

Among those present were William T. Rock, Albert E. Smith, Marie Tempest, Anita Stewart, Martha Hedman, Herbert Swope, Harry Northrop, Judge and Mrs. Gary, Mrs. William R. Hearst, Reginald Vanderbilt and party, Mr. and Mrs. Walter W. Irwin, Victor Smith, Harry R. Guggenheimer, Mr. and Mrs. Oscar Lewisohn and party, Baron and Baroness DeMeyer, Lionel Pape, Dorothy Kelly, Harry T. Morey, C. A. Willat, Mr. and Mrs. A. M. Whittenberg, Raymond Havemeyer, Charles Knedler, John Barrymore and Avery Hopwood.

"Ramona" Opens New York Run

Premier Showing in East of Big Clune Production Is Warmly Received by Large House.

THE first production of the Clune Film Producing Company, "Ramona," opened its New York run at the Forty-fourth Street theater on the evening of Wednesday, April 5. Practically everyone of the 1,540 seats in the big playhouse was filled. The audience, and in speaking of this photodrama "audience" is good beyond cavil—was markedly appreciative. It applauded the elaborate stage settings, transformation scenes they might be called—shown before the prologue and the first and second acts, indicating the three periods into which the story naturally, logically divides. Then, too, the music came in for praise, both instrumental and vocal. The orchestra of forty-two pieces—thirty in the pit and twelve under the stage—was directed by Carli Di Elinor, the head of the orchestra of the Clune Auditorium in Los Angeles, who had been brought on to New York for the purpose of supervising the music in the Clune way.

Among those seen in the audience by a World man were Daniel Frohman, David Belasco, William Wright, J. Stuart Blackton, George M. Cohan, J. J. Kennedy, Arthur Kane, Percy Waters, Marc Klaw, E. F. Albee, Martin Beck, John Cort, J. J. Murdock, Walter W. Irwin, Joe Brandt, William A. Brady, B. S. Moss and Max Spiegel. Present, too, were many players.

In the lobby at the close of the show receiving congratulations were W. H. Clune, the California exhibitor and manufacturer; Lloyd Brown, general manager of the Clune enterprises, and Donald Crisp, the producer of the twelve-reel subject.

"Ramona" is now being shown at Los Angeles, in its tenth week, and San Francisco, in its fourth. Besides the New York presentation it is intended soon to open in Chicago, Boston and Philadelphia. Other cities are under consideration.

Among those departing from the first matinee on Thursday were purchasers of seventy-eight seats for future performances. This is considered a straw of significance as indicating that "Ramona" is liked in New York.

San Francisco, Picture Center?

Los Angeles Producers May Be Tempted to Seek New Locations—Frank Woods Explains Situation.

FOR several months talk has been rife that producers now located in the southern part of the state were considering the advisability of removing to other locations, with San Francisco mentioned most prominently. Recently four members of the industry from Los Angeles were visitors here to appear before the police committee of the Board of Supervisors in opposition to the proposed censorship ordinance, and also to investigate conditions for producing pictures. The party was composed of Frank E. Woods, manager of the Fine Arts Studio of the Triangle Film Corporation, J. Barney Sherry, personal representative of Thomas Ince; Harry Kerr, representing the Keystone interests, and Neil McCarthy, attorney for the Paramount and Lasky companies.

While before the police committee Mr. Woods was asked many questions regarding the scope of the industry at Los Angeles and whether or not he was here seeking a site for a studio. In reply he said that this was not the reason for his visit and he did not wish this impression to be conveyed as it might seem that an effort was being made to influence the committee on the censorship matter. In referring to studio locations he said: "Just why Los Angeles was selected as a producing center in the first place is not apparent, unless it is that it was widely advertised as the home of sunshine. Producers have found that this is not exactly the case and there are many places near San Francisco where there are more sunny days in the year than at Los Angeles, according to Government and private records. The supposed sunshine alleged to exist in Southern California is not entirely the kind needed for the production of pictures."

Leaving the police committee he took more time to explain his views on this question and said: "San Francisco has around it any number of locations that offer better climatic conditions than can be found in the south, and as far as picturesqueness goes, the vicinity of this city offers a wealth of varieties of scenic backgrounds that cannot be approached in the south. One of the largest items of expense that figure on the books of a producing concern is transportation. Operating near San Francisco the cost of moving our performers to the suitable scenic environment would be materially reduced because mountains, woods, brooks, bay and ocean are practically within a stone's throw. When the studios were first established at Los Angeles it was simply a case of follow the leader. Studios were built and men employed regardless of the fact that there were few inducements from the people of Los Angeles and but few advantages.

"The motion picture industry now spends annually in Los Angeles $20,000,000, which sum is double the capitalization of the Los Angeles banks. What we spend stays in Los Angeles. Nevertheless, the people down there commenced to think they owned the picture people and what with censorship and other petty efforts to regulate the business the seed of discontent was planted."

The party was shown some of the beauty spots of Marin, San Mateo and Santa Clara Counties by Guy Wayman, of San Francisco, who has devoted considerable of his time during the past few months to interesting moving picture producers in this city as a center for their operations. Other producers are coming shortly on tours of inspection and it is considered likely that within a comparatively short time the local moving picture colony will be greatly augmented.

JOE BRANDT PUTS IN CLAIM.

The Nation Board of Censorship has decided to change its name. It now wishes to be known as "The National Board of Review of Motion Pictures." Three years ago when the board of review met to decide upon a name in the Cafe Lafayette, Joe Brandt, now general manager of the Universal Film Mfg. Co., pointed out to W. D. McGuire, Executive Secretary of the Board, that the title "National Board of Censorship" was misleading, that it conveyed the impression of greater scope and power of government sanction which the body did not possess. Mr. Brandt was overruled. And now, three years later, Mr. Brandt's original suggestion, that the body of moving picture censors be called "The National Board of Review," has been adopted. Joe is usually three years ahead of the procession anyway.

New American Serial

It Is Entitled "The Secret of the Submarine," and Will Be Done in Fifteen Chapters of Two Reels Each.

"THE SECRET OF THE SUBMARINE," a chaptered photoplay produced by American Film Co., will be released as a Mutual special feature May 8. The story is woven around the life of a young girl whose father is the inventor of an apparatus enabling sub-sea craft to reach a great depth without peril to the crews. The formula of this invention, sought by foreign governments as well as the American government, permits the direct introduction of the question of national defense in a manner at once logical and thrilling.

The fact that the United States is involved in the search for the formula lends a patriotic novelty to the intense drama of the story. The dramatic suspense is well sustained from the beginning, being carried through adventure after adventure, to a big "punch" climax at the close of each chapter. The authors have struck an excellent balance of characterization and the members of the cast have been selected to fit the types as well as for their dramatic ability.

Hylda Hollis.

Thomas Chatterton, as Lieut. Hope, U. S. N., and Juanita Hansen, as Cleo Burke, modern young Americans, awaken immediate interest as their love affairs lend a real charm to the chain of heart stirring situations. Mr. Chatterton is a fine, upstanding, virile type of hero, and Miss Hansen, the possessor of a captivating winsomeness, just suited to the role of Cleo. The "heavy" roles have been given into exceptionally capable hands, Lamar Johnstone and Hylda Hollis, both distinguished for their finished acting. William Tedmarsh, whose characterization of Quabba in "The Diamond from the Sky," was considered one of the great screen character roles, essays the part of a Japanese spy.

George Clancy as "Hook" Barnacle, an old salt, who has gained his odd sobriquet because of a hook in place of his right hand, is afforded a splendid opportunity for character work, the which he realizes to the fullest extent, as does George Webb, in his role of Mahlin, an international emissary.

The smaller roles have all been given into equally capable hands. The manner in which the characters have been defined by the authors is so definite that an unusual amount of strength will be given to the story through this fact alone.

Motion picture patrons do not enjoy watching a picture and be made to wonder "who's who" in each chapter. President Samuel S. Hutchinson, of the American Film Co., has precluded any possibility in "The Secret of the Submarine" by his selection of the storied characters and the persons chosen to play them.

"The Secret of the Submarine" will be released in fifteen chapters of two reels each. George Sargent is the director in charge of production.

BRONSON HOWARD AN ACTOR.

For one brief moment George Bronson Howard was an actor last week. The prominent dramatist, who is the author of Kalem's big series, "The Social Pirates," visited the Glendale studios last week while the company was at work on the staging of an elaborate restaurant scene for a coming episode. Since his arrival in California, the author has been a frequent visitor at the studio, lending his aid in the way of suggestions as to details in the productions.

Starfilms, Ltd., in Canada

Marks Advance in Motion Picture Development in the Dominion—A. H. Sawyer in Charge.

CANADA has generally been considered by residents of the States to be a practically undeveloped field for motion pictures, and until a few months ago very little serious consideration was given to that territory. During the past few months, however, most of the large companies have opened offices in different parts of the Dominion, to different grades of success.

Early in October, 1915, Metro pictures had their first showing in Canada, opening at the Imperial theater in Montreal, one of Canada's leading theaters. In conjunction with the showing of the Metro pictures, Valli Valli, one of the Metro stars, appeared in person. This proved such a decided novelty to Canadian moving picture patrons that arrangements were made whereby a Metro star appears about once a month in theaters showing Metro pictures. The result has been that Metro now is the leading program in Canada, numbering among its patrons the leading theaters in every section of the Dominion.

This success was brought about by the Starfilms, Ltd., a million-dollar company, organized and financed by prominent Montreal business men. Although the company has been in existence less than six months, it has opened offices in Montreal, Toronto, St. Johns, N. B., Winnipeg, Calgary and Vancouver. The policy of the company has been, "Pictures Plus Publicity," and the wonderful results achieved have proved the wisdom of the policy.

Since Valli's appearance in theaters showing Metro, Mme. Petrova and Mary Miles Minter have appeared to great success, and this week Francis X. Bushman, Beverly Bayne, Helen Dunbar and Robert Cummings appeared to packed houses in four cities.

The great success of Starfilms, Ltd., has been due in a large measure to the efforts of A. H. Sawyer, who has been general manager since November last. He has installed many new and original ideas and has put in force several advertising schemes that have brought big results. Mr. Sawyer has always been known in the film trade as an aggressive advertiser and he has carried out this plan in Canada to great success.

The main office of the Starfilms, Ltd., is in Montreal, Canada, in the Starfilms Building on Phillips Square, a prominent location facing Montreal's main street. Two large stores have been remodeled into one big office floor. Over the front of the big show windows is an electric sign, 44 feet long by 6 feet in height, and across it makes a wonderful display. On this sign are flashed the names of the stars and pictures released during the current week.

The reception offices are all finished in mahogany and as they are all open, with low rail fences, the effect is one of bigness. In the back part of the west side of the building are the shipping and booking departments. On the east side, in the front, is the general manager's office, with an exhibitors' rest room connected. In this room are kept the latest numbers of the trade magazines, and a stenographer is located to be of service to exhibitors. In the rear of the east side is located the projection room, which is a model of its kind and one of the best fitted in the Dominion. The room is fifty feet long and fifteen feet wide. A beautiful stage setting has been installed at the north end, with a Gold Radium screen, in front of which is a fountain and a beautiful floral effect on lattice work. To the right of the projection room is located the publicity department.

A two-machine booth, equipped with the latest improvements, adjoined by a revising and film examining room, completes the equipment of the ground floor.

In the basement is a big poster department and workroom.

The entire equipment is complete and is a silent commentary on the methods of the Starfilms, Ltd. In addition to handling Metro, this company also books other high-class special features and is always in the market for good features. The company is now booking "The Spoilers," "The Heart of Maryland," "The Tigress," "Beulah" and "Tillie's Punctured Romance."

Arthur Brisbane Changes His Mind

Famous Editor Declares the Motion Picture in History Will Equal the Discovery of Printing Press.

TO celebrate the tenth anniversary of his entrance into the theater business Marcus Loew was on Sunday, April 9, the guest at a complimentary dinner in the Astor. The occasion was notable not only for the large number of theatrical men present to do honor to Mr. Loew, but also by reason of the speech of Arthur Brisbane, who puts himself in the category of wise men by notably changing his mind. Mr. Brisbane, it will be recalled, a few weeks ago at a public gathering, made some unexpected remarks about motion pictures in general, one of these being so mething to the effect that the motion picture thrived on account of the stupidity of the human race. Mr. Brisbane delivered what he stated was his first prepared speech. He said in part:

"The moving picture will give immortality to the genius and the grace of the great actors. The moving picture within two or three years and perhaps this year will be the greatest weapon in political fights. The moving picture is destined to be what the newspaper should be, and will possess power that the newspaper cannot match—an entertainment, a relaxation, an education, a political weapon to protect the people. It is the only possible method of reaching the human mind directly and effectively, regardless of that mind's intellectual training.

"The moving picture in history will equal the discovery of the printing press."

All of which is good to read. It demonstrates that Mr. Brisbane is really big, that he is not afraid to change his attitude when he is shown his former position was one that could not be justified by the facts. Arthur James, chairman of the publication committee of the Board of Trade, before which Mr. Brisbane made his now famous speech, will probably take pains to see that the story of the regeneration of the editor is duly filed along with the mountain of clippings that flowed from the first address.

Reception Office and Projection Room of Starfilms, Ltd., Montreal, Que.

Vitagraphs for Week of April 17

Three Comedies, a Romance and a Naval Picture Constitute an Attractive Collection of Offerings.

ERNEST TRUEX and Dorothy Kelly in "Artie, the Millionaire Kid," a five-part rollicking comedy of the Blue Ribbon feature brand, listed for release on Monday, April 17, starts off a program of exceptionally high standard for the week.

Scene from "Artie, the Millionaire Kid" (Vitagraph).

Mr. Truex as Artie, a college boy expelled from college, turns book agent and meets Anabelle; played by Dorothy Kelly, with whom he falls in love. The proceeds made on selling books enables him to buy the only paper in that section. When he learns that his father, a railroad magnate, intends running a branch of his road through Byways, Artie makes Updike, the owner of the land wanted for the "right-of-way," believe that his property is not the location desired. Artie's friend, Jack, masquerading in female attire, induces Updike to sell out to a syndicate formed by Artie. They arrange for Updike to purchase land on which they have an option, telling him it is the property wanted. Updike in turn tells the members of Artie's syndicate that they have been cheated and a mad rush for the "Bee" office follows. When they demand the return of their money, Artie pays them off with Updike's cash. Things look bad for Artie with Anabelle, since she has discovered him in the arms of the "widow," but everything ends happily when Pa learns that he has to do business with his son, whom he has not seen in months. The climax comes when Artie claims Anabelle and the identity of the "widow" is made known.

Mr. Truex and Miss Kelly are ably supported by John T. Kelly, Albert Roccardi, William R. Dunn and Girardot.

Frank Daniels in another adventure "Mr. Jack's Artistic Sense," of "The Escapades of Mr. Jack," listed on the

Scene from "His Lucky Day" (Vitagraph).

V-L-S-E program for Monday, April 17, has many funny experiences with an artist's model in an art studio while inspecting the painting of his son's portrait. How he makes his escape from his wife who comes in while he is paying one of his "secret" visits is only one of a hundred funny situations. Rose Tapley is seen as Daniels' wife, and Arthur Cozine plays the part of the son. C. Jay Williams supervised the filming of this photoplay.

Monday, April 17, is also the day on which "Life and Training in the U. S. N." will be ready for exhibition. It is a single-reel subject depicting the life of Uncle Sam's "jack tars," from the recruit at the Newport training school to the highest officials in navy matters. Scenes at Annapolis and other well-known points are shown. It was taken by special permission and in co-operation with the United States Navy.

"His Lucky Day" is the title of the one-part comedy on April 21, in which Freddy gets arrested, escapes and locks up the constable. Both compromise and earn a reward for an escaped lunatic and split "fifty-fifty." William Dangman plays the part of Freddy and is supported by William Lytell, Jr., George O'Donnell, Harry Mayo, Lucille Crane and Florence Natol. It was written by James A. Stiles and produced by Frank Currier.

"A Caliph of the New Bagdad," a three-part Broadway Star feature, by William Addison Lathrop, on the General Film program for Saturday, April 22, presents Van Dyke Brooke, Leah Baird, Templar Saxe, Edward Elkas, Emanuel A. Turner, Harry Fisher and Charles Edwards, telling of a romance in a boarding house and gives us an insight into the ways of the people of the "painted world." Besides playing an important part in the production, Van Dyke Brooke also produced the photoplay.

Ogden Crane With Pallas Pictures

OGDEN CRANE, well known for almost a quarter of a century as a characterizer of "heavy" roles, is now busily engaged in his initial work for Pallas Pictures at Los Angeles. Mr. Crane gained his early theatrical experience in stock in New York, Cincinnati, Denver and other metropolitan cities and later appeared under the management of such producers as Charles Frohman, William A. Brady, Liebler & Co. in important roles with Robert Hilliard, Emmett Corrigan, Maclyn Arbuckle, Louis Mann and others of equal fame. Among his greatest characterizations on the speaking stage were those he offered in "The House Next Door," as Sir John Cotswald and in "The Round Up," as Buck McKee.

Ogden Crane.

Supporting Mary Pickford in "Caprice" the well known Famous Players success, Mr. Crane appeared for the first time before the motion picture camera in 1910. His initial offering in this photoplay in the role of the father, received wide praise and his subsequent work in films of similar merit has been presented under the tradesmarks of the foremost producing companies in the business.

A son of Mme. Ogden Crane, late dramatic singer and instructor of New York, Ogden became associated with the stage at an early age after graduating from public and preparatory schools in Newburgh, N. Y. His first characterization for Pallas Pictures will be presented in "Davy Crockett," an elaborate film version of the famous story in which Dustin Farnum portrays the title role. In this production Mr. Crane has been given a particularly difficult part to handle which discloses all the dramatic finesse possessed by the sterling actor. "Davy Crockett" is now well under way and will be ready for release on the Paramount program in the near future.

FLORENCE LAWRENCE RESIGNS.

Immediately after finishing "Elusive Isabel" and "Spring Time and Tillie Tod" for the Universal, Florence Lawrence, the old Imp star, resigned. Florry Lorry is said to have developed a temperamental streak, but as she had no written or verbal contract with the Universal President Laemmle had no means of making her stay at the big new Fort Lee studios.

"Who's Guilty?" Coming in May

Stories of Social Significance in Pathe's Series Comprising Fourteen Two-Reel Dramas.

ON MAY 8 the Pathe exchange will release throughout the country the first of the fourteen two-reel photo-novels which comprise Pathe's newest series, "Who's Guilty?" These photo-novels are, in every case, complete in themselves. They have no plot connection one with another, yet all are based on the one major theme of "Who's Guilty?"

Necessarily, this theme is broad and intensely human. It concerns the biggest problems that beset the American people today. It portrays those questions—domestic, sociological, political and psychological—which enter into the lives of all Americans and which must be answered from day to day by every individual.

"Who's Guilty?" series is produced by the Arrow Film Corporation for Pathe with a most careful regard for the demands of the ultra-modern photoplay. Under the personal guidance of W. E. Shallenberger, president of the Arrow Company, no item of plot, acting, direction, setting or other detail of successful motion picture production has been overlooked. There has been no stinting of cost—whether of money or brain—to make this series in at least one way the most remarkable succession of two-reel photoplays ever placed on the market.

Co-starred in the "Who's Guilty?" series are Anna Q. Nilsson and Tom Moore, both of whom have long been prime favorites of American motion picture patrons. All of Miss Nilsson's gowns in the "Who's Guilty?" series were made especially for her by Hickson, the ultra-smart Fifth avenue modiste. Staging and directing these fourteen photo-novels are two of America's premier directors, Howell Hansel and Lawrence B. McGill. Mr. Hansel made a name for himself as the director of "The Million Dollar Mystery," "The Twenty Million Dollar Mystery," and a number of other Thanhouser photoplays. Mr. McGill is one of the small number of directors who made good pictures in the early days of the screen play and still is a highly successful producer.

Mrs. Wilson Woodrow, one of the foremost women writers of the day, is turning each "Who's Guilty?" photo-novel into a fiction story that will appear in a large number of newspapers throughout the country simultaneously with the release of each two-reel screen play. The actual scenarios of the series have been written in their entirety or else re-edited by E. A. Bingham, long the head of the Metro scenario department, and for many years editor of the Paris edition of the New York Herald. Collaborating with Mr. Bingham on the scenarios is Albert S. Le Vino, of the Arrow Company, who dramatized "The Woman's Law" for the screen and is the author of more than a hundred photoplays.

Principals of Pathe's "Who's Guilty?"

Left to right, Anna Nilsson, Howell Hansel, Mrs. Wilson Woodrow, Lawrence B. McGill, Tom Moore.

Distribution of the pictures is under the direct supervision of George A. Smith, serial director of Pathe Exchange, Inc. Prior to his present work, Mr. Smith was on the staff of the New York Journal, and he brought to his present work the same zeal and efficiency which stamped his previous career. He has had charge of the newspaper arrangements for the appearance of the "Who's Guilty?" series, which will be published simultaneously in the Detroit Times, Detroit, Mich.; Providence Tribune, Providence, R. I.; Buffalo Evening News, Buffalo, N. Y.; Indianapolis Star, Indianapolis, Ind.; Altoona Tribune, Altoona, Pa.; Philadelphia North American, Philadelphia, Pa.; Pittsburgh Press, Pittsburgh, Pa.; New York Evening World, New York City; Cincinnati Times-Star, Cincinnati, O.; Cleveland Plain Dealer, Cleveland, O.; Dallas News, Dallas, Tex.; Los Angeles Record, Los Angeles, Cal.; San Francisco Call, San Francisco, Cal.; Atlanta Journal, Atlanta, Ga.; Chicago Herald, Chicago, Ill.; New Orleans Item, New Orleans, La.; St. Louis Times, St. Louis, Mo.; Omaha World-Herald, Omaha, Neb.; Salt Lake Tribune, Salt Lake City, Utah; Kansas City Star, Kansas City, Mo., and many others.

The titles thus far selected for some of the photo-novels of the "Who's Guilty?" series are: "The Stroke of the Scalpel, "Sowing the Wind," "The Tight Rein," "The Tangled Web," "The Second Offense," "The Silent Shame," "The Moral Coward" and "Sold Out."

History of Indiana

Unique Productions Being Made by the Selig Company—Director Beal in Charge.

ACTIVE work on the production of "The History of Indiana," the feature picture approved by the Indiana Historical Commission, has started at the Selig Polyscope Company studios, in Chicago. Director Frank Beal was summoned from the Pacific Coast by William N. Selig to assume active charge of production and he has selected an all-star cast of players. The scenario, written by Gilson Willets, the noted novelist and photoplaywright, has been approved by the Indiana Historical Commission and by the Governor of the state. It provides for a seven-reel production, the first two reels of which will be in the nature of a prologue covering the periods between the arrival of La Salle in 1679, and the admission of Indiana into statehood in 1816.

Herbert C. Hoagland, general manager of the Selig Company, has returned from Indianapolis, Ind., where he conferred with the members of the commission. "It may be interesting to the citizens of Indiana to know that this is the first state to attempt to embody its great historical events and personages in film production," he stated. The Selig Company will take motion pictures on the very ground where the historical events actually occurred, with the costumes and the enviroment of the times accurately produced.

Director Beal, in charge of the Indiana production, has had a noteworthy career as a motion picture producer. He produced the Selig Red Seal Play "I'm Glad My Boy Grew Up to Be a Soldier," "The Gold Ship," "The Woman Who Did Not Care," etc. He is enthusiastic over the possibilities of the historical picture-play. Citizens in many sections of Indiana will soon have opportunities of seeing motion pictures in the making, for many historical localities in Indiana will be visited by the Selig Company of players.

A SCENARIO BY LAWSON.

The World Film Corporation announces that it has secured a scenario on the subject, "Friday, the 13th," written by Thomas W. Lawson, the noted financier and author of Boston, who, several years ago, turned the money world up-side down with his vivid exposures and sensational accusations in the various magazines and papers and who later turned his pen to fiction.

Mr. Lawson was prevailed upon to write "Friday, the 13th," for the World Film Corporation by William A. Brady, who recently took over the art direction of that organization and when it was written and sent to the New York offices for first reading a letter accompanied it in which Mr. Lawson requested of Mr. Brady that either Mr. Holbrook Blinn or Robert Warwick be cast for the leading role. The story, so tremendous that its very reading created a suspense, even in its technical form, was allotted to Holbrook Blinn, for Robert Warwick is busily engaged playing opposite Grace George and spending his spare moments at the Peerless studio where "Sudden Riches" is being completed.

Mr. Blinn is completing "The Way of the World" at Baltimore, where many of the scenes were laid by the author and where permission was granted by Dr. Isaac E. Emerson for the use of his wonderful villa on Eutaw Place. Immediately "The Way of the World" is completed work will begin with a strong cast on "Friday, the 13th." "Friday, the 13th" in its book form has sold into the millions and is still one of the strongest sellers. It is a Wall street story of the different sort, blending more of the romantic than the practical and the original story as submitted by Mr. Lawson has been strengthened by a series of situations suggested and written by Harvey Thew of local scenario fame.

Paramount Program

John Barrymore and Marguerite Clark in Features—Bray Cartoons and Other Specialties.

COMEDY—played as only Jack Barrymore can play it—and a delightful film adaptation of Eleanor Hallowell Abbott's charming story "Molly Make-Believe," in which dainty Marguerite Clark will star, are the two five-reel offerings on the Paramount Program for the week of April 17. Both are from the studio of the Famous Players.

Scene from "Col. Heeza Liar Wins a Pennant" (Paramount).

Barrymore will appear in a picturization of "The Red Widow," the popular comedy by Channing Pollock and Rennold Wolf, and will have the support of several members of the cast in the original production. Flora Zabelle, co-star in the stage production, appears as Anna Varvara, and John Hendricks and George E. Mack are seen in the roles of the Baron and Popova, as they were in the original version.

An excellent cast will appear in support of Miss Clark in "Molly Make-Believe," including J. W. Johnson, Edwin Mordant, Mahlon Hamilton, Gertrude Norman and others.

Henry Reuterdahl, greatest naval expert in the United States, will start the naval series of the "Preparedness" films in the thirteenth release of the Paramount Pictographs. The startling inadequacy of the United States army revealed by statesmen and army experts through the screen campaign of the Paramount Pictures Corporation has already attracted widespread attention throughout the nation. The inadequacy of the navy will be shown in a similar manner beginning with the release of the week of April 17. Also included in this week's features for the "magazine on the screen" will be "Better Babies," a political cartoon by J. R. Bray; "Things We Should Know," "How Submarines Go Down" and a new chapter in the "Hazards of Happifat."

"Through the Lowlands of Luzon with Burton Holmes," the twelfth release of the Paramount-Burton Holmes Travel-Pictures, and "Colonel Heeza Liar Wins the Pennant," Paramount-Bray Animated Cartoon, will be the two other single reel releases on the Paramount program for the same week.

Colonel Heeza Liar comes to the rescue and saves the map of the war-stricken Europe in this picture, pulling down the pennant over the ruins of the enemy's fortress in the Battle of Dead Man's Hill No. 23. Taking up his position in a private trench he plays havoc with the enemy's lines and has just settled down for a peaceful rest when his trench is destroyed by one of the enemy's shells. Heeza Liar retreats hastily by hopping on a passing cannon ball, but finds his men are either dead or have deserted. The Colonel's last cannon has been shot to pieces when an idea restores his backbone. He remembers his batting record with the Podunk Giants back in '85. From the wreckage he pulls the small end of the cannon barrel and bats the enemy's missiles back on their heads until they are in full retreat. Reinforcements arrive just as he pulls down the pennant.

In the Paramount-Burton Holmes Travel Pictures "Through the Lowlands of Luzon" Mr. Holmes shows the beauty of this island wonderland of the Philippine hemp industry. Luzon supplies hemp to the entire world. Hemp "weavers" caught by the camera are partly Spanish and partly native Filipino beauties. The primitive lives of the Negritos, lowest type of human beings in existence, are also shown in this release, which is noteworthy for its industrial interest as well as for its scenic beauty.

"Dollars and the Woman"

Film, Which Censors Barred, Wins Praise from Two Extremes of Society.

WHEN the august members of the Pennsylvania Board of Censors saw fit recently to place an embargo on the showing of "Dollars and the Woman," a Lubin release through V-L-S-E., an appeal to the courts against their decision was instantly taken. The case came up in Philadelphia March 31st, before Judges Audenreid, Carr and Findletter, in the Court of Common Pleas. It being the first time that a trial of the kind had been held in this court, the justices resolved to visit the Lubin studio and gain first-hand knowledge of the subject by viewing the picture. This was done, and it was apparent that the members of the distinguished audience were favorably impressed with the film, Judge Audenreid remarking that it was a beautiful picture. Decision was reserved and the censor brigade, evidently somewhat wary of the outlook, made advances toward peace with the producers.

"We think," said one of them soothingly, "that you people were a trifle too hasty in rushing this matter into the courts. There is every likelihood that a compromise could be reached if it were talked over in detail."

"That," rejoined the Lubin legal representative, "is just where we differ in opinion. There can be no compromise where there is nothing to compromise, which is our contention in this case."

The praise accorded the film by Judge Audenreid found an echo in another quarter very far removed in social, if not business distance, from the judicial bench. For some time past George Balsdon, manager of the V-L-S-E. Boston branch office, has injected a little gaiety into the gloom of the Rhode Island Penitentiary by exhibiting Big Four pictures to the inmates once a week. An enthusiastic reception was given to "Dollars and the Woman" by the prison patrons, one of whom wrote in part to Mr. Balsdon as follows:

"We had the good fortune to see 'Dollars and the Woman.' The boys think it is the best picture they have had. Everybody in the picture worked well. There were no impossibilities, nor was there anything suggestive. I looked around and saw many an eye wet with tears." The writer of the above is said to have developed considerable talent in scenario construction, and with the assistance of sample instructions in the art forwarded him from the V-L-S-E., has high hopes of producing dramas which will earn him recognition as a screen author.

It is a far cry from the judicial bench to the penitentiary, and in fact that "Dollars and the Woman" found appreciation in both quarters furnishes undisputable evidence of the human interest appeal the feature makes to all classes of society.

REMODELS ALHAMBRA THEATER.

Miss Anna Bell Ward, proprietor of the Alhambra theater, Richmond, Ky., is to remodel and enlarge that house. When it is completed it will be one of the most beautiful moving picture theaters in that region. Although the work of improvement is going on there is no cessation in the daily program. A balcony is to be built in, the structure will be lengthened fifty feet, new seats will be installed and a new screen and projection apparatus will be purchased. Miss Ward has sold a half interest in the Alhambra to the Colonial Amusement Company of Lexington, Ky., and the new company is now incorporated for $20,000. The renovated house will be practically fireproof.

OKMULGEE TO HAVE NEW THEATER.

George Kanavuts, owner of the Yale theater, Sapulpa, Okla., and Lust Haniotis of Okmulgee, are soon to erect a moving picture and vaudeville theater in the former city. It is estimated that the new structure will cost $40,000, and will have a seating capacity of $1,500. There will be a stage big enough to accommodate any size road show. The house will be built of fireproof material and will contain all modern conveniences.

RIALTO OPENING APRIL 21.

Owing to delay in construction the Rialto theater, S. L. Rothapfel's new picture house, will not be ready for its premier until April 21. The delay is attributed to the pernicious activities of Oscar Hammerstein, who haled the Rialto folk into court on some trivial claim and caused a suspension of business on the part of the contractors.

Farrar in "Maria Rosa"

Lasky Star Said to Be at Her Best in Third Production from Hollywood Studio.

GERALDINE FARRAR will appear on May 8 in her third Lasky production, entitled "Maria Rosa," according to announcement made recently by the producing company. This is the third of the photoplays Miss Farrar made for the Lasky Company when she was at the studios

Scene from "Maria-Rosa" (Lasky).

at Hollywood last summer. In the order of their release the productions are: "Carmen," which created international interest; "Temptation," something of an expose of grand opera conditions in America, and "Maria Rosa," founded on the play of the same name by Guido Marburg and Wallace Gillpatrick.

There is a point of exceptional interest about the release of "Maria Rosa," coming soon after Miss Farrar's marriage to Lou-Tellegen. It was while Miss Farrar, under the direction of Cecil B. De Mille, was making this production at the Lasky studios that she first met Lou-Tellegen. In the conferences between the star and producers which prefaced the making of this picture, Lou-Tellegen joined the discussions and gave to Miss Farrar and Mr. De Mille the benefit of his experience with the dramatic version, in which he made his debut on the English-speaking stage. The friendship between Miss Farrar and her future husband began with these discussions.

"Maria Rosa," said by those who have seen it to be the best of the three pictures which Miss Farrar made for the Lasky Company, is a tragedy of Spanish peasant life. The leading role in support of the star will be played by Wallace Reid, who has come rapidly to the front as one of the leading younger men on the screen. The supporting cast also includes Pedro de Cordoba, Ernest Joy, Anita King, Horace B. Carpenter and James Neill. Unlike the fiery character of the irrepressible "Carmen," "Maria Rosa" affords Miss Farrar a role far more sympathetic than the wild Spanish girl, in which she achieved such extraordinary success.

FAMOUS PLAYERS AND LASKY FILMS IN SOUTH AFRICA.

Pursuing the policy of international expansion which prompted the sending of E. M. Porter to South America for the purpose of making a survey of conditions, the Famous Players Film Company and Jesse L. Lasky Feature Play Company have just completed arrangements with the African Film Trust, Ltd., whereby the productions of these concerns will be handled in South Africa by the latter company.

By the terms of this agreement, in which the African company was represented by Max Schlesinger, attorney, of 10 Wall street, New York City, all productions of the Famous Players and Lasky companies made since the formation of these feature concerns will be marketed through the African organization.

Famous Players and Lasky are taking active steps to perfect a great international system of distribution by which every corner of the globe will be methodically reached on a basis that will provide the greatest aggregate following for the productions of these concerns.

With the completion of the arrangements for the distribution of the Famous Players and Lasky productions in Africa, a world-wide distribution system as affecting these two important producing companies has been concluded with the exception of the continent of Asia and a few of the warring European countries.

Famous Players and Lasky films are distributed in England through J. D. Walker World's Films, Ltd., in the United States through Paramount Pictures Corporation, and in South America and Africa through the new channels recently announced.

Little Alice Turner

LITTLE ALICE TURNER, daughter of J. Alan Turner, formerly technical director for Fox, is just twelve years of age, yet she may qualify as a veteran on the legitimate stage, in vaudeville and on the screen. Having had experience in all branches of the profession, Little Alice, with a fine decisiveness for one so young, has chosen acting in pictures. She likes to dance, to swim, to ride and best of all, to act in front of the camera, so a bright career is being planned with just one aim in view—she is going to become a photoplay star.

Alice Turner.

Not many girls of twelve can match the following record of activity: At the age of six appeared in a play with Andrew Mack and in two days learned a part of seventeen "sides;" acted in pictures for the Biograph, Gem, Imp, Rex and Reliance companies and later played at the Academy of Music in "The Bluebird," "The Red Mill," and "Aladin's Lamp." An engagement with "The Charity Girl" in Chicago was followed by experience in posing for fashions and three seasons with the fashion shows at Grand Central Palace and Bamberger's in Newark. Then came a long tour on the Loew Circuit in a monologue; two years of schooling preparatory to another picture engagement, this time with the Thanhouser company. "Gold," "Her Big Brother," and "Arty, the Artist," were the most important of the photoplays in which little Alice appeared in 1915.

For the past six months the youthful actress has been in Kingston, Jamaica, with the Annette Kellermann company under the direction of Herbert Brenon. She was one of the mermaids, did a solo dance in the palace scene and acted several small parts. More than that, Little Alice feels that she has had her first experience in direction, for she was entrusted with the task of arranging the turbans and sashes of more than one hundred natives used in a mob scene. Beauty, intelligence and training are among the assets of this coming star.

Crowd Waiting for Opening of Doors at Pitt Theater, Pittsburgh, a Typical "Ne'er-Do-Well" Opening.

A Big Mutual Week

The Program for Week of April 17 Has Many Interesting Features and Single Reels.

MUTUAL releases for the week of April 17 present a wide variety of themes. Comprised of two five act Mutual Masterpictures, De Luxe Edition, two three and three two-act subjects, seven single reel comedies, the Mutual Weekly and the split reel, "See America First," and Harry Palmer's cartoon comics, offer variety enough to satisfy even the most critical of picture fans to be found.

Masterpictures, De Luxe Edition, for the week are "Feathertop" and "Master Shakespeare, Strolling Player," the first from the Gaumont studios and the second a Thanhouser production. "Feathertop," founded partially on Nathaniel Hawthorne's immortal story of the same title, presents Marguerite Courtot as the featured star, in a dual role, supported by Sydney Mason, John Reinhard, Mathilda Baring, James Levering, Gerald Griffin, Charles Graham and others of equal note, several of whom were especially engaged by Director Henry Vernot, director of this production.

"Master Shakespeare, Strolling Player," the second Masterpicture, De Luxe, of the same week, is a timely subject in view of the Shakespearean tercentenary which is now absorbing the nation's dramatic and literary interests. Miss Florence La Badie is featured in this production, supported by an exceptional company of players, headed by Lawrence Swinburne, who gives an interesting portrayal of the Bard of Avon.

"Master Shakespeare, Strolling Player," is not a costume play as the title might imply. A large part of it is of today, with considerable of the story centered in and about a military post along the Mexican border. The production deals with a young married couple—the wife, a student of Shakespeare and having her own views on the Shakespeare-Bacon controversy, and her husband, a young army officer, more interested in his profession than the question of whether Shakespeare or Bacon deserved the credit for the literary masterpieces generally attributed to the former's remarkable brain. The play, or that part of it referring to the Elizabethan rule, has been worked out with Thanhouser fidelity in costuming and locations.

The three-act feature releases for the week include "A Man's Sin," a stirring Thanhouser production featuring Grace De Carlton and Daniel Leighton and a timely drama from the Mustang studios entitled "Realization," with Vivian Rich and Alfred Vosburgh.

Among the two-part offerings are "His Masterpiece," an American, with Edward Coxen and his new leading lady. Lizette Thorne, in the principal roles. "The Girl from Chicago," a detective play from the Thanhouser studios, featuring Gladys Hulette, the diminutive star, and George Marlo.

The laugh-makers for release the week of the 17th include "The Sailor's Smiling Spirit," featuring Walter (Fatty) Hiers, and "Simple Simon's Schooling," with Claude Cooper and Gladys Leslie, released under the Falstaff brand; "Counterfeit Love," featuring Rube Miller, who also directed the piece, and Madge Kirby, and "Slipping It Over on Father," with Rena Rogers, the "little blonde lady of the cinema," and Arthur Moon, a newcomer, both from the Vogue studios; "Number, Please?" starring Carol Halloway and John Sheehan, and "The Bookworm's Blessed Blunders," with Oral Humphrey, "Beauty" comedies, and the Cub comedy entitled "The Conquering Hero," with that funny man, George Ovey.

Mutual Weekly, No. 67, contains a number of interesting pictures of timely topics photographed in all sections of the country along with the several interesting events from the Mexican border, "See America First," includes views of the Continental Divide and Cripple Creek, Colorado's famous mining centre.

SELIG'S GENERAL FILM RELEASES.

Systematically observing the policy instituted by William N. Selig that no thought, care nor expense shall be sacrificed in the production of shorter length films, the Selig Company announces two unusually noteworthy productions for release through General Film service. On Monday, April 24, "The Woman Who Did Not Care," a multiple reel feature drama, will be presented. This drama features Eugenie Besserer, Edith Johnson and Harry Mestayer. The story is an unusual one, having to do with the remorse that comes to a woman who, under a nom de plume conducts a spicy column of society gossip in a newspaper. "The Woman Who Did Not Care" is replete with exciting and unusual situations, beautiful scenic effects and strong action. On Saturday, April 29, "Badgered" will be released through General Film service. Harry Mestayer takes the leading role and is ably supported by Edith Johnson, Al W. Filson and James Bradbury. A year ago William N. Selig stated in an authorized interview: "There will always be a market for picture plays in one, two and three reels." Since that time the policy of the Selig Company has been to make every production better than the previous one. This policy has succeeded, for Selig business in shorter length films has tripled during the past few months. The demand for worthy picture-plays of shorter length cannot be supplied at this time.

H. J. Aldous

H. J. ALDOUS, who for three years has been secretary and treasurer of the Industrial Moving Picture Company, was recently elected secretary and treasurer of the Rothacker Film Manufacturing Company, of Chicago.

Mr. Aldous will continue to perform his executive duties in the Industrial Moving Picture Company, which is now operated in direct combination with the Rothacker Film Manufacturing Company, and the commercial and auditing departments of the latter company will be under his personal supervision.

H. J. Aldous.

Mr. Aldous has won an enviable reputation in financial circles and he is an acknowledged authority on credit and factory systems. His early business training with the Merchants Bank of Canada, supplemented by years of active participation in the conduct of big American enterprises, has been strengthened by a close and analytical study of moving picture conditions. He is already an important factor in the industry and is going strong.

Mr. Aldous is a member of the Motion Picture Board of Trade of America, and is prominent in circles connected with national business organizations.

EMMA K. OSWALD, PICTURE MAKER.

One would think that Miss Oswald would be the last person in the world to produce a picture on tuberculosis; there is nothing about her to suggest any interest in such a topic. If ever there was a picture of perfect plump and rosy health it is this same young successful business woman and artist all in one. She is one of those Los Angeles artists and has a studio on the Pacific Coast, but is at present in New York with her latest picture, "The Invisible Enemy," a five reel offering presenting in story form a lesson to the people on tuberculosis and the cure of it. She has opened an office, E-K-O Film Co., at 729 Seventh avenue, New York City.

The picture has been reviewed for this paper. It was made with the help and suggestions of Miss Tate, secretary of the Association for the Study and Prevention of Tuberculosis. In a letter to Miss Oswald, assistant national secretary, Philip P. Jacobs, Ph.D., says:

"I enjoyed the exhibit of your picture, 'The Invisible Enemy,' and wish to congratulate you upon its present general appearance. With the few minor changes that I have suggested and which you are putting into effect, this picture will be of great service in the educational campaign against tuberculosis."

Miss Oswald furnishes another example of what a young woman can accomplish by pluck and perseverance. She has worked up a business of her own and has just turned out a creditable five-reel picture dealing faithfully with a subject that in itself was no small undertaking.

Bluebirds for May

General Manager Hoffman Selects Four Subjects—A Florence Lawrence Production Among Them.

FOUR Bluebirds have been chosen, by General Manager M. H. Hoffman, from a numerous assortment of five-reel offerings, to constitute the May section of the still comparatively new, but firmly established, program. Widely varied are the subjects that introduce new stars to

Scene from "The Crippled Hand" (Bluebird).

the Bluebird family. On May 1, Ella Hall will be advanced to prominence by being featured with Robert Leonard in "The Crippled Hand."

The ensuing release will be Louise Lovely in "The Full Cup," a play of numerous sensations, provided by Ida May Park's scenario, with Joseph De Grasse the director. This will be Miss Lovely's fourth contribution to Bluebirds and she is called upon to play a "double" of a more difficult and different type than she has been seen in since she began with Bluebirds to appear upon the screen in America.

On May 15, Florence Lawrence returns to the public that made her such a favorite in the earlier years of motion picture progress in "Illusive Isabel," by far the most sensational work turned out thus far on the Bluebird program. It is related that in original form this feature ran to eight reels, because it was difficult to extract the more sensational and gripping incidents until the work was screened. Then the editing reduced it to five reels, encompassing the pick and choice of the excitement that had been involved in the three extra reels.

"A Son of the Immortals" is the release for May 22 with J. Warren Kerrigan making his second appearance as a Bluebird star. His leading woman will be Lois Wilson and again Maude George appears as an adventuress, the type she so excellently fills. Sensationalism is the strong point of "A Son of the Immortals" in which the conquest of a mythical throne is the moving factor. The selection for release the fifth Monday in May has not, as yet, been announced, but there are numerous candidates from which to select.

Famous Players Engage H. R. Durant

Well-Known Fiction Writer and Editor Now Accumulating Material for Future Productions.

FOLLOWING out his determination to maintain without interruption the standard in the selection of screen material which has always distinguished his company's course, Adolph Zukor, president of the Famous Players Film Company, has determined to concentrate one branch of his activities upon the thorough sifting of the highest grade of modern fiction available for motion picture purposes. To that end he has engaged H. R. Durant and has placed him in charge of the editorial department.

For several years before joining the Munsey staff, Mr. Durant was a well-known free lance writer for the best magazines and has close to two hundred short stories to his credit. His story in McClure's, "The Unknown," still remains the American prize ring classic.

During his five years with Munsey, Mr. Durant was editor of the All-Story Magazine and saw it grow from a circulation of forty thousand to over a million a month. While editor there. Mr. Durant wrote many photoplays for the Reliance-Majestic studios, and his contributions to the legitimate stage were: "A Man and His Mate," produced by H. B. Sire; "The Road to Power," by H. H. Frazee; "Something for Nothing," by Al. H. Woods, and "O'Shea, the Rogue," by Chauncey Olcott.

Mr. Durant has also the unique distinction of being the only American author who ever had a Napoleonic play accepted for a Parisian production. His play, "L'Homme Meme" ("The Man Within") won for him a coveted membership to the Society of Authors and Composers of France.

Thanhouser Benefit Ball

Receipts from New Rochelle Festivities Will Form Nucleus of Fund for Incapacitated Players.

THE nucleus of a very commendable movement for film folk is the forthcoming Thanhouser minstrel show and ball at Germania Hall, New Rochelle, on Thursday, April 27. The proceeds of the affair will make the foundation for the Thanhouser Relief Fund. This fund will be in the custody of a committee of players and will be used for the relief of any players who in the course of their work at the New Rochelle studio are either incapacitated or otherwise in need of aid. The admirable feature of the plan is that the helping hand is not confined to regular workers only. Should an "extra" be injured, or should the plight of anyone who only occasionally engages in the work call for succor, they will be given the same consideration as players who are on the regular payroll of the company. This is entirely separate and apart from any benefits that may accrue to a performer by virtue of accident or liability insurance.

Florence La Badie, escorted by Mayor Griffing of New Rochelle, will head the grand promenade, which will be made up of the film stars who will attend. She will also take part in an old time minstrel torch light parade through the streets of New Rochelle the night before the ball. Gladys Hulette will be there in her usual radiance and other players who will make the ball a memorable occasion are Grace De Carlton, Kathryn Adams, Ethyle Cooke, Carey Hastings, Gladys Leslie, Doris Grey, Isolde Illian and Frances Keyes.

The outlook for a good lump sum to found the fund is cheery. There is a large advance sale of tickets. Perry Horton, chairman of arrangements, promises a big time for the visitors. The show will be a surprise, too. Lindsay Morrison is stage and musical director, and a feature of the evening will be the playing of compositions by Frederick Sullivan, a Thanhouser director. Frank Grimmer and William Swan, respectively, treasurer and secretary of the fund, are hard at work getting things in shape. Captained by Lydia Meade, the prettiest girls available will cater to the guests.

BOARD OF REVIEW SEES "RAMONA."

On Tuesday evening preceding the day of formal public showing of "Ramona" at the Forty-fourth Street theater the National Board of Review and its friends were the guests of the W. H. Clune Film Company. Cranston Brenton, chairman of the board, made an address to the audience of 500 just before the opening of the performance.

"It is a pleasure to welcome tonight the members and guests of the National Board who have gathered to see a picture which marks the very highest development in the motion picture art," said Mr. Brenton in part. "We have had very few pictures that are anywhere near in the same class. We are to see a production that stands for all those things that the National Board is trying to develop. This great voluntary board seeks to act not as censors but merely to review, to advise, giving constructive opinion, trying to voice public opinion.

"There is a menace to the whole motion picture industry of the nation, meaning to all the people, in the feeling that is growing in favor of legalized censorship of motion pictures. If this feeling grows and spreads the finest efforts of the producer will come to nothing because the men who are responsible for the financial success of such pictures as we are to see tonight will not risk encountering ignorance and prejudice, and consequently some of the greatest works of literature will be kept from the screen and the public.

"'Ramona' is the type of picture for which the constructive work of this board stands. It is for the encouragement of this type of picture that the National Board exists—and also to protect the trade against the sort of picture that brings discredit upon the whole industry."

Reviews of Current Productions

Exclusively by Our Own Staff

"Salvation Joan"

Vitagraph V-L-S-E's Seven-Part Story Featuring Edna May Is a Strong Subject and Played by an Unusual Cast.

Reviewed by George Blaisdell.

THERE is nothing in the work of Edna May in "Salvation Joan," the Vitagraph V-L-S-E seven-part subject, to indicate that it marks the screen debut of the star. She holds her own with a star cast, for "Salvation Joan" might have been written around Harry Morey, L. Rogers Lytton or Dorothy Kelley—not forgetting Donald Hall or little Bobby Connelly. The one-time famous musical comedy artist can act; she plays naturally, without affectation. A decade in the lap

Scene from "Salvation Joan" (Vitagraph).

of luxury has sharpened her faculty for portrayal; rubbing elbows with culture and wealth has not diminished her sympathy with those less fortunate. It has enhanced it if we may judge her by her performance. Marguerite Bertsch has written a story that gives Miss May splendid opportunity to portray life in surroundings that are not strange to her, that are an every-day matter, and also in an environment of the Lady Bountiful, the one who does good works for the pleasure of doing it. Wilfred North has finely directed the production.

Harry Morey has a big part, one that he fits to a t. The revelation of his identity at the closing constitutes one of the surprises of the drama. He is accepted through four-fifths of the story for what he purports to be—a denizen of the un-

Scene from "Salvation Joan" (Vitagraph).

derworld, a companion of crooks, a potential crook himself, one of those men balancing on the thin edge that divides the straightforward from the vicious, one who through slight association with a good woman seems to have been drawn toward the former.

L. Rogers Lytton as Ralston, the secret agent of a mythical government, adds to his list of successes in similar roles. His Ralston is dominating, masterful, never seemingly more at home than when deep in intrigue whether this be an affair of politics or of the heart—the personification of suavity or of brutality as the exigencies of the moment may require. Dorothy Kelly, the young wife of the diplomat, plays with a strength disproportionate to her youth. It is an emotional part, that of Mrs. Ellison, and she skilfully portrays it. Too much lip rouge, however, kills illusion in close-ups. Donald Hall is the convincing husband who is compelled to go away on government business, leaving his wife to the untender attentions of Ralston, his pride preventing him from warning her of danger. Little Bobby Connelly is great—that's all we've got to say about him. The types are selected with care.

With the exception perhaps of one spot, the interest holds tight. The culminating events of the house party, where Ralston has laid plans to break open the safe and extract therefrom the papers of Ellison, seem extended—there is a feeling of absence of directness. The tension is attenuated.

There are many scenes of strength, some that stir, others that move. The riot in the mission, when the thugs set out to break up the agency that is so rapidly depleting the dive downstairs, will thrill. The denouement is real drama. It is the interview between Joan and "Bill," now plain secret service man, following the exciting attack on the safe, the arrest of the strong-arms and the killing of Ralston. It is the big situation of the story, and it is splendidly told.

"Peg o' the Ring"

Promising First Installment of New Serial by Universal, Featuring Grace Cunard and Francis Ford.

Reviewed by Robert C. McElravy.

A SCENE occurs in the second reel of the first episode of "Peg o' the Ring," which at once arouses great interest. In the middle of a love scene, the heroine, whose mother was lacerated by an angry leopard before her birth, is seized with a mad impulse to rend and tear everybody and everything in sight. She scratches her lover's face and rushes frantically through the house and gardens attacking all who come in her way. She at length falls in a faint and is rushed on board a passenger train, which the hero pursues in an automobile.

The theme of prenatal influence has been used effectively in fiction, perhaps the most notable instance being in "Elsie

Scene from "Peg o' the Ring" (Universal).

Venner," by Oliver Wendell Holmes. It makes a weird, uncanny motive and one that is certain to hold the interest closely.

Grace Cunard appears twice in this number, first as La Belle, the unfortunate wild animal queen, and later as the daughter. Francis Ford appears as the hero. He falls in love with Peg, without knowledge of her history. It will be interesting to see how the complications are worked out, as to all present appearances they are children of the same father.

La Belle, the girl's mother, was secretly married to the owner of the circus, portrayed by Mark Fenton. After her injuries in the claws of the leopard, the child is born in a hospital and the mother dies. The father fails to divulge his parentage and Peg is raised by an old clown, a friend of the

mother's. The father marries a second time, and twenty years later the son falls in love with the daughter. The second wife, having found a letter left by La Belle, knows her husband's secret.

The circus settings are pleasing and the first reel is entirely devoted to circus stunts and some amusing comedy.

Grace Cunard and Francis Ford, who have appeared in other successful serials, are strong in the leading roles. Others in the cast are Mark Fenton, Peter Gerald and Jean Hathaway.

Biograph Comedy and Drama

"The Spring Chicken," a Three-Part Production Made by Del Henderson—"Celeste" in Two Reels.

Reviewed by Lynde Denig.

"The Spring Chicken."

GENERALLY staying on the right side of the line separating the merely ridiculous from the humorous, "The Spring Chicken," produced by Del Henderson when he was a member of the Biograph Company, is a lively three-part farce-comedy, brightly acted. The plot is almost foolishly fantastic; but a picture of this description depends least upon the story and most upon the comic quality of the situations and the acting. That the experiences of "The Spring Chicken," played by Dave Morris, and those of the burlesque company, headed by Gertrude Bambrick, are entertaining enough to assure the moderate success of the production is undeniable.

The odd nature of the central character is accounted for by the strange influences following his birth when he is placed in an incubator along with several dozen eggs that are being hatched. From infancy he is insane on the subject of chickens and in maturity becomes dangerously susceptible to the charms of young women. With the appearance of a burlesque company in town, the peculiar youth strays far from the path of caution, as marked for a man possessing a wife unwilling to forego her rights.

Played in the spirit of burlesque and with many really humorous bits of incidental business, contributed by members of a large cast, scenes in the lobby of a hotel, on a bathing beach and even more particularly at the theater during the staging of the performance, are certain to draw thoughtless laughter. Miss Bambrick, who in this picture bears a striking resemblance to Mabel Normand, heads a most attractive assemblage of show girls, revealed in varied costumes of alluring design. "The Spring Chicken" was adequately staged, carefully directed and in all respects should make an acceptable comedy offering.

"Celeste."

The larger part of this two-reel drama was enacted in choice locations on the California coast, and the production profits immensely in consequence. Long stretches of rock-bound beach, when perfectly photographed, as in the present instance, never lose their charm. And the story of "Celeste" requires just such a fishing village as that indicated in the backgrounds selected by Director Walter Coyle.

Washed ashore on a raft, a little girl, the one survivor of a wreck, is rescued by the fisherfolk and reared among them, in ignorance of her father living in Paris. Of course, she has two

Scene from "Celeste" (Biograph).

admirers, a dissolute fisherman and a worthy young artist who visits the little village in search of inspiration. The rivalry between these two results in a struggle on the edge of a cliff over which the artist is hurled but not killed, for the conclusion requires a reunion in Paris, with the girl, her artist-lover and her father in happy accord.

Vola Smith as Celeste, Jack Mulhall as the artist, Ivan Christie as the fisherman, and Charles Perley as the father, are the chief figures in a smoothly-developed photoplay of sustained interest.

Two World Film Offerings

"Human Driftwood" Replete with Alaskan Atmosphere, and "The Shadow of a Doubt," the Story of a Crime of Environment.

Reviewed by Margaret I. MacDonald.

"Human Driftwood."

A STORY of an Alaskan dance hall is bound to contain much that is unpleasant, much that is unwholesome; but it has also the mystic charm of a life into which few of us have entered. The cast appearing in this five-part production

Scene from "Human Driftwood" (Peerless).

made by the Peerless Co. consists of Robert Warwick, Frances Nelson, Leonore Harris, Alec. B. Francis, and Albert S. Hart, all of whom interpret the roles allotted to them in a satisfactory manner.

According to the story by Emmett Campbell Hall, Robert Hendricks, a wealthy young man, in frequenting a Bohemian resort, falls in love with a dancer of loose morals, who, left alone in his apartment one day, calls in her pals to help her rob Hendrick's safe. His return earlier than expected is the cause of a struggle in which the lover of the dancer is killed accidentally by her hand. The scene then shifts to Alaska, where Myra the dancer has opened a dance hall in a mining camp. A young girl who has in some way happened into her clutches is the one beautiful thing in sight, and after a series of adventures in which a big Swede tries to buy the girl from Myra, Hendricks appears on the scene, and the story closes with the death of both Myra and the Swede and the betrothal of Velma, the beautiful stranger of the camp, and Hendricks. For a story of this kind the production will be found entertaining. The action of the play does not flag, and the interest is maintained throughout. Emile Chautard directed the picture.

"The Shadow of a Doubt."

Produced by the Equitable Motion Pictures Corporation, Shannon Fyfe's story of how two brothers, by force of circumstances,

Scene from "The Shadow of a Doubt" (Equitable).

follow widely divergent paths, makes a favorable impression. The photography is not all that one could wish for, but the development of the story is such as to awaken thought on the subject of environment and the influence of circumstances.

Carlyle Blackwell is featured in this five-part production with Jean Shelby, George Anderson, Lillian Allen and Frank Beamish in the supporting cast. The story opening in an English orphan asylum shows the older of two boys being adopted by a rich but childless couple, who educate him and eventually leave him their wealth. The younger brother plods along

on the lower level and after marriage sails for America, where he is unable to get work. Driven to desperation by surrounding circumstances, he yields one night to an invitation of some crooks to help rob a safe, is caught and sentenced to prison, leaving an invalid wife to exist on charity. It so happens that the wife of his brother, who is now a lawyer in New York, takes pity on the poor woman, not knowing of the family relationship, and helps to keep her alive with nourishing food. At a later date, on the release from prison of the younger brother, the wife of the lawyer borrows money for the performance of an operation on the sick woman, a circumstance which leads to a confusing situation. The close of the story shows the one brother arrested by the other in the act of robbing his safe, and the recognition by a locket containing a photograph of the mother of the men. Ray Physioc directed the production.

"The Invisible Enemy"

E-K-O Film Company Presents Five-Reel Tuberculosis Picture for Use In Stimulating the Fight Against the Dread Disease.

Reviewed by Margaret I. MacDonald.

WHILE this film produced by the E-K-O Film Company has many points of merit, notably the drawing of public attention to the necessity of taking every precaution against the dread disease whose germs breed in countless numbers in dirty unventilated living quarters, the handling of such an important subject, should be done by experts in order that the force of the truths intended to be conveyed may reach their goal. Also, in order to carry a five-part production based on the idea of prevention of disease to a successful climax, it is essential that the story of the film be made entertaining, and above all that its construction be above criticism.

Unfortunately, in the present instance, after one reel of events that interest by their pathos, the remainder of the production resolves itself into a series of scenes that fail to interest either by way of dramatic value or by consistency of development. A number of individually important items such as the contrast between the growth of a plant on well fertilized soil and one reared on barren soil, have been presented indiscriminately throughout the production. "The Invisible Enemy," although it cannot be denied that it has its mission, embodies a clumsy presentation of a subject of tremendous importance. A careful reconstruction of sub-titles will help to clarify the intention.

"Charlie Chaplin's Burlesque on Carmen"

The Long-Awaited Essanay-V-L-S-E Four-Part Subject Fails to Yield the Usual Chaplin Spark.

Reviewed by George Blaisdell.

VERY likely a goodly proportion of the legions of Chaplin's admirers will be disappointed in "Charlie Chaplin's Burlesque on Carmen," the four-part Essanay subject issued through the V-L-S-E on April 10. It is the first release of the comedian's for many months, it is doubtful if there ever has been a picture about which exhibitors for so long a time have been on the qui vive, or one that by and large has been so

Scene from Burlesque on "Carmen" (Essanay).

thoroughly publicized. Adding to the curiosity of every one who knows films has been the knowledge that the last three Chaplin subjects, taking those as an example, have been of unusual Chaplin merit. It is only necessary to name "Shanghaied," "A Night Out" and "The Bank" and you will see sparkle the eyes of the Chaplinite.

The "Burlesque on Carmen," as we said, is in four reels—and therein lies one part of the trouble. Were the subject in two reels or in 2,500 feet it would be vastly stronger. In the fight near the close between Don Jose and his rival one situation is plainly duplicated—the inference being that the stunt was done twice that the better of the two might be chosen.

There are laughs, to be sure, but they are far apart. There is an absence of the snap, the slambang to which we are accustomed. Chaplin opens his bag of tricks, and so long as only one of a kind is extracted, all is well. It is only when two of a kind are drawn that the fount of mirth runs dry. Edna Purviance as Carmen has never figured to greater advantage than she does in this role. She is given abundant opportunity and she goes to it.

In the final scenes it is a novelty to see Chaplin in tragedy. In the last meeting slapstick is for the moment laid aside and we see the apostle of broad farce in a really serious role. And finely he plays it. It is another demonstration—just as in one of the situations in "The Bank"—that the comedian is not limited to the comedy division of portrayal.

"The Race"

A Genuine Thriller Rich in Incident and Featuring the Famous Lasky Star, Victor Moore.

Reviewed by W. Stephen Bush.

ANITA KING, the girl who made such a remarkable transcontinental trip in an auto, is the support of Victor Moore in this thrilling feature. The qualities of courage and modesty which endeared the former Paramount girl to so many

Scene from "The Race" (Lasky).

motion picture audiences are with her in this production. She combines youth, beauty and fearlessness in charming proportions. Of the work of Victor Moore nothing more need be said than that he is at his best in this film. He manages to get into complicated situations consisting of strange mixtures of humor and pathos and he utilizes his opportunities to the utmost. Humor and sensation are the two dominating characteristics in this film and they make the feature highly acceptable to every audience.

The story is quite simple, but it is not at all hackneyed and it leads to a number of amusing "denouements." The father of the daring auto girl gives a splendid portrayal of the inventor, who absorbed in his work loses all sense of proportion and even responsibility. Exciting scenes abound; they all grow out of the plot quite naturally and the law of dramatic probabilities is never flagrantly violated. The scenes showing the race and its thrilling incidents will hold every audience. Altogether "The Race" deserves a good place in the galaxy of Lasky successes.

Blue Blood and Red

Lively Five-Reel Fox Comedy in Buckeroo Backgrounds—Good Offering of Well-Known Kind.

Reviewed by Hanford C. Judson.

THERE is fun and good hearty laughter in these five reels by the Fox Company, "Blue Blood and Red." It is a kind of picture that has been put on often, but is quite enjoyable. The people like to see the good old things again, and a large audience at the Academy of Music in New York City showed quite plainly that they liked and approved of this picture. It is old only in kind, not in the matter it is filled with—not in the jokes nor the incidents; but in the general outline of the plot.

George Walsh and Doris Pawn have the leads, the former as an athletic, but not studious, son of blue blood, and the latter as the charming daughter of a rich ranch owner—red blood. George gets relieved from study by the decision of the faculty; they think it not worth while to teach him longer. His father gives him another boost. He takes Peterkin, the butler, and goes west as fast as his high-power auto can take him, and arrives at a ranch. Our good old friend, Alkali Ike, is cook at the ranch, and from that point he and Peterkin help each other about the ranch. The foreman of the ranch, who has been first in the graces of Doris, begins to get sore, and as George shows his ability to ride and begins to cut him out, he gets sorer.

The foreman has a friend, a gambler. The two cook up a scheme to steal a lot of money and get George accused. It works so well that, in a short time, each of the ruffians has killed the other and the buckeroos have a noose around the

head of George and are going to hang him. The girl hears and comes in the auto he has taught her to drive; but she doesn't rescue him. He has already attended to that.

It is the unexpected twists and sharp turns in it that please, and these are intermixed with the kind of stuff that Alkali Ike and Peterkin can do to make us laugh. It is quite successful. R. A. Walsh directed it.

"Ramona"

The Big Clune Production, With Stage Accessories, Begins New York Run Before Enthusiastic Houses.

Reviewed by George Blaisdell.

SO MANY elements enter into the production of "Ramona" as it is shown at the Forty-fourth Street theater in New York that it is not possible with accuracy to resolve them into their component parts, to set apart to each its just proportion of the sum. In the first place, there is the picture, twelve reels in length, made by the W. H. Clune Film Company, under the direction of Donald Crisp. Then there is the musical accompaniment, selected by General Manager Lloyd Brown, arranged by Emil Berman and executed by more than two score musicians under the baton of Carlos De Elinor, the young chief of the orchestra of Clune's Auditorium in Los Angeles and also the musical conductor of the Clune forces. There is the staging, the three great atmosphere-creating sets shown before the prologue and the first and second acts, peopled by types of the period, Indians, musicians, singers. Through it all could be seen the hand of Mr. Brown, to whose keen showman's mind Mr. Clune gives credit for the inception and execution of the project as a whole and of the many details which go to make this presentation of a motion picture a real theatrical entertainment as contrasted with the showing of straight pictures. It is no exaggeration; it is expressing a plain fact, to say that "Ramona" as it is seen at the Forty-fourth Street marks a distinct advance in the motion picture industry.

Aside from the embellishments and taking the subject solely as a motion picture "Ramona" is a faithful portrayal of Helen Hunt Jackson's story of the Mission Indians of Southern California. It was a story with a purpose, that of bringing to the attention of the American people the injustice with which the Indians had been treated by the government at Washington. Through it all runs a romance filled with heart interest. Of the spectacular, the melodramatic, there is not much. It is a simple tale of life, from 1845 to 1881, staged in a picturesque country and treating of the love of Alessandro, a full-blooded Indian, and Ramona, the daughter of a Scotch father and an Indian mother.

Allessandro and Ramona dominate the picture. Ramona, the daughter of Angus Phail, is portrayed by Adda Gleason. Hers is a personality that grows in strength. She has marked faculty for inspiring sympathy, she has magnetism, charm. She seems always to do the right thing in the best way. She has the fire of youth, the light and speedy foot characteristic of the Indian, the tenderness and the affection of the white. Matching Miss Gleason in art is Monroe Salisbury, the Alessandro. Mr. Salisbury's portrayal of the head of the sheep shearers is of great force. He has the dignity of the red man, the red man broadened by the education of the white man.

Scene from "Ramona" (Clune).

His delineation of the creeping insanity, the result of multiplying injustice, is finely drawn.

Richard Sterling and Mabel Van Buren are Angus Phail and Ramona Gonzaga. Mr. Sterling is equally effective whether portraying the youthful skipper in love with the first Ramona or the broken, gray-bearded husband of the Indian. Miss Van Buren, too, as maiden and matron, shows by contrast the marked change in the spirit of the blithe, sunny coquette when disappointments transform her into a saddened woman. The scenes where she takes to her heart the infant Ramona brought to her by Phail contribute to the gayety and also to the pathos of the story.

So many characters enter into the making of what practically is three pictures in one that space forbids the extended mention deserved. Among the notable performances are those of H. M. Best as Father Salvierderra, Miss Lurline Lyons as Senora Moreno, Red Wing as the squaw wife of Phail, Alice Morten Otten as Starlight, the Indian maid of the first Ramona; Anna Lehr as the four-year-old Ramona, N. De Brullier as the grown Felipe, E. Valencia as Juan Canito and Mrs. Davenport as Marda. The name of James Needham on the program cannot conceal the well-known figure of Director Crisp in the role of the brutal Jim Farrar, the murderer of Alessandro. Farrar is one of the few "heavies" in the story, and Mr. Crisp makes the character stand out. From the beginning to end "Ramona" is naturally acted by players chosen with unusual skill for their fidelity to "type."

Scene from "Ramona" (Clune).

As to the stage settings which precede the showing of the prologue and the first and second acts. The first represents the entrance to the Santa Barbara mission, the second shows the south veranda of the Moreno hacienda, the third is a remarkably picturesque canyon in towering San Jacinto. The music, which in itself is a great factor in the entertainment, has been chosen with an eye and an ear to the Spanish, the Indian and the Hawaiian—as in the Mission Indians there runs a strain of the Kanaka due to intermarriages by the natives of the Sandwich Islands brought in the old days to the whaling station near San Diego. The singing of the sunrise song as on the screen we see the members of the Moreno household at their windows will linger in the memory.

The photography, for which Enrico Vallejo is responsible, is of remarkable quality. Much of it is stereoscopic. In distance, depth and composition it is unusual. There are many big fields which stirred the fifteen hundred in the house Wednesday night to enthusiasm. The scenes of the sheep—thousands of them—were educational in themselves.

As to the staging, it may suffice to say that ten acres were devoted to the sets. Just to name two there are the Santa Barbara mission and the village surrounding it and the great Moreno homestead with its spacious patio.

"The Dumb Girl of Portici"

Anna Pavlowa Appears in Seven-Part Adaptation of the Opera, "Masaniello," Made by the Smalleys for Universal.

Reviewed by Lynde Denig.

"THE Dumb Girl of Portici," introducing Anna Pavlowa and her ballet Russe to the screen, is a magnificent production that cannot be judged fairly by ordinary motion picture standards. Beyond a doubt it is the most artistically ambitious and in some respects the most notable contribution of the Universal Company to the screen, and this is said with due consideration for several memorable productions of an earlier date. The interest attaching to the appearance of a dancer of such acknowledged pre-eminence as Pavlowa is, of course, paramount, and it is eminently fitting that she should be presented in a sympathetic interpretation of Auber's opera "Masaniello." Strictly speaking, this is a photo-opera rather than a photoplay and should be considered in that light.

Lois Weber wrote the scenario and no doubt assisted Phillips Smalley in producing scenes that frequently are marvels of beauty, and remarkably successful in creating the illusion of life in Italy in the seventeenth century when the inhabitants were crushed under the rule of Spanish Viceroys. Pavlowa is a dancer and not an actress; her perfectly fluent movements almost demand a musical accompaniment, and the colorful romance of a story such as we find here. Seemingly, the intention of the producers was to catch the mood of Auber's famous work and to give to the picture something of the

aesthetic appeal which marked the original, a purpose wonderfully well seconded by the Russian dancer. For the role of Fenella, the dumb girl of Portici, the Universal company could have made no better selection than Pavlowa; likewise it would have been difficult to find a more suitable vehicle for a display of the strange personality and extraordinary grace of the dancer. She would be quite lost in a story of so-called modern realism.

The drama in "The Dumb Girl of Portici" is the drama of a tragic story intended to be presented in conjunction with

Scene from "The Dumb Girl of Portici."

emotionally appealing music, such as that arranged by Adolph Schmidt, and with a sumptuous scenic investiture, such as the Smalleys have supplied with scarcely a flaw. In the costuming of the many characters, in the locations for the quaint fishing village, in scenes in the public square of Naples, in a dungeon, or in the palace of the Viceroy, one finds the same care for accurate detail and a disregard for expenditures. Apparently, everything humanly possible was done to make the picture a correct transcript of the scenes Auber had in mind when he wrote the opera. And in the selection of the cast care was exercised in finding suitable types, Rupert Julian playing Masinello with cantagious dash and spirit, Douglas Gerrard giving an altogether satisfactory interpretation of Alphonso, and Edna Maison, perhaps the least successful of any of the important players, appearing as the Princess Elvira.

Preceding the opening of the story proper, Pavlowa is effectively introduced in a dance given in conventional ballet costume, a pleasing exhibition that, at least, suggests the quality of the dancer's wonderful art. The first two reels, somewhat burdened by sub-titles necessary for the presentation of the characters and an explanation of conditions existing in Italy at the time, move rather slowly; but there is a distinct turn for the better when attention is focused on the love affair developing between Fenella and Alphonso, son of

Scene from "The Dumb Girl of Portici."

the duke. Dancing on the beach of the fishing village with Alphonso among the admiring spectators, Pavlowa is a fascinating figure, and very sincere in her playing of the scene in the woods culminating in her surrender to the ardent love of the young nobleman. The advisability of retarding the progress of the story to present the Ballet Russe is questionable from a dramatic standpoint, though the dance is justified as a gorgeous spectacle.

Cast into a dungeon and flogged on the day that her lover marries a princess and all Naples joins in the celebration, Mlle. Pavlowa is distinctly appealing in a succession of scenes presenting some of the most effective dramatic contrasts in the picture. The wedding festivities are an excuse for Bacchanalian revelries, elaborately staged and giving a plausible excuse for the viceroy's increasing the already burdensome tax to meet his extravagant tastes.

During preceding reels the audience has been acquainted with the restlessness of the populace, swayed by Masaniello, Fenella's brother, so the uprising, resulting in a raid on the Viceroy's palace and the sacking of the city has been adequately forecast. These scenes of rioting, the burning of the buildings and the ruthless slaughter of innocent women and children, all superbly produced, account for the most sensational moments in the production. There is a truly tragic climax when Fenella, in attempting to save Alphonso from the murderous assault of her brother, is fatally stabbed.

That the photography in this picture and the tinting and toning of the scenes are of the best, need scarcely be mentioned, for in their insistence upon artistic workmanship, the Smalleys need give precedence to no producers in America. Presented with an adequate musical accompaniment, "The Dumb Girl of Portici" will prove an artistic treat for cultivated audiences.

"The Mishaps of Musty Suffer"

Review of Nos. 8, 9 and 10, Which Complete George Kleine's Famous Comedy Series, the Laugh-Breaking Record Being Sustained Until the Final Fade-Out.

Reviewed by James S. McQuade.

"JUST Imagination" is the title of No. 8 in the George Kleine series of "The Mishaps of Musty Suffer," and in it Harry Watson, Jr., rushes us through a whirl of amazing happenings that are brimming with laughter. These happenings are so unusual, so strangely weird at times, that they remind us of the tales in the Arabian Nights.

Musty Suffer has just succeeded in liberating himself from

Scene from "Just Imagination."

hard work on the rock pile when, in answer to his wish for a good job, a strange being—all tramp save the coryphee costume around his middle—springs from nowhere and puts him in touch with Doctor Hickory and Doctor Nut, specialists in imagination, who are represented in the flesh by Dan Crimmins and H. H. McCollum. What these worthies do to poor Musty soon makes him a fit subject for a nut factory. He eats and drinks, yet does neither; and he is convinced that he has slept 12 hours, though he has never had a wink. He watches the chairs and table and the bed in his room engage joyfully in a waltz or jig, and soon becomes so accustomed to his surroundings that he can sit on a large block of ice in a room and experience all the exhilariation of a sleigh ride, not excepting the merry tininnabulations of the sleigh bells.

But these are only trifles. We also see him play a game of pool and make the most dfficult shots, although our mortal eyes fail to catch sight of the table, the balls or the cue, just as we see him marking the score, but fail to see the figures. And then, exhausted with his efforts, he and the two doctors, who have initiated him in these mysteries, help themselves to liquid refreshments with jovial good humor, although we ordinary mortals are unable to see the glass or liquor, or where they come from.

When the famous specialist shows Musty a glimpse of his future wife, he comes back to earth with the exclamation: "No, it wasn't a dream. Just imagination!"

No. 9 of the series bears the title "Out of Order," in which Musty appears with his wishing horseshoe. Here he wishes himself into the trying activities of the Busy Bee Amusement Arcade, of which Dan Crimmins is the boss; Della Connors, the ticket taker; H. H. McCollum, Prof. Hypno, and Mayfield Moree, the bouncer.

As for Musty, he is man of all work. He is a spieler of no

mean order, an attendant in the shooting gallery, a shoeblack and heaven knows what else!

In the shooting gallery one of the marksmen mistakes Musty's face for the target and shoots him in the jaw. After violent efforts and contortions Musty succeeds in coughing up the bullet—just like that! A cripple, who berates Musty for using white paint instead of blacking on his shoes, is mollified by a whack on his sound leg with his own crutch. The escalator used to convey patrons upstairs to the theater and the manner of its working furnishes wild merriment. So does the manner of bouncing the unwary customer who attempts to beat his way into the show.

"Coming Down" is the tenth and last of the series, and it is one of the merriest of the lot. The scene is the same as in No. 9, with the same principals, only that H. H. McCollum appears as Woof Woof, the wild man, while Wm. Thomas, Jr., appears as Leonarde, the lion, the merry antics in which the wild man, the lion and Musty take part cannot fail to evoke prolonged laughter from young and old. I think that this film will prove the most delightful one of the series for children. Adults will make merry over it, too; but the children will go into ecstasies over it, and it should be especially advertised for them.

I have seldom laughed more heartily over anything than at the Hindoo Spot Remover in this reel. I shall not spoil the laugh it will bring by any explanation.

The review of Nos. 1, 2 and 3 appeared in the issue of Jan. 22, page 619, of Nos. 4, 5, 6 and 7 in the issue of March 18, page 1848.

"The Gay Lord Waring"

J. Warren Kerrigan Is Starred in Bluebird Version of Story by Houghton Townley.

Reviewed by Lynde Denig.

WITHOUT being in any respect a notable picture, "The Gay Lord Waring," made into a Bluebird Photoplay by Otis Turner from a scenario by F. McGrew Willis, is acceptable entertainment. Perhaps it would be yet more acceptable if the sub-titles were fewer in number and less wordy, for the meaning of the scenes is reasonably clear and does not call for an extraordinary amount of printed explanation. At all events there will be no cause for an audience to complain of a plot not easily comprehended.

The most exceptional twist in the story concerns an agreement between Lord Arthur Waring and his half-brother, Mark, whereby Lord Arthur offers his life as security for a loan of $100,000, the understanding being that if he is unable to return the money with interest at the end of six months, he will commit suicide, thereby transferring the coveted title to Mark. This odd contract is accounted for by Lord Arthur's determination to raise money for the care of an injured girl, whose father is thought to be unable to afford expensive medical treatment. Obviously, the predicament of a penniless man, who sees no way of escaping the forfeiture of his life, is likely material for the creation of suspense, that with a little skillful handling may be maintained almost to the concluding scene.

Not until the last reel is well underway does the audience guess at the events devised for the salvation of Lord Arthur, and then the spectacular force with which everything happens

Scene from "The Gay Lord Waring" (Bluebird).

prohibits a lessening of interest. With the expiration of his contract only a few hours off, the young lord tries his fortune in a gambling house and loses; he rejects the offer of Countess Imani to sell herself to a money lender, and is prepared to fulfill the bargain when kindly providence comes to his aid. He rescues the crippled girl from a fire in which her miserly father is killed, and later receives the not unpleasant news that Mark has been hurled from a carriage and mortally wounded.

Scenes in the burning building and the accidents resulting in the injury of Helene and the death of Mark, are parts of the picture deserving particular mention. In its entirety, the production was capably produced and intelligently acted by Mr. Kerrigan, Lois Wilson, Maud George, H. Holland and Bertram Grassby.

"The Eternal Grind"

Mary Pickford Is Seen in Interesting Five-Part Famous Players Subject Treating of the Toilers.

Reviewed by George Blaisdell.

THE Famous Players released on April 10 "The Eternal Grind," a five-part subject written by William H. Clifford and featuring Mary Pickford. John O'Brien has well staged this story of the tenements—of toil and struggle and temptation on the one side, of avarice and worse on the other. It is a simple human story of today, and as such will have interest for those on both sides of the line separating the very

Scene from "The Eternal Grind" (Famous Players).

poor and the very rich. The characters and the situations have been drawn without exaggeration.

Miss Pickford has the role of Mary, one of three sisters, all employed in a sweatshop, which is reproduced on no small scale. Mary follows the straight path. She tries, and for a time fails, to keep Jane from going contrary to it, and also fights to keep alive Amy, who has fallen a victim to long hours and lack of ventilation. Miss Pickford has a part in which she perfectly fits.

There is a lighter phase to this story of grind. That is the love of Mary and Owen Wharton, the latter of whom, a settlement worker, in disagreement with his grasping father, secures work in the shop where Mary is employed. Wharton is played by John Bowers, a youngster of wholesome appearance. Ernest Wharton, the elder brother, is played by Robert Cain. Mr. Cain makes an intersting deceiver. Ernest is let eventually to see the light through the persuasion of the revolver Mary has taken from the hand of Jane, thereby precipitating a marriage and preventing a murder. This is one of the sterner situations, another is the colloquy between Mary and the elder Wharton, who when he pleads with the young woman to come to his home and save the life of his son is met with a refusal, justified by Wharton's previous disregard of Mary's plea to help her invalid sister. The employer promises a new factory and higher wages and Mary goes to her lover's side. J. Albert Hall is Wharton, the unpopular capitalist, and he gives a strong performance.

"Bonds of Deception"

A Three-Part American Based on Story of Unusual Character Features Winnifred Greenwood and Edward Coxen.

Reviewed by Margaret I. MacDonald.

THE story of this production was written by Kenneth Clarke and is an interesting one and considerably out of the ordinary. A fine cast has been intrusted with the characterization including Winnifred Greenwood, Edward Coxen, Dick La Reno, and George Field.

As the story runs the son of Major Baring, after having been sent west to start life anew, commits a crime for which he is sentenced to a long term in prison. The pretty wife of Will Baring and beloved of her father-in-law is kept in ignorance of her husband's disgrace. The solicitation of the old man for the happiness of the innocent party who, if she knew the truth, would be a sharer in the unhappiness caused by her husband's crime, is splendidly portrayed, and much credit is due Dick La Reno for his impersonation of the character of Major Baring.

An opportunity to blot forever out of the woman's life the shadow that menaced her happiness presents itself when in the

list of those killed in a railroad wreck the major finds a name similar to the one adopted by his son on his removal to the west. Calling in the editor of one of the city papers he persuades him to print an announcement of his son's death. Later the editor falls in love with the woman, and a strained situation arises on account of his knowledge of a circumstance of which she is ignorant. The actual death of the convict clears the situation.

Triangle Program

"The Good Bad-Man," Five-Reel Fine-Arts, and "His Wife's Mistake," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

THE Good Bad Man" is a story written by Douglas Fairbanks and admirably interpreted by Douglas Fairbanks. His characterization really carries the story, though it is well constructed and adequately treated, and it even offers

Scene from "The Good Bad-Man" (Fine Arts).

that saving grace, that rare good quality, originality. Though the development is along familiar lines, there is a praiseworthy attempt to present a new characterization, a relief from the stale and hackneyed. But it would fail without Fairbanks in the title role. He is the only one who could put over his own play, as it is decidedly weak in other characterization than his own. Pretty Bessie Love, for instance, has almost nothing to do but roll her lovely eyes and submit to being hauled around roughly from beginning to end.

Mr. Fairbanks is very intense, and he is almost as strenuous as Ex-President Teddy, but he should give the girl a chance to do something other than adore him and throw a little opportunity in the way of his faithful support. His theme is all right—it is delightfully altruistic—but it quickly fades, like

Scene from "His Wife's Mistake" (Keystone).

a morning star, when Phoebus Apollo Fairbanks brings his spotlight into view. The story moves swiftly, and its large cavalry action toward the close suggests what may be going on this moment in Mexico. The types are all good and the tout ensemble so satisfactory, that the story will probably win, but it is all Phoebus Apollo Fairbanks.

"His Wife's Mistake.

"His Wife's Mistake" confirms opinion expressed long ago that Roscoe Arbuckle is a whole play in himself. He has caught the idea of what gets the laugh and has developed it to a fine art. Yet all that he does is so intelligently performed that there is no evidence of effort. To the contrary, it has the appearance of spontaneity so rare in comedy of any kind. Nothing stagey, nothing artificial, mars his interpretation of stupidity, and nothing that offends. Even the farce has a story, and the concluding scenes are of a decorative wealth rarely seen in serious drama. "His Wife's Mistake" will rank high among the best of its kind.

Margaret Gibson in "The Leopard's Bride."

The charming Horsley (Mutual) actress is making a tremendous success for herself in her interpretation of "Nadje" in the Mutual Masterpicture De Luxe Edition, "The Leopard's Bride."

Miss Gibson has been considered most charming in "Rag" or sympathy roles. She has been seen most frequently in tense ingenue leads, and her many friends will be delighted to see her in her new type of characterization.

"The Leopard's Bride" gives ample opportunity for the expression of the talents of William J. Clifford and Nan Christy, who appears in Miss Gibson's support. It also features the Bostock animals.

"Doctor Neighbor"

Five-Reel Red Feather Production Features Hobart Bosworth in Story Dealing with Medical Ethics.

Reviewed by Robert C. McElravy.

THIS subject takes up in pictorial form the mooted question as to whether a doctor should under any circumstances take the life of a patient in order to save unnecessary suffering, when death is but a matter of time, or the patient doomed to a shattered mentality in case of recovery.

The story is written by Agnes Hay and is enacted by a good cast, which includes besides Hobart Bosworth, in the name part, Dorothy Davenport, Gretchen Lederer, Emory Johnson, Adele Farrington, Charles Hickman and Margaret Whistler.

Dealing as it does with the problem of human suffering, it contains many scenes that are far from cheerful, and yet the theme is presented in a manner that avoids skillfully the merely sordid or depressing.

Doctor Neighbor is the guardian of Hazel Rogers, a young heiress. Though he himself is in love with her, he stands back when she gives her hand in marriage to a younger lover.

Scene from "Doctor Neighbor" (Universal).

The latter proves later that his love was largely inspired by a desire to gain her fortune. But the vital feature of the plot is reached when the young wife meets with an automobile accident. This scene is well staged and furnishes about the only dramatic episode in the first four reels.

An injury to the spinal column makes it problematical whether the girl will live, but it is understood that in case she does her mind will be gone. The doctor refuses to bring about her death, in spite of her frequent entreaties. The nurse, her dearest friend, administers the fatal overdose of morphine which ends her misery. The last scenes, when the doctor is on trial and the nurse confesses to clear him, are impressively handled.

This is very interesting as a study of medical ethics. The plot moves a little slowly at first and the minor characters are rather shadowy for the reason that they have but little to do.

"Feathertop"

An Attractive Five-Part Production for the Program of the Mutual Masterpictures de Luxe.

Reviewed by Margaret I. MacDonald.

THIS picture is not as might at first be supposed an adaptation of Nathaniel Hawthorne's "Feathertop." It is merely a pretty story written by Paul M. Bryan, which found its origin in the predilections of three brothers, and its main thread in the love story of Elsie, the pretty daughter of one of the brothers. Elsie, the daughter of the brother who loved flowers and chose the life of a horticulturist, during her first visit to the home of her uncle who is a banker in the city, sends to her country lover a copy of Nathaniel Hawthorne's "Feathertop," and later when her father has died of sorrow at her careless manner of living in the city, the reading of the story of "Feathertop" paves the way for a thorough realization of the similarity of her unscrupulous city lover to the man with the

pumpkin-head in the story. The scenes which have been interpolated from "Feathertop" have been very nicely done, and in fact the entire production which is sweet and clean will be found very pleasing in spite of the fact that its construction is not of strict technical excellence.

In the cast are pretty Marguerite Courtot, Sydney Mason, James Levering, Gerald Griffin, Charles Graham and Mathilde Baring. The director Henry J. Vernot, has looked well to the little human details in which lies much of the appeal of the picture. There are also some good comedy touches of the finer

Scene from "Feathertop" (Gaumont).

sort which find their origin in the home of the sea captain brother who lives in the South Sea Islands and employs two comical negro lads as his personal servants.

Two Lubin Productions

"The Flames of Johannis," a V-L-S-E Release, Starring Nance O'Neil, and "The Greater Wrong," a Three-Reel Drama by George W. Terwilliger, Released on the General Film Program.

Reviewed by Edward Weitzel.

"The Flames of Johannis."

HERMAN SUDERMANN'S drama "Johannisfeuer," which Nance O'Neil produced on the spoken stage in this country under the title of "The Fires of St. John," has been adapted to the screen by Alfred Hickman, and given the hyphenated name of "The Flames of Johannis." This version, in five reels, has been produced by the Lubin Company and Nance

Scene from "The Flames of Johannis" (Lubin).

O'Neil repeated her finely dramatic portrayal of the dual role, Marika, a foundling, and Zirah, her gypsy mother.

Like most of Sudermann's dramas, "Johannisfeuer" is a work with a serious purpose. The life of the gypsy waif, although marked with self-denial and every other commendable effort on her part, ends in a tragedy. She is separated from the man she loves by her mother, a thieving, drink-sodden old wretch, who dies within the walls of a prison, begging with her last breath for a drop of the fluid that has been her curse.

As adapted for the screen, the drama commences when a wealthy Pennsylvania farmer, named Vogel, adopts the son of his brother George, and, on the same day, buys the infant child of a gypsy woman that he rescueus from death when he finds her helpless from the cold on the public highway. The child grows up to womanhood loving her foster brother, who loves her in return. The Vogels, however, are anxious to have George marry their daughter Gertrude. Out of gratitude to her foster parents, Merika attempts to keep George at a distance. He is piqued and proposes to Gertrude. As the mar-

Scene from "The Greater Wrong" (Lubin).

riage approaches, Merika realizes she has broken her own heart. George also finds that he loves Merika more than Gertrude. On St. John's eve, according to an old Pagan custom, Merika permits George to embrace her, but the thought of her mother and her degradation steels her heart against the pleadings of her foster brother. The marriage between George and his cousin takes place, and Merika leaves the farm and devotes herself to her mother until the gypsy woman's miserable death.

In spite of the scenes being laid in this country, the play is essentially German in spirit and, in its present form, makes its greatest claim to popular favor by the opportunities for powerful acting offered Nance O'Neil in the dual role of mother and daughter. Miss O'Neil played the degraded old gypsy with startling realism and tragic power. She was equally successful in denoting the fine womanliness of the daughter. The rest of the cast was uniformly excellent and included George Clarke, Eleanor Barry, Ethel Tully, Victor Sutherland, Irving Dillon, Mrs. Carr, James Cassady, Violet Exzell and Rosemary Carr. The production, directed by Edgar Lewis, has been given every benefit of artistic supervision in the acting and the settings for the scenes.

"The Greater Wrong."

The writing and directing of this three-reel photoplay is an achievement of considerable moment. Aside from taking full advantage of the law which governs the dramatist's use of the coincidence device, George W. Terwilliger has built up a convincing story peopled with human beings whose joys and sorrows are of interest and whose lives furnish examples from which may be drawn lessons that are worthy of time and thought. The picture contains only one brief cutback.

James Cannon, an ambitious young man anxious to better his condition, marries an heiress, although in love with another woman. The manner in which the author works out the triangle and brings down the consequences of their wrongdoing on the heads of the three human beings, forms a skilful and absorbing drama. Assisted by a splendidly-balanced cast, he has done full justice to his task as director. The names on the roll of honor consist of Leslie Austen, Octavia Handworth, Margaret Adair, Adelaide Hayes and Herbert Fortier.

Kalem Stars in Two Releases

"A War of Wits," the Fourth Instalment of "The Social Pirates," and "Romance and Riot," a "Sis Hopkins" Comedy.

Reviewed by Edward Weitzel.

"A War of Wits."

THE fourth instalment of "The Social Pirates" contains a striking example of the well-known criminological fact that even the cleverest rascal has a weak spot in his defense against detection. "A War of Wits" also illustrates another great truth in connection with the trapping of masculine law-breakers; they are often ensnared with hardly an effort on the part of a clever woman. The male being who is caught in the net by the two heroines of George Bronson Howard's series of two-reel dramas is a certain doctor with an unsavory reputation in police circles. The gentleman's specialty is administering a drug which puts a patient completely under his control. His latest victim is an elderly widow of means, who is stopping in the same hotel as the two fair avengers. They discover that the doctor will bear watching. Mona obtains

the position of lady's maid with the widow, while Mary devotes herself to the conquest of the wily physician. She soon learns that the gentleman has another weakness, aside from his fondness for the opposite sex—he is a reckless and unskilful gambler. The money he obtains from the widow while she is under the influence of the drug is quickly lost at the gambling table. Mary puts a stop to this wasting of the widow's money by inviting the doctor to her rooms for a social little game with a friend of hers, said friend being a card sharp

Scene from "A War of Wits" (Kalem).

of high renown. Separating an infant from a lollypop is the proper simile to employ in conveying a full realization of the ease with which the doctor is disconnected from his ill-gotten roll. This treatment is repeated with success, until Mona procures the evidence necessary to convict the medical man of robbing the widow.

Many of the details of this story are worthy Gaborieau, and the picture has the same sprited action and touches of humor that were such important factors in the success of the first three numbers. The twin stars shone as brightly as before in their congenial roles, and Marin Sais looked fetchingly demure as a lady's maid. Thomas Lingham contributed a well-rounded study as the doctor, and Frank Jonasson and Paul C. Hurst were of marked assistance in giving strength to the cast.

"Romance and Riot."

Rose Melville, her supporting company and the director are now so nicely adjusted to their task of creating the "Sis Hopkins" comedies that all their efforts have that smoothness and unison so necessary to the best results. "Romance and Riot," written by John E. Kevan, will have no difficulty in maintaining a position of equality with the best of the series. It has

Scene from "Romance and Riot" (Kalem).

the touch-and-go method of action that should always be associated with broad farce, and the plot, while ample and of the right quality, is not permitted to impede traffic when the actors are driving full speed after a laugh. Miss Melville squirms, twists, grins and stumbles through this reel with the persuasive awkwardness that is the chief charm of Sis, and exhibits a surprising readiness to risk life and limb in the performance of any stunt that the director is able to suggest. Henry Murdock's knock-about comedy work is still a feature of the supporting company, and Frank Minzey, Arthur Albertson, Mary Kennedy, Richard Purdon and Olive West are concordant players in the remaining roles.

"Big Jim Garrity"

Robert Edeson Featured in a Powerful Five-Part Contribution to the Pathe Gold Rooster Program, by Al. H. Woods

Reviewed by Margaret MacDonald.

THE work of George Fitzmaurice on the producing end of picturedom is too well known to inspire other than confidence when a creation, the visualizing of which is due to his efforts, is about to appear on the market. "Via Wire-

Scene from "Big Jim Garrity" (Pathe).

less," "At Bay," and "New York" are all strong productions from his hand, with "Big Jim Garrity," slightly if any less powerful, following in their trail.

"Big Jim Garrity" is a tremendously human drama, with the character impersonated by the male star standing out in bas relief from among weaker and sometimes ignoble types. Robert Edeson gives a fine interpretation of this central character with Eleanor Woodruff playing opposite him in the role of a sweet, trusting woman whose unfortunate contact with an unscrupulous doctor has caused her to yield to the drug habit. The contrast between the two men is well delineated, and splendid dramatic situations flock one on another toward the close of the picture where the stronger personality of "Big Jim" forces the doctor to confess to a murder for which the former has been convicted and has spent a term in prison, and where the same strength of personality rescues the woman from final downfall.

One of the spectacular scenes of the production occurs during "Big Jim's" mining days. Through the influence of the same drug-infected doctor who was a nephew of the old man who left Jim his mining property, a conspiracy is hatched by which Jim and his associates almost lose their lives in a flooded mine tunnel. The type of man impersonated by Robert Edeson will have a strong appeal and the production which is attractively set, typifying life in the Georgia mining district, as well as life among well-to-do New Yorkers, will be found very interesting.

Canada Likes Kalem Features.

Though Kalem discontinued the production of four reel features some time ago to devote entire attention to the short pictures that are in such demand, words of praise for the Kalem features that are still being shown are constantly received. Following is a letter from the branch manager of the Vancouver, British Columbia, General Film exchange last week: "Kalem's 'The Pitfall,' in four reels has been the subject of unusually favorable comment among exhibitors of B. C. who have used it. In fact, there have been commendations received, not only verbally and by letter, but also by telegram on this and other Kalem four reelers, for example, 'The Runaway Wife,' and 'The Pretenders.' Kalem is to be congratulated accordingly and, no doubt, will be incited to accomplishment of other similar successes."

Mary Fuller in Two Reels.

Mary Fuller is back at work in a two-reel. The plot was such a good one that Miss Fuller begged her director to put it on. Mrs. Catherine Carr was the author and the story, which is called "The Mystery of the Limousine," is of the surprise ending kind.

Miss Fuller is shown done to death at the opening of the picture and then the action switches to the story of her life. William Welsh appears as her first suitor. She is finally wed by a banker, played by Joe Gerard. He became jealous of Anthony Merlo's attentions to his wife. Merlo is the last one to be seen with Miss Fuller before her "death." But responsibility for the murder is not clear until the very close of the picture.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

FREDDY FOILS THE FLOATERS (Vitagraph), March 31.—An election in a small town and the struggle of the two parties over a lot of "floaters" is the main motive of this one-reel comedy written by James A. Stiles. William Dangman makes Freddy a most likable chap, and the humor of the situations is unforced. Frank Currier, George O'Donnell, Wm. Lytell, Jr., and Joe Wallace are members of the cast. Frank Currier made the production.

HER DREAM OF LIFE (Selig), April 1.—Harry Mestayer and Grace Darmond were cast for the leads in this one-reel drama by Lottie S. Beckelman, Frank R. Beal having made the production. The theme of the picture is a serious one. After his wife's death a man is made to realize how she had suffered from his neglect. The efforts of all concerned in the photoplay are commendable.

THREE FRIENDS (Biograph), April 3.—Henry B. Walthall and Blanche Sweet are the leading players in this one-reel reissue, directed by D. W. Griffith. There is one of those told-in-action stories to the reel, for which the producer is famous. The scenes are laid in a New England shoe town.

THE FATAL BEAN (Lubin), April 5.—Boston will love this one-reel comedy for its glorification of the toothsome bean. Other and less fortunate mortals who were not brought up on Boston's favorite food, will enjoy the humor of the situations and the amusing comedy acting of D. L. Don and Patsy DeForest.

THE SELIG-TRIBUNE, NO. 27, 1916 (Selig), April 3.—The capture of Juan Sanchez, a Villa bandit, at Deming, N. M.; five thousand bales of cotton burn, Houston, Tex.; scenes in the trenches near Verdun, France; taking war supplies to the Allies, Seattle, Wash.; flood at Riverside, Ill.; American troops near Namiquipa, Mex., launching destroyer Rowan, Quincy, Mass.; Carranza troops at Saltillo, Mex.; Stanford University crew at practice, Redwood City, Cal.; arrival of troops at Camp Columbus, N. M.; arrival of army biplane from Mexico at Columbus; U. S. troops starting into Mexico.

HER PARTNER (Vitagraph), April 3.—A strong suggestion of the Bret Harte brand of humor runs through this one-reel western comedy. The part played by Mary Anderson is one of those self-reliant, unkempt but lovable little heroines that have always been favorites with theatergoers. Miss Anderson looks and acts the part satisfactorily. Webster Campbell is a good second as the hero and Otto Lederer is seen in one of his skillfully acted character parts.

FROM ALTAR TO HALTER (Kalem), April 4.—The situations in this one-reel comedy are tried and true friends of the comedy writer. In the present case, they have been used with skill, and Ham and Bud and the rest of the cast see to it that not a laugh is lost. The two heroes are supposed to take unto themselves wives, or rather, a wife each. After the experience of the two ladies it is small wonder that Woman's Suffrage is a power in the land.

ANIMATED NOOZ PICTORIAL NO. 8 (Essanay), April 5.—The Wallace A. Carlson burlesques on the News Weeklies have made a unique place for themselves among animated cartoons. Their humor is irresistible and they are also excellent examples of the art of drawing. The present number is up to the standard in its presentation of timely topics. A western scenic is on the same reel.

TRAPPING THE BACHELOR (Kalem), April 5.—William Beaudine is the producer of this one-reel comedy in which Ethel Teare enacts the heroine. It is an amusing offering and is spiritly played by Miss Teare, Victor Rottman, Jack MacDermott and Mrs. Davenport.

THE PICKLE FIDDLER'S FINISH (Kalem), April 7.—Rose Melville is the star of this one-reel comedy, although Henry Murdock has the title role. The producers and actors concerned in the making of this series of comedies have struck their gait, and "The Pickle Fiddler's Finish" is equal to the other numbers in its power to amuse. Miss Melville's Sis is a comic creation of uncommon merit and Henry Murdock is a clever grotesque comedian. Arthur Albertson, Frank Minzey, Richard Purdon, Mary Kennedy and Olive West complete the cast.

THE RECORD RUN (No. 74 of the "Hazards of Helen" Railroad Series) (Kalem), April 8.—A review of this picture was printed in the issue of April 8, page 282. The thrill performed by Helen Gibson is a daring bit of work and the entire picture is without a dull moment.

OUT OF THE QUAGMIRE (Vitagraph), April 1.—The unclean side of politics is brought to light in this three-reel Broadway Star Feature. Donald I. Buchanan is the author of the photoplay, and the plot shows how an upright man who consents to run for mayor of his city is ruined by his opponents. In order to point his moral with greater force, the author has sacrificed the happy ending. The picture has the benefit of a strong cast, which includes Joseph Kilgour, Julia Swayne Gordon, Eleanor Woodruff, Robert Whitworth, John T. Kelly, Ned Finley, Adele Kelly and Arthur Cozine. Able direction by Theodore Marston.

THE LIGHT-BEARER (Essanay), April 8.—The ethical purpose of this three-reel is most praiseworthy. It tells the story of a fight against tenement house evils, by an athletic young clergyman, and shows how he administered moral suasion to a bully by knocking him out in a fair fight and no favor, and driving him from the neighborhood. The picture lacks dramatic action except that supplied by the fight, but deals with existing conditions of life, and is acted with earnestness and skill by Richard C. Travers, Roderick Laroque, Frank Hamilton, Wm. Burke, Jack Dale and Betty Brown.

MYRTLE THE MANICURIST (Vitagraph), April 8.—The adventures of the heroine of this three-reel farce, as revealed by Paul West, account in a large measure for the constant inrush of prepossessing maidens from the rural districts to O. Henry's "Little-Old-Bagdad-on-the Subway." The truthful Mr. West has set down romantic doings, humorous doings and other diverting doings, in which Myrtle is the shining figure. She even becomes a moving picture actress. Jewell Hunt plays the part in the proper spirit. Templar Saxe, Harold Foshay, Edele De Garde, Harry Fisher, Ned Finley, Paul Kelly, Arthur Cozine, Frank Beula and A. Robinson complete the cast.

General Film Company Specials.

ALIAS JIMMIE BARTON (Biograph), March 28.—The story of two young men who temporarily change names and rise to positions of importance in a large factory. An acceptable two-part offering, carefully produced and adequately acted by Jose Ruben, Vola Smith, Jack Mulhall, Gretchen Hartman and Jack Drumeir.

MADELAINE MOREL (Biograph), March 29.—An excellent three-part adptation of Augustin Daly's play, with Betty Gray giving a sympathetic interpretation of the title role. A story of good quality is materially benefitted by picturesque settings perfectly photographed. William Russell, Alan Hale, Gretchen Hartman and Jack Drumeir are in the cast.

THE HOME BREAKERS (Knickerbocker), March 31.—Although never going beyond the obvious, this three-reel Star Feature photoplay has certain human qualities that will commend it to many people. The married life of a young couple is almost wrecked by a pair of adventurers, a faithful old family servant being the one to straighten things out. The scenario was written by Anthony W. Coldewey, and the leading roles were taken by Margaret Landis, Fred Whitman, Daniel Gilfether, Charles Dudley and Madeline Pardee.

THE SPIDER'S WEB (Essanay), April 1.—A victim of the drug habit who fights and conquers his craving for morphine, is the leading character in this three-reel drama. The story is told with cleverness, and the love interest is well sustained. Bryant Washburn has the principal role and acts with fine reserve force. Elizabeth Burbridge, Gertrude Glover, John Junior, John Lorenz and Grant Foreman are useful members of the cast.

THE STRANGE CASE OF MARY PAGE, NO. 11 ("The Raid") (Essanay), April 3.—In this instalment of the Essanay serial the evidence of Police Sergeant Cunningham clears up the mystery of Mary's being found in the station house by the reporter the morning after the gambling house raid. The officer describes all the events of that night, and their visualization makes very interesting testimony.

THE CORSICAN SISTERS (No. 2 of "The Social Pirates") (Kalem), April 3.—The second number of the George Bronson Howard series of two-reel dramas strengthens the favorable impression made by the opening number. The merit of the work itself and the thorough production given it by the Kalem Company make it unusually entertaining. A review of the picture appeared in the issue of March 25, page 2027.

UNDER ROYAL PATRONAGE (Essanay), April 4.—This two-reel reissue has a formidable array of names in the cast. Francis X. Bushman, Bryant Washburn, E. H. Calvert, Beverly Bayne, Betty Scott, Jane Paddock, Thomas Cummerford, Lester Cuno, Arthur Stengard, Harry Dunkinson and Chas. Hitchcock are included, the scenes being laid in a mythical kingdom, and a dashing young American is prevailed upon to impersonate the son of the ruler. Excellent romance of the George Barr McCutcheon school.

THE RETURN OF JAMES JEROME (Lubin), April 4.—There is action and suspense and an interesting story in this two-reel photoplay, written by Maud Thomas and directed by Edward Sloman. The settings are varied and Lamar Johnstone, George Routh, Melvin Mayo, Jay Morley, William J. Spencer, Violet MacMillan and Ada Gleason form a highly satisfactory cast.

PATHS THAT CROSSED (Biograph), April 5.—A three-part drama of sufficient interest, produced by J. Farrell Macdonald with a company including Charles Mailes, Hazel Henderson, Claire McDowell, Vola Smith and Jose Ruben. A review appeared in the issue of April 8.

THE SCARLET CHASTITY (Lubin), April 6.—The finish of this three-reel drama is unconventional. It being necessary to remove the wife of the central male character in order that he may marry another woman, the author has her accidentally shot by her five-year-old son. Many of the situations are over-drawn and unpleasant, the story being a new version of East Lynne. George Routh, Helen Wolcott, Josephine West, Alan Forrest, Sydney Deane, Adelaide Bronti and Ben Hopkins give a good account of themselves in the different roles.

THE MILLIONAIRE'S SON (Knickerbocker Star Feature), April 7.—This picture of three parts is based on a labor problem. The production is rather crude in make-up, however, and the story is not a clearly defined one. There is nothing unwholesome about the picture; it is merely not up to the standard constructively and artistically speaking.

THE SELIG-TRIBUNE NO. 28, 1916 (Selig), April 6.—Colors of Canadian regiment being blessed, Toronto, Can.; "Bird of Doubt"; collier Mars at Washington; English women handle hay crop, Stratford-on-Avon, Eng.; Mrs. Mary M. Horton, New York; N. Y. C. wreck at Amherst, Ohio; Royalty visiting soldiers' club, London; war scenes, Saloniki, Greece; war scenes in Mexico; Harvard students drilling at Cambridge, Mass.; scenes of camp life and on the march after Villa.

MAMMA'S BOYS (Vim), April 6.—Plump and Runt are the juvenile heroes of this one-reel farce. They are anything but angel children and are at all sorts of tricks, one of the most amusing is playing golf with hen fruit for balls. The reel will bring the laughs.

IN THE RING (Vim), April 7.—A lively mix-up in the squared circle with Pokes and Jabs taking active part furnishes most of the laughs in this one-reel farce. It is a funny knockabout skit in every sense of the word.

FREDDY THE FIXER (Vitagraph), April 7.—E. J. Montague has turned out a neat bit of work in writing this one-reel comedy. The complications are cleverly put together and are the cause of much merriment. William Dangman plays Freddy with easy assurance, and Lucie Crane, George O'Donnell, Virginia Nordon and Florence Natol are well cast. Frank Currier produced the picture.

A WISE WAITER (Lubin), April 8.—Billie Reeves is the star, Clay M. Greene the author, and Earl Metcalfe the director of this one-reel farce. It is a comedy of situations and the author has devised an amusing series of mix-ups. John Shermer, Francis Joyner, Eleanor Blanchard and Margaret Moore have the other roles.

ALONG THE BORDER (Selig), April 8.—Another of the spirited one-reel dramas of western life that Tom Mix writes, produces and acts with such excellent results. Mr. Mix is assisted in the acting by Victoria Forde, Sid Jordan, Joe Ryan, and Joe Simkins. As usual, the dash and skill of the horsemanship show in the picture is one of the best features of the reel.

Bluebird Photoplays, Inc.

THE GREAT PROBLEM, April 17.—The pleasing appearance of Violet Mersereau is the best feature of this production, having prison reform for its theme. If the story lacks strength, the charm of the leading player may suffice to hold the attention. Review in the issue of April 15.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 66 (Gaumont), April 5.—Paris fashions, movement of American troops to Mexico, a Palm Beach celebration, New York Central wreck and other features are included in this number.

THE WINNING PUNCH (Cub), April 7.—A George Ovey comedy that will be found very acceptable. Jerry this time gets into the prize ring and when he realizes that the man he has to fight is almost twice as tall as he, he takes to his heels. The comedy is clean and will please any audience.

SAPVILLE'S STALWART SON (Falstaff), April 10.—A city club man, who is something of a bore, makes a bet that he can return to his old home town as a tramp and be received in royal fashion. He tries it and is thrown in jail. The idea is amusing, but the presentation is not exceptional. It makes a fair number.

PEANUTS AND POWDER (Beauty), April 12.—This is a very acceptable comedy in which the daughter of an inventor of a new explosive which he encases in peanut shells, is kidnapped along with a bag of the peanuts. The father and lover of the girl take up the chase, following a trail of peanuts made by the girl spilling them out of the bag as the auto spins along the road. A pet monkey in the house in which the girl is imprisoned eats some of the peanuts and the house, after the rescue of the girl, is blown to atoms.

SEE AMERICA FIRST, NO. 31 (Gaumont), April 12.—"Historic St. Augustine, Fla.," is the subject of this number. Many historic spots in this vicinity have been photographed and presented herein. A delightful number with a cartoon finish entitled "Watchful Waiting," by Harry Palmer.

WATCHFUL WAITING (Gaumont), April 12.—An amusing cartoon comedy, in which Uncle Sam is represented dreaming in blissful ignorance until a few unpleasant probes from the Mexican side, and from Germany arouse him to exasperation.

ALMOST RIGHT (Cub), April 14.—A slapstick comedy that is rather amusing. Billy Armstrong is featured in the production. A couple of detectives go to a ten-cent lodging house, and later end up in a cabaret, where they distinguish themselves by getting on the trail of a crook who steals a lady's purse. A fairly good number.

THE OVERWORKED OVERSEA OVERSEER (Falstaff), April 15.—A comedy number, in which an English valet comes over to manage an American estate. The caretaker and his friends try to scare him away, but he turns the tables on them. This contains considerable humor and is quite entertaining.

THE IMPROBABLE YARN OF McQUIRK (Beauty), April 16.—Orral Humphrey plays the role of an old sailor in this film. McQuirk is fond of telling stories of his early life on the seas, and relates to a boy who listens attentively the story of how he was once captured by cannibals and escaped being eaten by them through lack of tenderness of flesh. This is a clean number and rather amusing.

THE SAILOR'S SMILING SPIRIT (Falstaff), April 17.—Riley Chamberlain and Fatty Hiers appear in this amusing comedy. The former is a grocer who covets the latter's wife. He places bombs in the sailor's vessel, but the latter turns up unexpectedly after his supposed death. This is a quietly amusing subject. The homecoming is a good scene.

Mutual Film Corporation Specials.

BONDS OF DECEPTION (American), April 6.—An excellent three-part drama in which a father whose son has proved a disgrace to the family, and after being sent west commits a crime for which he is sent to prison, persuades the editor of a newspaper to print a notice of his death. The wife of the young man is thereby spared the knowledge of the disgrace brought on the family by her husband. A peculiar situation arises when the editor falls in love with the young woman. The actual death of the convict clears the situation and the story ends happily. Winnifred Greenwood and Edward Coxen play the principal roles. Kenneth Clarke is the author of the play.

TWO BITS (Mustang), April 7.—A two-part drama with Anan Little, Frank Borzage and Jack Richardson in the leading roles. "Two Bits" is a young orphan girl who lives in a cabin in the west which was left her by her father, and who sells flowers for a living. A maker of counterfeit money is in love with "Two Bits" and with the saloonkeeper plots to force her to marry him by pretending that her cabin must be confiscated for a debt of her father's. A young secret service agent, also in love with the girl, saves her from the villain and marries her himself. A very attractive offering.

UNDER AZURE SKIES (Mustang), April 8.—An attractive three-part production featuring Art Acord. Playing opposite him is Rhea Mitchell. The picture is not constructed along technical lines but pleases by its rather unique method of presentation. "Bill" the cowpuncher, who came east and lost his money among a bunch of crooks, getting into a hospital in the bargain, later is able to recommend a pretty young nurse to his employers back west. Of course he marries the nurse, giving a fitting close to an interesting story.

THE ROMANCE OF THE HOLLOW TREE (Thanhouser), April 11.—A two-reel subject, written by Crittenden Marriott. An orphan girl finds some money in a hollow tree, which had been placed there by a thief. She thinks it was some money hidden by her father before his death. Later she meets the owner of the money and restores it to him. A romance results. The story is quite pleasing in plot, and worked out naturally. There is not much dramatic strength in it, and certain points are not cleared up. It makes, on the whole, an average release.

FEATHERTOP (Mutual Masterpicture de Luxe—Gaumont, No. 93), April 17.—An attractive five-part production made at the Gaumont studios, and directed by Henry J. Vernot. Marguerite Courtot is featured therein and is especially charming. The main fault of the picture is that it is rather poorly constructed. That this defect stands very little in the way of its entertaining value is a tribute to both director and players. It contains a dainty, artistic touch with those very human moments that an audience loves to see. Most audiences will like this picture.

REALIZATION (American), April 22.—A prettily produced three-part picture, featuring Vivian Rich. The story is of how a young girl, who, finding an opportunity to star in musical comedy, barely evades the clutches of a bad man. Her lover a violinist in the orchestra, rescues her from injury when she faints on the stage, causing some Chinese lanterns to ignite part of the scenery. The story is nicely developed and will please.

Paramount Pictures Corporation.

THE ETERNAL GRIND (Famous Players), April 17.—Mary Pickford is featured in this story of east side and Fifth avenue life that will interest. It is reviewed on another page.

Pathe Exchange, Inc.

PATHE NEWS, NO. 25, 1916 (Pathe), March 25.—Interesting items of this number are students of California in a series of athletic exercises, a wreck on a bridge over the Tennessee River, the 7th battalion at London, Ont., receiving the colors, and the third squad of United States Cavalry leaving for Mexico.

PATHE NEWS, NO. 26, 1916 (Pathe), March 29.—Among the most interesting items of this number are America's first navy dirigible, D N I, the American Legion at Toronto, Can., troops in parade in the streets of Hamilton, Can., the opening of the San Diego International Exposition, and some attractive new style gowns in colors.

SKYLIGHT SLEEP (Starlight), April 5.—This farce comedy will be found quite amusing. Heine and Louie, hearing of the arrival of a certain European professor of medicine, decide to steal his latest discovery, "Twilight Sleep." Their endeavor to make use of their new possession, or rather Heine's endeavor, is amusing. The close of the comedy finds all hands asleep.

THE WATERFALLS OF IDAHO (Pathe), April 8.—A beautiful scenic divulging the beauties of a portion of Idaho, and showing Twin Falls, Milner Falls, Salmon Falls and others of equal beauty. On the same reel with "The Coal Mines of Hongay."

THE COAL MINES OF HONGAY (Pathe), April 8.—A splendidly detailed account of how the work in the coal mines of this portion of French Indo-China is carried on.

Pathe Exchange, Inc., Specials.

THE IRON CLAW, NO. 6 (Pathe), April 3.—"The Spotted Warning" is perhaps the most thrilling of all the episodes of "The Iron Claw" exhibited hitherto. Still in pursuit of the scrap of paper, Legar sends to Golden the "spotted warning," which is a message of death. To save Margery from his clutches, Golden sends her to her grandmother. She is waylaid by agents of Legar, who are thwarted in performing their mission by the laughing mask, who rescues Margery and takes her to her mother. A struggle in the tower of a skyscraper between one of Legar's agents and Davy, Golden's secretary, is a thrilling sight. In the struggle the paper just delivered to the Legar agent by Golden is lost and the agent himself thrown from the tower to the street below by Davy.

BIG JIM GARRITY (Gold Rooster Play). April 18.—A five-reel production presented by Al H. Woods to the Pathe Gold Rooster program. Robert Edeson is featured with Eleanor Woodruff playing opposite him. This number, which has been reviewed at length in this issue, will be found to be a powerful play, and tremendously interesting. It was produced by Geo. Fitzmaurice, who directed "New York," "At Bay" and "Via Wireless."

Triangle Film Corp.

HIS WIFE'S MISTAKE (Keystone), April 2.—A highly amusing story of mistaken identity with some gorgeous settings and Roscoe Arbuckle even funnier than ever.

LITTLE MEENA'S ROMANCE (Fine Arts), April 9.—A beautiful story of a simple girl's pure-minded love, which wins a coveted prize because of the tender charm of its appeal. An exquisite production.

THE ARYAN (Kay-Bee), April 9—The story of a rude Western character redeemed by an innocent girl, with William S. Hart obtrusively in the lead, though well supported by Louise Glaum and Bessie Love. A rather dull variation of the usual Hart vehicle.

THE STEPPING STONE (Kay-Bee), April 16.—A story of deep and powerful motive admirably interpreted by Frank Keenan, Mary Boland and an exceptionally fine cast. Away from the ordinary.

SOLD FOR MARRIAGE (Fine Arts), April 16.—A story of Russian life at home and in America, very realistic and well acted.

HOODOO ANN (Fine Arts).—A mildly amusing hodge-podge lacking in continuity of interest, with Mae Marsh in the title role.

Universal Film Mfg. Co.

HIS NEIGHBOR'S WIFE (Nestor), April 17—A comedy number by Neal Burns who appears with Ray Gallagher, Billie Rhodes and Harry Rottenberry. The young bachelor pretends to be married to get a salary raise and has to borrow his neighbor's wife and chicken dinner when his employer calls. Trouble follows. Somewhat conventional but nicely presented and amusing.

LOVE LAUGHS AT DYSPEPSIA (Imp), April 18—An amusing low comedy number, by Hal Clotworthy, featuring Jane Bernoudy and Victor Potel. She is love sick and he has indigestion. A tiny cupid takes part in the love scenes. This is different and pleasing, in a nonsensical way.

THE GAMBLER (Laemmle), April 20—An entertaining variation of the Enoch Arden theme by Lynn Reynolds featuring Myrtle Gonzalez, Fred Church and Val Paul. The girl marries the young gambler, who deserts her and is supposed to be dead. Later he returns to find the girl being married to his brother; he then drowns himself. The settings and presentation are very good and the offering an appealing one.

EDDIE'S NIGHT OUT (Nestor), April 21—A number by A. E. Christie featuring Eddie Lyons, Lee Moran, Betty Compson, Stella Adams and others. The young married man henpecked by his mother-in-law slips away for a night's frolic. He has trouble reinstating himself, but finally subdues the mother-in-law. This proves quite amusing in numerous incidents.

JUST YET BUT NOT QUITE (Joker), April 22—A farcical low comedy featuring Ernie Shields and Marcia Moore. There is a rapid fire elopement in which the old man follows with a shot gun. The latter situations in the hotel are quite funny and bring a number of laughs.

Universal Film Mfg. Company Specials.

THE DOUBLE'S TROUBLE (L-KO), April 16—A two-reel burlesque comedy which winds up in a laughable climax and contains nothing that will offend. Alice Howell doubles as a countess and a chambermaid, whose affairs become entangled. The number has considerable plot and is above the average of the type. The closing scenes are very funny.

HER BITTER CUP (Red Feather Photoplay), April 17—A five-reel number by Kathleen Kerrigan, featuring Cleo Madison as Rethna, a girl raised in a sordid slum district. She nurses the sick and even steals for them. Later the elder son of the factory owner fancies her and fits her up an apartment. The contrasts of life are pleasing here, but the relations of the girl with Harry Burke are not made clear. In fact, at this point a number of mixed motives and obscurities creep into the story. The crucifixion of the girl's body at the close seems revolting. The story is quite strong in some respects but certain features seem to lack proper significance. Edward Hearne and Wm. V. Mong are also in the cast.

THE PHOTO BADGER GAME (Universal Special Feature), April 17.—No. 19 of the "Graft" series. Richard Stanton, as Mayor Harding, takes a vacation at the beach, where he discovers the other principals of the series. He collides with Tracy, head of the battleship trust, and his ancient enemy, Stone. The photograph feature is a good one, with more comedy in it than has characterized this series. The fire scene at the close, with the rescue of Dorothy, is well staged.

THE BEST MAN'S BRIDE (Gold Seal), April 18.—A pleasing comedy, based on a story by Alice MacGowan and Malcolm Strong. The girl takes the best man to her grandmother's unoccupied home and takes care of him, he having been drugged. In so doing she compromises herself and the result is she marries the best man instead of the one she intended. The situations are handled delicately and the offering holds the interest closely. Herbert Rawlinson and Francelia Billington play the leading parts attractively.

ROYAL LOVE (Victor), April 19.—A three-reel story, made in England and enacted by an English company, including Patrick Noonan, Charles Vanse, George Scott, Daisy Cordell and others. The scenes from court life, picturing the murder of one king and leading up to the revenge of his son years later, are somewhat melodramatic in tone. The costuming and settings are not quite what they should be to carry a strong illusion. The plot has considerable interest, but is not developed with any great degree of strength. The offering as a whole is only fairly good.

THE HAUNTED BELL (Imp), April 21.—A pleasing two-reel mystery offering, based on a story by the late Jacques Futrelle. King Baggot, Edna Hunter and Frank Smith play the leading roles. It is rather a relief from stories depending entirely upon swift action for their interest.

THE PASSING OF HELL'S CROWN (Bison), April 22.—A two-reel Western number, featuring Harry D. Carey, Olive Fuller Golden, C. Raymond Nyle, L. M. Wells and Neal Hart. Carey plays the part of Lightning, a bad man who shoots up the town frequently until love brings an awakening. The shooting scenes are perhaps a little overdone in some instances, but this man has the typical Western atmosphere and settings and it is well up to the average of its type.

World-Equitable.

THE SHADOW OF A DOUBT (Equitable), April 17.—Carlyle Blackwell is featured in this production of five parts. The story draws attention to the influence of environment on the lives of two brothers. The two boys start out from an English orphan asylum following two entirely dissimilar walks of life. A later meeting of the brothers brings about a happy ending to the story. A full review of the picture is given elsewhere.

HUMAN DRIFTWOOD (Peerless), April 17.—A five-reel production in which Frances Nelson and Robert Warwick are featured. It is the story of how a young man of wealth and once a frequenter of Bohemian resorts goes to Alaska and finds at a mining camp an evil woman with whom he had been formerly associated. He rescues and marries a beautiful young girl whom she is about to sell to a brawny Swede.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 26, 1916 (Vitagraph), March 31.—Fifty die in explosion of Paris arsenal; public funeral of victims; Chicago students build hut for Gen. Funston; big fire at Paris, Texas; war scenes, Salonika, Greece; baby show, New York; cavalry regiment entrain for Fort Meyer, Ga.; Harvard crew practice at Lynn, Mass.; Carrazana soldiers at Ague Prieta, Mexico; Mexican officers; U. S. troops entering Mexico; fashions; "Do You Know this Man?" cartoon by Powers.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 27 (Vitagraph), April 4.—U. S. supply trucks being sent from El Paso to Columbus, N. M.; wagon train returning from Mexico to Columbus; motor supply train starting for Mexico; army water wagons arrive at Columbus; fire among New York skyscrapers; Houdini performs feat in midair, New York; N. Y. C. wreck at Amherst, Ohio; Von Kaenel, Chicago steeplejack, climbs building; Bob Burnam wins auto race at San Diego; war scenes at Salonika; Greek donkey convoy on road to Salonika; fashion; Krazy Kat cartoon.

CHARLIE CHAPLIN'S BURLESQUE ON CARMEN (Essanay), April 10—This four-part subject lacks the accustomed Chaplin snap. It is reviewed on another page.

SALVATION JOAN (Vitagraph), April 10.—This seven-part subject, which is reviewed in another column, features Edna May, known in other days as the star in "The Belle of New York." It is a good picture.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 28, 1916 (Vitagraph), April 7.—Honoring army heroes at El Paso, Tex.; Genessee River flood, Rochester, N. Y.; fishing on the ice, Lake Erie; raising rabbits, Los Angeles, Cal.; volunteer company drilling, Grand Rapids, Mich.; launch at full-rigged schooner, Bath, Me.; fire, Houston, Tex.; fashions; "Krazy Kat, Hero."

Miscellaneous.

THE FOLLY OF SIN (Great Northern), April.—A well staged, clearly photographed and interesting, though somewhat conventional, dramatic photoplay, in which the chief roles are played by Joan Peterson and Charles Wieth. A review appeared in the issue of April 15.

THE FOLLY OF REVENGE (New York Film), April.—Melodramatic in the extreme, this five-reel picture is likely to entertain audiences unaccustomed to productions of a higher type. It was reviewed in the Moving Picture World under date of April 15.

THE INVISIBLE ENEMY (E-K-O), April.—A five-reel production which has been modeled as propaganda in fighting the dread disease tuberculosis. A similar effect could have been obtained by a use of fewer reels of film. The story of the production drags too much, resolving itself into a series of disconnected scenes. The film at the same time contains a great many very valuable facts that might have been presented forcefully. The first reel of the picture will be found very interesting and full of pathos.

Manufacturers' Advance Notes

Variety in Kalem Series

"Social Pirates" Adventures Vary Widely with Each Release —Coming Episodes.

NOVELTY of plot and wide variety of themes are the outstanding features of the episodes of "The Social Pirates," announced for release during the next few weeks. The Kalem series by George Bronson Howard is now well on its way, and the benefit of telling a complete story in each episode is made evident by the widely varying themes of the coming issues.

Three of the two-reel episodes of the series announced for release during the next few weeks are, "A War of Wits," "The Millionaire Plunger" and "The Master Swindlers." The stories continue the adventures of Mona and Mary, played by Marin Sais and Ollie Kirkby, who are modern crusaders, pitting their wits against the unscrupulous schemes of "Social Pirates."

Scene from "The Millionaire Plunger" (Kalem).

"A War of Wits" finds the girls crossing swords with a character know as Dr. Hyoscine, from the fact that he uses that drug to aid him in extorting money from his wealthy patients. Hyoscine is the drug used in the famous "twilight sleep" operation, and its faculty of completely effacing from the memory all events while under its influence is used by the crafty swindler.

In the following two-reel release of the Kalem series, "The Millionaire Plunger," which shows the fascinating heroines teaching a stern lesson to a wealthy idler, a novel twist is given the well known "wire-tapping" swindle. The girls' antagonist in this episode is Tomlinson Gerry, who was brought to their attention by his heartless refusal to aid the penniless victim of his father's stock-jobbing manipulations.

Another theme of timely interest is the basis of the plot of "The Master Swindlers," scheduled for release May 1st. George Bronson Howard has really in this story built his action around the disappearance of the famous Mona Lisa from the Paris Louvre. Indeed, with slightly disguised details it may be seen that the playwright has offered his solution of the baffling mystery. Marin Sais and Allie Kirkby fight a desperate struggle in combating the clever crooks of the art world who find easy victims among the millionaire art-lovers.

"THE MAN FROM MANHATTAN" (Mutual).

A midnight fire, the glow of which could be seen for miles, adds greatly to the realism of "The Man from Manhattan," J. Edward Hungerford's five-reel picture, Mutual Masterpicture, De Luxe Edition, of country newspaper activities, now nearing completion under the direction of Jack Halloway at the American studios.

The story moves swiftly and contains excellent roles for William Stowell, Rhea Mitchell, Jack Prescott and Warren Ellsworth. A number of small roles give good characterization chances, especially the tramp printer as depicted by Perry Banks.

STRONG CAST FOR "THE HEART OF TARA."

The release as a Mutual Masterpicture, De Luxe Edition of the David Horsley five-reel production of Theodosia Harris' story, "The Heart of Tara," marks the first appearance as co-stars of two players—Margaret Gibson and William Clifford—who heretofore enjoyed stellar honors individually. The merger of the two players in one organization is a tribute to Mr. Horsley's desire to present, in each release, the most suitable cast that could be gathered.

Prior to beginning work on this feature, Miss Gibson was featured by Mr. Horsley in a number of pictures, among them "The Arab's Vengeance," "The Winning of Jess," "The Homesteader," "Marta of the Jungle," and "The Soul's Cycle." Mr. Clifford has also had the feature in earlier David Horsley productions, including "The Terror of the Fold" and "The Bait," another Masterpicture, De Luxe Edition.

Besides Miss Gibson and Mr. Clifford there are in the cast Marvel Spencer, Sherman Bainbridge, Marie James, Walter Spencer and Edward Alexander.

ROLIN FILM COMPANY MOVES.

The Rolin Film Company, who make comedies for the Pathe program, are moving to their new studio, 5813 Santa Monica Building, Hollywood, Cal., where they will have a spacious stage, first-class dressing rooms, and every modern studio appliance. A large force of carpenters is actively engaged in putting in fine properties and scenic effects. This expansion is the natural result of the greatly increased business being done by the "Lonesome Luke" comedies.

"THE THREE WISE MEN" (Selig).

"The Three Wise Men," directed by Colin Campbell, from the story written by Wm. Anthony McGuire, will be released by the Selig Polyscope Company, through General Film Service on Monday, April 17. This wonderful film drama features Bessie Eyton, Thomas Santschi, Guy Oliver and Edith Johnson.

William Owens, a wealthy roisterer, tires of the beauty of Madge Fields and casts her aside. On Christmas Eve, while Owens, his friend Horace Johnson and others are celebrating in a cafe on Broadway, they encounter Nellie, a Salvation Army lassie. She refuses to drink with them, but tells the story of the Three Wise Men, who followed the star in the East and came to Bethlehem. Owens, remembering the teachings of his mother in years gone by, finds a sudden distaste for the revelry and leaves the cafe. Seated alone in the park, in imagination he is escorted through Galilee. On one side are his tempters, and on the other is the Salvation Army girl. He awakens to the Christmas morning bells carrying the message of peace and good will to all men. Standing there before him is Nellie, of the Salvation Army. Led by the girl, Owens goes in search of Madge Fields, finds her and life's real happiness begins for both of them.

Scene from "The Three Wise Men" (Selig).

Colin Campbell, who produced "The Spoilers," "The Ne'er-Do-Well," "Thou Shalt Not Covet," etc., has presented an extraordinary series of beautiful scenic effects in "The Three Wise Men." Scenes of Biblical days are reproduced faithfully to every detail, and there is no hesitancy in the action, which proves unusually interesting from beginning to ending.

"THE LAST ADVENTURE" (Essanay).

This three-reel Essanay fits Lillian Drew so aptly as to add materially to the author's conception of the piece. This Essanay leading woman who is an adept in roles of the adventuress type, handles the part in "The Last Adventure" fully up to the standard she created for herself in the recent feature, "Vultures of Society." John Lorenz is well cast as the man who uses the woman to gain his own ends, and Edward

Scene from "The Last Adventure" (Essanay).

Arnold as the honest man who finally marries her, carries his role with customary ability. Lorenz takes the country girl, who displays unusual talent on the harp, to the city and introduces her among his friends at the club. He forces her to exact gifts from them. These he sells and thereby lives. Finally Arnold, as the new-made Alaskan millionaire, appears and falls in love with the girl and marries her. There is a climax which ends in the death of the villian without entangling the happily-wedded couple. The piece was written by Emily Brown Heininger and directed by E. H. Calvert.

"THE LAW DECIDES" (Vitagraph).

"The Law Decides" is the title of a new seven-reel Vitagraph Blue Ribbon Feature, scheduled for release April 24. The story points out the intrigue in disposing of a large estate and the complications of love and indiscretions which arise in idle rich families; and was written by Marguerite Bertsch, a Vitagraph staff author.

In the cast are Harry T. Morey, Dorothy Kelly, Donald Hall, Bobby Connelly, Louise Beaudet and Adele Kelly.

Scene from "The Law Decides" (Vitagraph).

In collaboration with Director William P. S. Earle, Miss Bertsch produced the picture. This was her first attempt at the other phase of the game, and she succeeded so well that she will, in the future, not only direct her own work but that of others as well.

Miss Bertsch's success and her keen grasp on the finer and more artistic part of picture making is indicative of the big field open to women in the picture game aside from "registry," on the screen. Certainly there are few lines of endeavor open to women with greater possibilities.

CALIFORNIA EXTENDS STUDIO FACILITIES.

Because of the elaborateness and size of the scenes incident to "The Woman Who Dared," the adaption from C. N. and A. M. Williamson's novel in which Beatriz Michelena is now being starred, the California Motion Picture Corporation is rushing work on a still further extension to the big sunlight stage at its San Rafaael plant, and, according to advices, this new improvement will be completed, enclosed in glass for protection from the wind, and otherwise equipped for work before the week's end.

By this extension the California people are more than doubling a stage capacity, that in the past, has been adequate for the accommodation of such pretentious production as "Mignon," "The Unwritten Law," etc. Moreover, in addition to this sunlight stage, there is an enclosed stage electrically lighted. The combined floor space is said to give the California producers more extensive stage room than any other concern engaging but one company at a time.

"The Woman Who Dared," which is immediately responsible for the enlargement, will, according to advance reports, be distinguished for the expansive wealth of its sets. The story concerns itself with intrigue in the highest court circles in Europe, and consequently must depend on surrounding of ultra-elaborateness for much of its atmosphere. An opera house interior with a complete company assembled on the stage is among the big scenes mentioned.

This elegance will find an effective contrast in another angle taken by the story, which carries it to the less polite intrigue of thieves and crooks in Rome's underworld. The coincidence by which these two threads, one spun close up to the throne and the other in the gutter, cross gives the plot much of its dramatic interest.

THOMAS JEFFERSON IN "THE LONESOME HOUSE" (Universal).

Joseph Jefferson's famous son, Thomas Jefferson, appears in the Universal-Big U drama, "The Lonesome House or The Old Schoolmaster," which will be released on April 26. So do half a hundred children of employees of Universal City who are now

Scene from "The Lonesome House" (Universal).

attending the primary school established in the only moving picture municipality in the world.

A careful scrutiny of the group of children reproduced herewith reveals many familiar child faces which have appeared in Universal productions in the past. In the front row, third from the left, is little Zoe Beck, co-star with Mr. Jefferson in this charming play of childhood.

Among the schoolchildren are many Mexican boys and girls, sons and daughters of refugees from the other side of the border. Several of the boys' fathers are now playing Mexican roles in Universal productions. Buster Emmons, who is little Zoe Beck's sweetheart, is the very aggressive young gentleman with the slate and school books at the extreme right of the front row. This lad did excellent work in "John Needham's Double," the Bluebird feature in which Tyrone Power played the lead.

"QUALITY OF FAITH" GAUMONT'S FIRST RELEASE.

The first release Gaumont makes in May of a Mutual Masterpicture, De Luxe Edition, comes the first day of the month when "The Quality of Faith" will be given to the screen. This is a five-reel photodrama which has a number of situations of a "punchy" nature, any one of which would serve to make the production popular. In combination they make "The Quality of Faith" a silent drama of absorbing interest.

Alexander Gaden is the minister. He last had such a role in Gaumont's "The Drifter." Miss Gertrude Robinson is co-star with him. In "The Quality of Faith" a strong supporting cast has been provided in which are Charles H. Travis, John Reinhard, Henry W. Pemberton, Alan Robinson, John Mackin and Lucille Taft.

"UNDER AZURE SKIES" (Mustang).

When Art Acord, as the hero of "Under Azure Skies," is about to be lynched by a crowd of cattle rustlers, and is rescued in a new and sensational manner by Nita Davies, a big "punch" is put in the three-reel drama, which has just been completed by Director William Bertram. Art Acord does some wonderful riding in a thoroughly realistic way, and the entire story is typically western. The American cowboys have a splendid opportunity to display their ability, as a great herd of cattle are

Scene from "Under Azure Skies" (Mustang).

handled in several scenes, and stampeded for the benefit of the story and camera. The heroine is a winsome nurse of a Salvation Army hospital and gives good characterizations to Lawrence Peyton, Dick LaReno and Madeline Fordyce.

This Mustang, "Under Azure Skies," is a three-reeler, and is one of the best produced by the American Film Company, will soon appear as a Mutual feature.

EXHIBITOR INTRODUCES NOVELTY IN SHOWING "SOCIAL PIRATES."

Manager Michaels, of the Academy Theater, Buffalo, originally booked "The Social Pirates" for one day. Following the scenes at the opening performance when the crowds forced the police to close the doors at 3 o'clock in the afternoon, the engagement was extended to three days and a standing order placed for a three day run on all the following episodes. But so many of his patrons came to the manager during the closing days of the week and declared that they had been unable to see the opening episode and that they were anxious to do so that Mr. Michaels introduced an innovation with the showing of "The Corsican Sisters," the second two-reel episode by booking the first release again for a three-day showing.

"I figured rightly," says Manager Michaels, "that the word of mouth advertising given the first release, "The Little Monte Carlo," would make that a big drawing card alone for those who had missed seeing it, while the second episode was sufficient to draw the patrons who had seen the first. The rebooking wasn't at all necessary to help towards an understanding of the plot because each story is entirely complete. I just proved to myself that most exhibitors are neglecting too much the value of word of mouth advertising on the features they show successfully for short engagements."

SAMUELS SELLING RAVER PICTURES.

Twenty-eight reels of film consisting of six subjects is now being marketed by the Raver Film Corporation. In addition to their own picture "The Other Girl" adapted from Augustus Thomas' successful play in which James J. Corbett is starred, they are marketing three Ocean pictures "Life Without Soul," taken from the novel "Frankenstein" by Mrs. Mary W. Shelley; "Fortunate Youth," from William J. Locke's novel and "Driftwood," Owen Davis' play featuring Vera Michelena. These four subjects consist of five reels each.

In addition to this the Raver Film Corporation is also handling the two-reel war picture "Austria At War," the official pictures of the Austrian government endorsed by Emperor Franz Josef. Another war picture "Fighting in France," the official pictures of that nation are also being marketed by Raver. This subject consists of six reels. These latter pictures were played in the various big cities in the United States by the large daily papers in those cities.

When Frank E. Samuels leaves on a trip this week for the Raver Company he will have with him all of these pictures. This is considered to be the largest number of reels that has ever been carried by a salesman on a states right campaign. Mr. Samuels will visit all the buying centers of the country. He will take in such cities as Philadelphia, Pittsburgh, Cleveland, Detroit, Chicago, Kansas City, Minneapolis and other cities through the south and west.

KING BAGGOT IN TWO PARTS.

King Baggot in his Universal-Imp Company under the direction of Henry Otto, has returned from Savannah where the finishing scenes of "Half a Rogue" were taken. Strange as it may seem, "Half a Rogue" is the first five-reel picture in which King Baggot has ever appeared.

At the present time this company is working on a real unique production which will be called "A Borrowed Identity." In this picture Mr. Baggot plays two parts, but the parts are not of the usual double identity kind where one man plays his own twin brother, etc. Each character is a totally different person with natures varying to the two extremes of goodness and badness.

This picture will be a two-reel secret adaptation of one of Robert Thomas Hardy's short stories which appeared recently in "Snappy Stories" magazine, Miss Edna Hunter, regular leading lady for Mr. Baggot, will play opposite him.

THROUGH THE LOWLANDS OF LUZON (Paramount-Holmes).

Two things make the Lowlands of Luzon an Oriental wonderland in the largest island of the Philippines—rare tropical beauty and the hemp which supplies the world. In the twelfth release of the Paramount-Burton-Holmes Travel Pictures for the week of April 17th, Mr. Holmes will show his fellow travelers this "beauty spot" of Luzon from every angle and each stage of the Philippine hemp industry from the moment the hemp is cut, through its preparation, to its sorting, bailing and shipping to all parts of the world, including the method by which it is woven into Jusi, a fabric utilized by the Filipinos as extensively as linen is used in America and Europe. Tropical beauties at their weaving; the Negritos, lowest species of human beings in existence; an exclusive native dance under lovely trees are among the features which make this film exceptional for its beauty and industrial interest.

WARDA HOWARD IN "THE SCOUT."

Warda Howard, Essanay leading woman, is exceptionally well fitted for her part in Essanay's forthcoming feature, "That Sort." The play takes her all through the European watering places including The Riviera, Monte Carlo and other famous places. Miss Howard has visited all of these places and has made a close study of the life of the habitues.

"I have made it a practice to study life and conditions every place I go," said Miss Howard, "as I never know when I shall be called upon to take such a part in a photoplay. My study of conditions and the people at the European watering places will stand me in good stead in this picture."

The play is taken from the celebrated stage production of the same title written by Basil McDonald Hastings and will be released shortly on the V-L-S-E program.

MARY FULLER IN "THROWN TO THE LIONS."

Nothing better these nice spring days than having tea in a den of lions. Here is Mary Fuller having a bit of bohea with a couple of kings of the jungle. Mary appears to be looking right into the camera, but don't believe appearances. Right out the corner of her right eye she has both them there mankillers covered and if they were to make the slightest suspicious move Mary would scream with all her might and grab the big pistol on the table. Mary is a dead shot, or at any rate she ought

Scene from "Thown to the Lions" (Universal).

to be considering the number of weapons she has handled since joining out with the pictures.

Seriously, this is very dangerous work. There's no double exposure about it, either. Mary's little heart is right up in her little larynx. In fact, as Irvin Cobb says, her knees are cleaving to the roof of her mouth and her tongue is knocking together. She did it, however, just to make "Thrown to the Lions," the five-reel Universal Red Feather feature, a success. And those who have seen Director Henderson's picture pronounce it just that and more, too. It will be released on the staunch old Universal program on April 24.

Scene from "The Long Arm of Law and Order" (Paramount)

Scene from "The Long Arm of Law and Order" (Paramount)

"The Long Arm of Law and Order"

The Long Arm of Uncle Sam Has Reached Out to Crush Villa.

After months of patiently watching and waiting, the boys from the army have invaded Mexican territory with the idea of putting an end to the terrors that have been instigated through the perverted ideas of the bandit Villa.

The accompanying cartoon is the manner in which C. R. Bray, cartoonist, expresses himself on the subject in the Paramount Pictographs.

In this animated cartoon Uncle Sam is standing on the frontier watching a crowd of Mexicans acting in a manner which determines the staid, calm old gentleman to stretch forth his arm and from out of the mountains bring forth Villa, only to crush him and drop him into a rubbish can, in which also reposes Aguinaldo.

"THE CHILDREN IN THE HOUSE" (Triangle).

NORMA TALMADGE, hitherto featured with other Griffith players in Triangle plays, is to be the sole star in "The Children in the House," when that new Fine Arts picture is released early in May. As in "Martha's Vindication" with Tully Marshall and Seena Owen she will have the support of the well-known juvenile performers who respond so readily to the direction of the Franklins. In the principal grown up roles Alice Rae, Jewel Carman, William Hinckley, W. E. Lawrence, Eugene Pallette, Walter Long, George Pearce and Alva D. Blake will be seen. Roy Somerville wrote the scenario.

"The Children in the House" tells a consistently dramatic story of a young woman separated from her sweetheart by a lie circulated by an unscrupulous admirer, who weds her when she yields to a fit of pique. But the old love still burns, and finally sweeps away the restraint which her babies have imposed. She is about to elope when a driving electrical storm drives them in fright to seek shelter in her protecting arms. This brings the prospective elopers to their senses and they renounce each other forever.

Eugene Pallette, De Wolf Hopper's son in "Sunshine Dad," has the role of the brutal husband. William Hinckley, who played opposite Miss Talmadge in "Martha's Vindication," is the jilted lover.

Scene from "The Children in the House" (Triangle).

"THE CRIPPLED HAND" (Bluebird).

With Robert Leonard and David Kirkland directing, Mr. Leonard and Ella Hall playing the leading roles and a scenario from the pen of Calder Johnstone, plus the facilities of Bluebird Photoplays, Inc., for making a production complete and advantageously, "The Crippled Hand," set for release May 1, bears assurance, in advance, of containing the important elements necessary to a successful creation.

While it is in no sense entirely a fairy play, the story of "Cinderella" is drawn upon to interject some of the most beautiful photograpy of the current period. There is a promise from the Bluebird management that "The Crippled Hand" will surpass in scenic and photographic beauty "Undine," the feature that scored an almost unanimous verdict of approval from the critical press and the paying public in the early releases on the same program.

Although dividing the honors with Mr. Leonard in being featured, this film brings Ella Hall into her first great prominence as a star, after three years of constantly improving artistry, displayed in almost every type of roles. In "The Crippled Hand" she has a part which might have been especially written for her—a little girl, "dreamer of dreams," who works hard by day in a department store and at night, in her dreams, rambles in fairyland.

Gladys Rockwell, a most beautiful leading woman; Kingsley Benedict, Marc Robbins, Lule Warrenton, Betty Schade, Carmen Phillips, Ernest Shields and other Bluebird photoplayers are principals in a cast that enlists scores of supernumeraries in the manifold scenes of fairyland splendors and the more material pictures as the plot progresses.

AT WORK ON SCENES FOR "THE ISLE OF LOVE."

Under the direction of Edwin Middleton, Miss Gertrude McCoy is now working on the "South Sea" scenes in the Gaumont Mutual Masterpicture in which she is to be starred. Although this big five-reel feature is not to be released until May 15, it is now well under way. Excellent locations for that part of the story depicting the life of the heroine and her rescuer on what they found to be an unhabited island have been found near Jacksonville, Fla.

One of the big features of "The Isle of Love" is the burning of an ocean liner in mid-ocean. It is in these scenes that Earl O. Schenck, as the wireless operator, rescues Miss McCoy first from the fire and then from death by drowning as they flounder in the water. Other picturesque scenes advance the story at a small seaside resort where the heroine first meets the man whom later she scorns and then learns to love. Miss Iva Shepard, now starring in Gaumont's "The Haunted Manor," has an important role in this production.

Others in Miss McCoy's support are Robert Clungston, Charles W. Travis and W. J. Butler.

PATHE SERIAL DEPARTMENT BUSY.

The Pathe Serial Department is flourishing like the proverbial green bay tree. G. A. Smith, the serial director, has added to his staff Irving Weil, a well-known newspaper man and for a number of years connected with the editorial department of the New York Evening Journal. Harry J. Walsh will also aid in the Serial Department in addition to his work in the Advertising Department, of which P. A. Parsons is the manager.

Four men are now traveling throughout the country lining up the newspapers in every important city and town on current and future serials.

The new series, "Who's Guilty?" will be released on May 8th, and is evolved from an entirely new idea and one that will arouse wide-spread interest. Another big feature is also under preparation to be released at the close of the highly successful "The Iron Claw." Several very prominent players have been engaged for this production, but the details are being kept secret for later release.

Thanhouser's April Drive

Unusual Schedule of Plays and Players in New Rochelle List.—Some Novel Releases.

FLORIDA sunshine and northern snow furnish variety to the Thanhouser program for the month of April, and Florence La Badie and Gladys Hulette carry the happy burden in the New Rochelle five-reel offerings. Of exceptional interest is the release on the twentieth entitled "Master Shakespeare, Strolling Player." This is Mr. Thanhouser's contribution to the Shakespeare Tercentenary Celebration, and Florence La Badie will be seen in the star role. It is a unique offering since, without being a play from the pen of the Poet of Avon, it nevertheless brings into play the characters he made famous. Around Miss La Badie, as a girl of today, revolves the Baconian controversy. In writing the scenario Philip Lonergan hit upon the novel plan of visualizing Shakespeare and Bacon. They both "appear personally," and the direction of Frederick Sullivan brings them to life startlingly, as he also does the characters from Shakespeare's plays. At the same time the offering is not a costume piece, for the events about Miss La Badie blend the world of today with that of Shakespeare's time. There's U. S. army posts and action on the Mexican border, lending all the novelty that could be desired.

Another five-reeler is Lloyd Lonergan's story, "The Traffic Cop." This stars Gladys Hulette, in a play replete with thrills. To make it, Director Mitchell worked in conjunction with the police department of New York, and secured some concessions which make the film really a civic drama. Miss Hulette never looked more captivating than as the little sweetheart of the big mounted cop. Police Commissioner Woods is highly gratified with the portions of the film dealing with serious police activities.

There are laughs in abundance in the April Falstaffs. Director Ellery has struck a fast comedy gait and his sure fire keeps him to the fore as an expert in legitimate comedy. From Florida, Director Howell contributes laughs via Riley Chamberlin, Walter Hiess, Louise Emerald Bates. The "Oscar and Conrad" Company, Cooper and McNish, will now take the Southern trip for a change of atmosphere.

Mr. Thanhouser will soon announce a new five-reel offering, made by Ernest Warde, featuring Valkyrien (Baroness Dewitz). Mr. Warde achieved unusual distinction by his handling of "Silas Marner," in which his eminent pere, Frederick Warde, played the title role. The beautiful Baroness will hereafter appear in five-reel features almost exclusively.

Universal Not in Merger.

New York, April 7, 1916.

Dear Sir: Will you kindly deny the story that has been published regarding the proposed merger of moving picture companies, at least as far as the Universal Film Manufacturing Company is concerned.

This company knows nothing of such a merger, nor is it interested in any manner whatsoever. Our name has been included in the list of companies reported to be merging and we feel that the effects have been harmful to our business.

We have been receiving queries, not only from our employees but from the public, as to the truth of the story, but our vigorous denials do not seem to be able to keep up the pace set by the rumor itself. It is more than probable that many of your readers will be interested in knowing the exact truth—and the truth is that the Universal is not in any way, shape or manner connected nor interested in any merger, real or imaginary.

To drive this fact home and without any intention of boasting, I submit the argument that the equipment of the Universal Film Manufacturing Company is now so complete that it could produce all the pictures that are now being made in the United States without having to merge with any other concern to accomplish it.

Sincerely yours,

CARL LAEMMLE,
President.

Hearst Has No Interest in Wharton's.

Ithaca, N. Y., April 8, 1916.

Moving Picture World,
New York, N. Y.

Gentlemen: We desire to correct a statement that appeared recently in certain newspapers to the effect that William Randolph Hearst has become financially interested in this company. While we would deeply appreciate this fact if it were true, we feel that in justice to Mr. Hearst, it is only right to deny it. We have no desire to make capital of Mr. Hearst's name nor have him annoyed with unnecessary inquiries.

The actual fact of the matter is that we are affiliated with the International Film Service (of which Mr. Hearst is president), as contracting producers. We are proud to acknowledge this and hope the affiliation will be of long standing.

Yours truly,

WHARTON, INC.
Theo. W. Wharton,
President.

Foco Adjustable Seats

The A. H. Andrews Co.'s New Picture Theater Seat Can Be Made Into a Child's Seat in Minute.

ONE naturally looks at new wrinkles that some up in the interested but rather skeptical way at first. One would be perfectly safe in his skepticism if he were sure that his competitor would also remain skeptical. The rub comes when we find that he has adopted the novelty and made his house just so much more attractive than ours. Exhibitors may be inclined to regard the new Foco chairs in this way. But these Foco chairs make a house more attractive to those who are bringing children to the show. For, if grown-ups will think a minute, they will realize how often even they have to crane their necks to get a full and unobstructed view of the screen while the little tots sitting down in the hollow of their tender years, must perforce lose a lot of the action. They haven't got the long necks to crane. The Foco chair puts them on the same plane with their parents.

The A. H. Andrews Company, of 115-117 Wabash avenue, Chicago, has issued an interesting little booklet describing the new Foco chair it is putting on the market, and this same little booklet is a bit of advertising literature that the up-to-the-minute exhibitor can hardly afford to neglect.

The same chair is used by the parent when it is in one position and by an easy manipulation, the height of the seat is increased to that the child seated in it has his eyes brought to the same level with the parent's eyes, and so he sees the screen to much better advantage than before. It is worth looking into.

NEW $500,000 FILM COMPANY FORMED.

Articles of incorporation have been filed for the Great West Film Company. Capital stock was given as $500,000. The corporation will make its headquarters at St. Paul, with a western branch at Malta, Mont.

The incorporators were: Harry K. Jones and Edmund G. Campbell of St. Paul, and Wallace D. Coburn, the cowboy poet of Malta, Mont. Chicago motion picture men are interested in the company.

The object of the corporation is to produce motion pictures, particularly those of a Western nature. Outdoor work will be performed on a tract of land embracing nearly 250,000 acres near Malta, Mont. Offices and a studio will be established in St. Paul.

Charles W. Hitchcock, formerly of the Essanay Film Company, probably will be hired as director. An option has been obtained on his services. D. C. Bennett of Chicago will be associated in the company.

"THE QUALITY OF FAITH" A STRONG FEATURE.

When Gaumont releases May first "The Quality of Faith" as a Mutual Masterpicture, de Luxe Edition, the screen will present a remarkably vivid picture of labor conditions, the pressure exerted on an upright minister by the wealthiest member of his congregation, and a story of misplaced affection that finally finds responsive answer in the heart of a girl whom society had banned. Alexander Gaden appears as the minister, and the girl is played by Miss Gertrude Robinson. A strong

Scene from "The Quality of Faith" (Gaumont).

supporting Gaumont company has been provided, including Lucille Taft, Charles W. Travis, John Reinhard, Henry W. Pemberton, Alan Robinson and John Mackin.

"The Quality of Faith," which was written by Charles T. Gardner, has many of the sterling qualities which made Winston Churchill's novel, "The Inside of the Cup," a "best seller." It boldly faces some of the biggest problems of society. As the minister, Mr. Gaden is enabled to demonstrate his versatility. Marna is played by Miss Robinson.

Dustin Farnum Twice a Famous "David"

To Appear Shortly as "David Garrick" and "Davy Crockett" for Pallas Pictures.

Both in the motion picture and the stage drama Dustin Farnum has responded to most every surname there with the possible exception of "David." As if to make up for Dusty's long neglect of this name, he will be presented on the screen shortly in the title role of two well-known subjects—"David Garrick" and "Davy Crockett." Although Garrick and Crockett were both baptised "David," these two personages, as is well known, are widely different characters, all of which affords Dustin Farnum particular opportunity to display his rare versatility.

The productions will be under the direction of Frank Lloyd. The costumes are exact duplicates of several extravagant heirlooms of the period and the sets are the result of consultations with authorities on the subject. One of the features of the photoplay is a full sized reproduction of the stage of the old Drury Lane theater as it was in 1742, when the boxes ran nearly to the backdrop and clusters of candles were used in place of the present footlights. A replica of Drury Lane itself has been faithfully produced.

In "Davy Crockett," Frank Mayo's story of a hundred years ago, Dustin Farnum offers another characterization of a historical personage. Under the direction of William D. Taylor.

In both "David Garrick" and "Davy Crockett." Winifred Kingston appears in the principal supporting role opposite Dustin Farnum. Herbert Standing, the veteran English character actor, who has just recovered from an accident, also appears in support of the star in both photoplays, which will be seen on the Paramount Program shortly.

TRIANGLE GETS BIG CONTRACTS.

The Triangle Film Corporation reports that its New York branch has just ended a record breaking week for the increase of its service in the distribution of the picture features of Griffith, Ince and Sennett. Alfred Weiss, district manager, and S. Eckman, Jr., manager of the New York branch, were the collaborators. Each obtained five additions on circuits which have already tested the drawing powers of the Triangle plays. Weiss got five new theaters of the Marcus Loew chain and Eckman gets credit for increasing the Proctor-Triangle theaters to eleven.

Loew will put the new service into his Broadway house, the New York at 45th street, also the Eighty-sixth street Circle and Murray Hill theaters; the Lexington Avenue, New Rochelle; and the Globe in Boston. Proctor, who has been using Triangle at the Fifth Avenue, 23rd street and 125th street theaters in New York, and in his houses in Elizabeth and Plainfield, N. J., adds two theaters in Troy, the New and the Griswold, the Leland in Albany and the Proctors of Mt. Vernon and Yonkers.

Fox, Keith and Poli have been using Triangle for several months. Mr. Eckman is now serving 300 theaters from the New York exchange and plans a great spring drive that will increase this number to half a thousand at least.

"COLONEL HEEZA LIAR WINS A PENNANT"

(Paramount-Bray).

Single-handed and alone, Colonel Heeza Liar wins the Battle of Dead Man's Hill and saves the map of Europe in the 13th release of the Paramount-Bray Animated Cartoon for the week of April 17th.

From a private trench at the top of Dead Man's Hill No. 23, he takes a hand in the war's progress and satisfies himself that his marksmanship has played havoc with the enemy. He settles down to enjoy himself by picking flies off a battered village house ten miles away, but the enemy disturbs his peace of mind by destroying his trench. Hopping on a passing cannon ball the Colonel retires hastily, but discovers that his men either have been shot or have deserted.

An idea restores the Colonel's backbone just as the last remaining cannon has been shot to pieces. Pulling the small end of the cannon barrel from the wreckage he bats the oncoming missiles of the enemy back on their heads until the men are in full retreat. He pulls down the pennant on the enemy's ruined fortifications just as reinforcements arrive.

BOOKINGS FOR "NE'ER-DO-WELL."

The Orpheum theater in Cleveland, through Manager F. P. Woda, booked 'The Ne'er-Do-Well" for three weeks, starting Monday, March 27. The critics in the newspapers were liberal in their praise of the picture and devoted a special section to the attraction.

A two-weeks' booking has just been concluded with the Tabor Grande in Denver for a showing of "The Ne'er-Do-Well," at prices of 25 and 50 cents.

Henry Corn, manager of the Aetna Amusement Company, operating the Olympia theater, in Broadway, New York City, in a letter addressed to the V-L-S-E, Inc., states that on Saturday and Sunday, March 25 and March 26, at advanced prices, the house was packed to more than seating capacity on both nights. Mr. Corn has booked the film for a return date.

"JOCKEY OF DEATH" FOR STATE RIGHTS.

Preparations are just being completed for the marketing on the states rights plan of "The Jockey of Death," the sensational screen melodrama which has created such a furore in England during the past few months. The distributing company will be known as Signet Films and will be directed by J. L. Kempner, the well known film man whose previous activities with "The Drug Terror" and as an executive with the Kinemacolor company, will be recalled by exhibitors throughout the country.

"The Jockey of Death" is the product of a big concern who are dedicated to the policy of making not more than one big feature picture a year. It was conceived and produced, it is said, with the one thought in mind that the motion picture industry was becoming hungry for real screen thrills. A pair of daring European circus acrobats were engaged for the leading roles and given "stunts" to do that are said to represent the most extraordinary performances of the kind which have ever been atempted. The production called for the construction of a big European circus, a number of the scenes being laid in a building which would suggest Madison Square Garden, New York City, as it is to be found at this present writing with the big Barnum & Bailey performances going on in it. A number of the milder thrills are staged in the circus but the big ones, it is said, come in the last two of the five reels of the picture which show the trained circus acrobats using all of their skill, daring, and cunning in eluding capture at the hands of their enemies. At one point the pair slide down the side of a mountain on a cable put up for the purpose of hauling fagots of wood. At another place an escape is made over a wire cable stretched across a river when the girl tears the rubber tires from an ordinary bicycle and rides the machine across the cable with her companion hanging on behind.

"The Jockey," it is said, is to be offered here merely as a startling melodrama, demanding its place in the sun merely for the excitement it creates. Gaumont owns the rights for Great Britain and, it is said, has played the feature with such good returns that it has been spoken of as the biggest money-winner in the British Isles during the past year.

NOTES OF THE TRADE

TO INSURE the best photography possible Essanay has more than one camera working on all feature photoplays. The best negative of the scene is selected. It is only on the smaller scenes that one camera alone is used. On the larger, two machines are trained on the set, and for the massive spectacles now possible in Essanay's great studio three cameras are frequently used.

• • •

Preparations are under way at the Gaumont-Mutual studios in Flushing for the reception of the great army of players who have been working during the past five months at the winter studios in Jacksonville. Among the newcomers to Flushing, after the closing of the Southern studios, will be Gertrude McCoy, Alexander Gaden, Marguerite Courtot and several other stars, all of whom have been engaged since the opening of the Jacksonville plant.

• • •

"The Day of Days," a two-reel comedy drama, is nearing completion by Director William Worthington, with Herbert Rawlinson and Agnes Vernon in the leading roles. Others in the cast are: Helen Wright, Ruby Cox, T. D. Crittendon, Jack Conolly and William Canfield. The story is written by F. McGrew Willis.

• • •

A triangle within a triangle has been discovered in Shannon Fife's latest Triangle release, "The Habit of Happiness," written especially for Douglas Fairbanks. For Fife wishes to emphasize that he wants the star and the director, Alan Dwan, to share all honors with him, making it a Dwan-Fairbanks-Fife picture. The picture has proved to be the most interesting of all of the Fairbanks Triangle releases because it shows "Doug" not only as a deep-thinking, serious philosopher, but as a care-free, cut-up, happy-go-lucky comedian as well.

• • •

The nineteenth episode of "Graft," which serial has been suggested by various authors and prepared for the screen by Walter Woods is being filmed by Director Richard Stanton, who also plays the leading role, with Jane Novak opposite. The nineteenth episode tells of the well-known badger game of the crook.

• • •

Demands made on the publicity departments of the Mutual for portraits of Charlie Chaplin have been so great that since announcement of his signing with the Mutual was made more than 1,200 have been forwarded to newspaper editors in all sections of the country. Fifty Chaplin portraits, for which he posed while on his recent visit to New York, have been sent to London publications, twelve to newspapers throughout the British Isles, and four to papers published in Australia.

• • •

Miss Bessie Eyton has a wonderful make-up as Virginia Carvel in the forthcoming Selig production of "The Crisis." In her hoop skirts and mittens she might have stepped right out

of some old-fashioned portrait. Miss Eyton designed all of her own gowns for the late fifties.

* * *

Having enjoyed her "wild, bare-footed existence" in "Audrey," Pauline Frederick was enthusiastic when told that she was to play a Gypsy in her next Famous Players production on the Paramount Program, "The Moment Before," which is based on Israel Zangwill's play of that name.

* * *

"The Tale of a Coat" gives opportunity for some of the comedy work of Orral Humphrey, the American (Mutual) star. A long, plain, severe coat is the cause of all the trouble —or rather, the life-saver—since it disguises the leading man as a missionary.

* * *

The Smalleys, within a few days, will have completed the five-reel feature, "The Eye of God," which was written by Lois Weber and in which Tyrone Power plays the feature lead, with Miss Weber opposite, and a large cast of Universal City actors in the support. This is a story of a man who commits a crime and seeks the wild life in order to forget it, but is followed by the eye of the Almighty until his electrocution.

* * *

Cables from England to George K. Spoor, president of Essanay, tell that a shipment of the new feature plays has been safely received and that the pictures have sprung into speedy favor. "The Misleading Lady," "Captain Jinks of the Horse Marines," "The Daughter of the City" and "Vultures of Society" were recent releases included in the consignment.

* * *

Jimsey May is a new Balboan. In private life she is the wife of Director Eason.

* * *

Monte Carlo, mad and dashing, is the setting for an entertaining comedy entitled "Peanuts and Powder," now being produced by Archer McMackin at the American (Mutual) studios. The peanuts explode in a most annoying way, and cause a lot of merriment for the spectators. Carol Halloway, John Sheehan and John Steppling are the stars.

* * *

Ernest Maupain takes one of the principal parts in "Sherlock Holmes," supporting William Gillette. As the leader of the London crooks, this Essanay heavy actor has a part which he enjoys and which gives him every opportunity to display his ability. Mr. Maupin is thoroughly conversant with the part, having played it before on the stage in Paris.

* * *

"The Millionaire Engineer" has been completed by Director Henry McRae, and he is now engaged in filming a two-reel railroad drama entitled "Holdup of the Harding Special." Marie Walcamp and Lee Hill play the leading roles.

* * *

Sydney Mason has been featured in Miss Courtot's support in both "The Dead Alive" and "Feathertop." In the new photoplay as yet unnamed, the strongest male role will go to Henry W. Pemberton, since he is the ideal type for the unusually strong part which is the foil for Miss Courtot's own role. Because of the fact that certain features of the plot are new to the screen, no announcement of the story in its entirety is being made at this time by the Gaumont Mutual Company.

* * *

Lewis S. Stone, who appeared with Gladys Hanson and Bryant Washburn in "The Havoc," a recent Essanay feature, will shortly take the leading part in "According to the Code," soon to be constructed by Essanay.

* * *

Having served her term behind the ribbon counter for "The Saleslady," Hazel Dawn is now in the Georgia mountains cavorting about in her bare tootsies in the interests of her next Famous Players-Paramount picture, "The Feud Girl."

* * *

Rube Miller, star and director of Vogue-Mutual comedy releases, is in the throes of a prehistoric comedy in which he has invented some humorous business and is gettitg lots of fun out of his own part. Madge Kirby is playing opposite him.

* * *

Director E. J. Le Saint will return to the desert during the coming week to get some more scenes for Peter B. Kyne's story, "The Three Godfathers," in which the leading roles are taken by Harry Carey and Stella Razeto. The company of twenty-five people have already spent ten days at Mojave getting local atmosphere, at which time they secured wonderful sand storm scenes. Later a number of the interior effects and street scenes were taken at Universal City. It will take at least another week to complete the filming of this photoplay.

* * *

When Clara Kimball Young begins the production of her pictures for her own corporation in July she will inaugurate a system in studio management by which she will be able to work in two pictures at the same time. There will be two directors, and their work will be so planned that Miss Young's time will always be utilized for one of the pictures in course of production and she will be able to present herself in twelve pictures a year.

Director Robert Leonard has commenced filming a five-reel feature photoplay in which Ella Hall plays the lead, and which is declared to be one of the best stories Leonard has worked on for a long time. It is entitled "Ambrosia."

* * *

Director Jacques Jaccard has completed the picturization of "The Cage Man," an underworld drama, in which G. Raymond Nye is featured in the heavy role, with Roberta Wilson playing opposite.

* * *

Emil Roe is now a member of Balboa. He has appeared in some of the most notable eastern photoplay productions. Roe is a distinguished-looking man and could easily pass for a South American diplomat.

* * *

Director Jay Hunt has completed filming the five-reel feature entitled "Wheels of Power," in which Adele Farrington is being featured with C. M. Hammond playing opposite. Others in the cast are: Mina Jeffries, Mrs. Jay Hunt, O. C. Jackson, Kingsley Benedict, H. F. Crane and Harry Mann. The story is by Gertrude Nelson Andrews, and from it Hunt prepared his scenario.

* * *

Director Jack Halloway of the American Film Company at Santa Barbara, has finished the production of "The Man from Manhattan," a five-reel picture by J. Edward Hungerford, which again proves the dramatic ability of Rhea Mitchell, William Stowell, Perry Banks and several other American favorites.

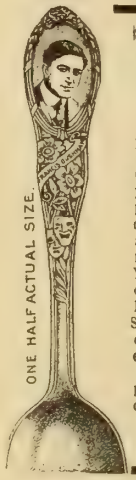
* * *

Director Allen Curtis, with his Universal Joker Company, have completed a one-reel comedy, "A Wife for Ransom," featuring Gale Henry and William Franey. Others in the cast are Miss Lillian Peacock, M. Moranti and C. Conklin.

Slides Theatre Announcement, anything you want. Guaranteed satisfaction. $1.25 per dozen. Send in order for what you need or send for catalog and list. **NIAGARA SLIDE COMPANY, Lockport, N. Y.**

***A Genuine* PIPE ORGAN**
can be operated from the simple keyboard of the piano.
ORGAN ALONE — PIANO ALONE — OR BOTH TOGETHER. **Write for particulars**
HARMO PIPE ORGAN COMPANY
126 West 46th Street NEW YORK **1423 McCormick Bldg. CHICAGO**

ANNOUNCEMENT
We wish to announce that we have opened our new office where we will supply musicians with music for any photoplay.
PHOTOTUNE COMPANY
Times Building, Room 510 New York



Increased Box-office Receipts
National Film Star Spoons are a staple that appeal forever to everyone. Celebrated Wm. Rogers & Son (quality guaranteed).
SILVER SPOONS
as a souvenir offered on our simple coupon plan, have built up many a theatre and made popular ones even more profitable. Our system positively creates increased patronage for a very small outlay on your part. Each spoon bears a reproduction of a popular star your fans are raving over and on the back is his or her birth-month flower. Designs include Clara Kimball Young, Mary Fuller, Anita Stewart, Francis X. Bushman, Earle Williams, Mabel Normand, J. Warren Kerrigan, Blanche Sweet. Remember—we have prepared special lobby displays, announcement slides, etc.
Send a post card or a letter for complete details. For sample spoon and coupon send 20c.
National Stars Corporation
1328 Broadway, N. Y. C.

Results Talk!
National Stars Corporation, New York City.
Yours is the best advertising proposition I have ever put on. I am positive that it has increased my business 100%. That is why I am sending this reorder for another 75 dozen spoons assorted. A really great premium.
G. E. RICKER, Mgr., Union Amusement Co., Fitzgerald, Ga.

"PERFECTION IN PROJECTION"
GOLD KING SCREEN
GOLD KING SCREENS ARE BEST
TEN DAYS FREE TRIAL
GOLD KING SCREEN CO., ALTUS, OKLA.

Trade News of the Week

Gathered by Our Own Correspondents

Some Boston Bills

Non-Inflammable Film Bill Re-enacted—A Peculiar New Measure That Will Make Signing of Stage Name to Hotel Register an Offense with Heavy Fine—Bill Against Minors in Theaters Eliminated.

By William Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—The bill to permit the use of cinematographs using only cellulose acetate films in buildings of second or third class construction in the city of Boston was re-enacted without debate by the Massachusetts Senate on Thursday, April 6.

On the same day the Senate passed to be engrossed a bill which, if enacted into law, will subject every actor and actress, who registers at a Massachusetts hotel under his or her stage name, if that name is not their real ones, to a fine of $500. This bill is not aimed at the stage people or film folk. It is part of an uplift movement to correct the morals of a certain class of people in the Commonwealth, but the language of the act may prove embarrassing to actors and actresses stopping or playing in this state. This bill comes up in the House of Representatives this week, where a determined effort is to be made to defeat it or at least amend it so that the purpose of the act will be more clearly defined.

The legislative committee on Social Welfare eliminated moving picture theaters from the bill recommended by the State Board of Labor and Industries, which prohibited the employment of minors in bowling alleys, billiard rooms, theaters and other places. The bill as originally drawn included moving picture theaters and exchanges, but the members of the committee failed to see where the arguments of the members of the State Board held good when it came down to the question of employing children in this sort of amusement enterprise.

BOSTON OFFICE OF HEARST FILM SERVICE.

Opening of International Film Service Under Frank H. Vine.

Boston, Mass.—The International Film Service, the new Hearst organization, has launched its campaign in New England and things are going forward with a rush. Frank H. Vine, former manager of the New England branch of the World Film Corporation, has assumed charge of the Boston office of the International outfit and predicts a brilliant future for the latest New England enterprise.

Mr. Vine is well acquainted with conditions in New England and should prove a valuable asset to the International Film Service. He has as an assistant Forrest Smith, who was also formerly connected with the local branch of the World Film. Harry Finn, another old World man, is in charge of the International Film Service's poster department and Miss Helen Coghlin, erstwhile assistant booker in the Boston Pathe exchange, is doing the booking.

The men on the road through New England for the International include R. L. McIntyre, who was formerly general manager of the Henderson theater circuit in New Hampshire and Vermont. Victor Leon, who asisted in exploiting the "Birth of a Nation" in this territory, and George E. Richardson, who was at one time connected with the Phialdelphia Pathe exchange, and more recently with the local branch of the Universal, are also traveling through New England for the new corporation.

Manager Vine expects to increase his force in a short time and at present is busy exploiting the "Mysteries of Myra," the International's new fifteen-episode serial featuring Howard Estabrook and Jean Sothern. The story is by Hereward Carrington, the scenario by Charles W. Goddard and the film is being directed by the Wharton Brothers.

The New England offices of the International are at present located in the same building with Quigley's Film Exchange. A modern, up-to-the-minute exchange building is being built at Nos. 48 and 50 Piedmont street, which the local branch of the International Film Service will occupy when it is completed, which will probably be around the first of July.

George J. Schaeffer at World Film Helm

George J. Schaeffer, division manager of the World Film Corporation, has been directing the affairs of the Boston office of that corporation since Mr. Vine relinquished its management. Several other changes in the personnel of the New England branches of several of the larger film corporations are expected to take place in the near future and it is rumored that many old faces will be seen in Boston again.

Two Exchanges Move.

Boston, Mass.—The local Pathe exchange and that of the General Film Company moved into their new homes this week, both of which are the latest things in film exchanges. The new Pathe exchange is situated in Isabella street and the General alongside of it, at the corner of Isabella and Ferdinand streets, just on the outskirts of Boston's ever-increasing film district. It is unlikely that Louis B. Mayer, head of the American Features, and who is handling the Metro output in this territory, will be able to move into his new quarters in Ferdinand street before the first of May.

Ernest Horstmann Made Exalted Ruler.

Salem, Mass.—Ernest H. Horstmann, President of the Moving Picture Exhibitors' League of Massachusetts, Inc., and Vice-President of the Olympia Theatres, Inc., was elected Exalted Ruler of the Salem Lodge of Elks on Wednesday, April 5.

In honor of his election and as a token of their esteem, several of his friends in the moving picture business journeyed down to Salem and presented Mr. Horstmann with a beautiful diamond studded Elk's tooth charm. The presentation was made by the Esquire of the Lodge and took Mr. Horstmann completely by surprise. When he had recovered from his embarrassment he made a brief speech in which he thanked the donors of the charm and said he would treasure it all his life.

Among the film men who were present were Louis Boas, of Fall River; Harry F. Campbell, New England manager of the Fox Film; Frank H. Vine, New England manager of the International Film; P. J. Leydon, proprietor of the Imperial theater in South Boston; Manager Malley of Gordon & Lord's Olympic theater, Boston, and J. Lourie, proprietor of the Beacon and Shawmut theaters, Boston.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

LOUIS GOLDSTEIN TO ROYAL.

By Jacob Kalter, Special Correspondent, 503 Century Bldg., Newark, N. J.

NEWARK, N. J.—On Saturday, April 1, Louis Goldstein, an excellent likeness of whom is here reproduced, assumed charge of the Royal Feature Film Exchange, 288 Market street. Mr. Goldstein previously was manager of the Goldstein Film Exchange in the same building. When this exchange was given up, Mr. Goldstein became assistant to Leo Singer in managing the Royal. The new manager has many plans for improving the exchange. He reports that the animal pictures released by the E. & R. Jungle Film Company, have been very successfully introduced in this territory.

Louis Goldstein.

New Asbury Park Company.

Asbury Park, N. J.—The V. G. S. Amusement Company has recently been incorporated under the laws of the State of New Jersey for the purpose of conducting places of amusement. The new concern is of Asbury Park and has been capitalized at $10,000, L. Oscar Grenelle, Charles E. Van Wickle and Charles E. Schanck being the principal incorporators.

NORTH CAROLINA NEWS LETTER.

By Clarence L. Lenz, Special Correspondent, 635 Tenth St., Washington, D. C.

S. A. Lynch Buys Fine Organ.

ASHEVILLE, N. C.—S. A. Lynch is planning the installation of a new pipe organ at the Galax theater, to be used in connection with the Galax orchestra. It is expected that the organ will be delivered to the theater some time during the month.

L. Blomberg May Build.

Asheville, N. C.—It is reported that L. Blomberg, a well known motion picture exhibitor of this section, and an associate are planning the erection of a one-story motion picture theater on Eagle street, near the corner of Biltmore avenue, Asheville, N. C., which is to be devoted to the showing of pictures for colored patrons exclusively. The house will be of a size

sufficient to comfortably accommodate between four and five hundred patrons. It is to be very attractive and modern in every particular. This new theater should be ready for opening on or about the fifteenth of May.

New Goldsboro House.

Goldsboro, N. C.—H. R. Mason, who operates the Acme theater here, is reported planning a new house with a seating capacity of eight hundred to be opened some time in May. This theater will be equipped with a Mirror screen, and it will have a model Wilmont ventilating system.

J. H. Melton Running the Grand.

Enfield, N. C.—J. H. Melton, who formerly operated the New theater at Robersonville, N. C., is now running the Grand theater, at Enfield. He is succeeded in his position at Robersonville by a Mr. Cannon.

North Carolina Theater Notes.

Charlotte, N. C.—The management of the Broadway theater, in Charlotte, N. C., has added materially to the attractiveness of that house by the addition of two handsome entrance doors of upholstered leather with heavy brass trimmings.

Wilmington, N. C.—The Victoria theater in Wilmington, N. C., was closed on March 25, and the doors will not again be reopened until after the conclusion of the Chapman-Alexander revival, which begins on April 9. Upon the reopening of the Victoria, the management announces, something different will be put on.

Asheville, N. C.—The Majestic theater, in Asheville, reports an increasing attendance at the children's Saturday morning matiness, an innovation at this house. This testifies, the management says, to the appreciation of the parents of the opportunity these matinees afford to the younger folks to see well adapted high-grade juvenile productions. The matinee hours are from 10 to 12 a. m.

Winston-Salem, N. C.—The Pilot and Elmont theaters in Winston-Salem have recently been equipped with new silver fiber screens manufactured by the Mirror Screen Company of Shelbyville, Ind.

Winston-Salem, N. C.—The Rex theater, a house exclusively for colored people on East Fourth street, Winston-Salem, has been renovated and redecorated, and a new lighting system has been installed.

Raleigh, N. C.—Aaronson & Brown, operating several theaters in Raleigh, N. C., are soon to have another new house that will have a seating capacity of about eight hundred. This theater will be on the site of the old Crystal, which was burned down during the fire which destroyed the big newspaper plant in that city. It is to be one of the most modern places south of the Mason and Dixon line.

Raleigh, N. C.—Manager Sterling Smith of the Auditorium theater, in Raleigh, has put in two new projecting machines so as to give better projection for his new feature service.

IN PENNSYLVANIA.

Local Theater Notes.

Pittston, Pa.—Louis M. Swaab announces having recently installed considerable new equipment in the Princess theater, Pittston, Pa., J. P. Joyce, manager. Included in the equipment was a Hallberg generator, two Simplex projecting machines, a Caille ticket chopper and many other necessities.

Philadelphia, Pa.—Dr. Steinberg, proprietor of the Strand, Twelfth street and Girard avenue, is about to leave for an extended trip throughout the West and is busy making final peparations for his journey. Many friends in the film industry in Philadelphia wish Dr. Steinberg the best of luck while on the road.

Philadelphia Matters

Local No. 307, Picture Operators' Union, Busy Preparing for Grand Banquet to Commemorate Its Fifth Anniversary—Will Be Held at Hotel Majestic on May 23—Burning of Liberty Motion Picture Plant—Other Items.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, Pa.—Members of the Moving Picture Machine Operators' Local No. 307 are actively engaged at the present time in making preparations for the banquet to be held at the Hotel Majestic, May 23, 1916, in commemoration of the fifth anniversary of the organization of the local. Efforts are being made to have this gathering surpass any previous affair conducted by the moving picture interests in Philadelphia and the members of the executive committee are spending every idle moment in an endeavor to accomplish this end. Invitations have been extended to many and every indication points to a record-breaking attendance.

B. F. Bache, president of the organization; John J. Stevens, vice-president; Louis Krouse, business agent; S. A. Goldberg, H. B. Johns and Walter G. Murray, secretary, are working industriously to further the banquet, and they are planning a novel surprise for those who journey to the Majestic on the evening of May 23. The above mentioned gentlemen are live wires and when they promise something in the way of a surprise there will be great occasion for arrranging to be present in person. If honest endeavor and conscientious appliance count for anything this event should prove all that is expected and all who can possibly attend should arrange for their seats at the festive board.

Local Growing Speedily.

The Philadelphia Moving Picture Machine Operators' Local No. 307 has experienced an enormous growth in membership of recent date and has steadily increased its effectiveness until it now represents one of the strongest organizations of its kind in the country. It is a remarkable fact that during the entire five years of the history of the local they have never had a breach of any description with the exhibitors and have alweys worked hand in hand with the industry in general.

FIRE IN PLANT OF LIBERTY MOTION PICTURE COMPANY.

Germantown Picture Factory Destroyed —Loss Estimated at $120,000— Whole Town Lighted Up.

Philadelphia, Pa.—The huge plant of the Liberty Motion Picture Company, 20 Herman street, Germantown, was completely destroyed by a fire of unknown origin early on the morning of April 2, causing a loss estimated in the neighborhood of $125,000. The fire, which was of a most spectacular nature, raged with unabated fury for some time and everything of any value was consumed in the conflagration with the exception of about $25,000 worth of films, which were in a vault in the yard in the rear of the plant.

As the flames gained in fury, practically all of Germantown was illuminated in a weird manner and six heavy explosions shook the section as chemicals stored in the studios were ignited. Much valuable aniline dyestuffs, purchased before the outbreak of hostilities in Europe and now almost priceless were consumed by the flames. The neighborhood of the fire presented a remarkable sight as actors and actresses rushed forth from their boarding houses scantily clad in whatever garments they could procure in their hasty exit.

Freeman Bernstein, president of the company, and his wife, known in the theatrical world as Mary Ward, were in New York at the time of the fire and were unaware of the calamity until their return to Philadelphia. J. Burton Mustin is treasurer and general manager of the company, the property being owned by the Sagendorph estate. Readers of the Moving Picture World will recall that the company went into the hands of a receiver a short time ago.

No Bids for National Theater.

Philadelphia, Pa.—The National theater, well known to every Philadelphian as the former home of such plays as "Tracked Around the World," "Escaped from Sing Sing" and many other soul-stirring dramas, Tenth and Callowhill streets, was recently offered at public sale by Samuel T. Freeman & Co., well known auctioneers of Fifteenth and Chestnut streets. Although strenuous efforts were resorted to in order to obtain a bid upon the property no one evidently wished the theater. The property is owned by the estate of Thomas F. Kelley and must be sold in order to settle the estate. It is assessed at $75,000.

Frank Emmett Leases the Madison.

Philadelphia, Pa.—The Madison theater, the prominent West End playhouse, located on Chaw street, near Madison street, Allentown, Pa., has recently been leased by Frank Emmett for a long term of years. Mr. Emmett, who is also manager of the Regent and Lyceum theaters, is one of the best known exhibitors in that section of Pennsylvania and it is largely due to his individual efforts that so many high class photoplays have been brought to Allentown. Mr. Emmett intends to operate his latest addition along the same lines as his other theaters, and in accordance with this policy has installed considerable new machinery and other equipment.

William Jones Will Manage the Hart.

Philadelphia, Pa.—William Jones, a member of the Philadelphia Moving Picture Machine Operators' Local No. 307, will manage the Hart theater, Frankford avenue and Norris street, which will open on Easter Monday. The theater has been entirely renovated throughout and will be one of Philadelphia's show places in the future. New equipment has been installed and it is planned to operate the theater upon a first class basis.

Airdomes Preparing.

Philadelphia, Pa.—Marked activity has been displayed of recent date by the management of the various park theaters throughout this section of the country preparatory to opening for the coming summer season. Bookings are being arranged, exteriors remodeled, interiors renovated and an enormous amount of new equipment installed. Judging from the general prosperous condition of practically every line of industry, it is believed that this summer will prove a banner season for recreation centers and places of amusement and plans are being made accordingly.

Sam Roseman's Eight-Pound Baby.

Philadelphia, Pa.—Sam Roseman, of the Philadelphia Film Exchange, was recently blessed with an eight pound bouncing baby boy and is proudly telling of the latest addition to his family in local film circles. Congratulations, Sam.

Penn Gardens Sold

Washington Summer Garden and Theater on Pennsylvania Avenue and Twenty-first Street Bought by Syndicate of New York and Washington Business Men—Price Said to Be $250,000—Theater May Be Enlarged and Improved.

By Clarence L. Linz, Special Correspondent, 635 Tenth Street, N. E., Washington, D. C.

WASHINGTON, D. C.—Announcement has been made that Penn Gardens, both the motion picture theater and park property, located at the northeast corner of Twenty-First street and Pennsylvania avenue, Northwest, has been sold to a syndicate of New York and Washington business men for a consideration of $225,000. The sale was negotiated by the A. F. Fox Company, and deeds transferring ownership have been placed on record.

The Penn Gardens property occupies a site about 124 feet front by 157 feet deep, covering an area of 20,000 square feet. It includes a winter garden for motion pictures, with private boxes, manager's office, etc., and a lobby with refreshment room and an arcade adjoining. Through the arcade there is an entrance to a large hall, which is used for dancing. It is said that the summer garden seats about 2,750 people and contains a refreshment garden for the dispensing of refreshments to summer patrons. The theater is of cement, brick, stone and structural steel.

The gardens were built originally by Edmund K. Fox who operated them until incorporated nearly a year ago, when it went into the hands of the company which has just turned over its interests to the new company. It is further reported that the new company contemplates enlarging the theater and making a number of other important improvements to the property this month and the theater will be closed for two weeks, during which the interior and exterior will be repainted and redecorated, and a thorough renovation will be given the house. A new concrete floor is to be laid and arrangement will be made for the accommodation of a large orchestra. A new and improved lighting system will be among the important changes that are to be made to the building and a large flashing electric sign will be erected as an advertising and decorative feature on the front of the theater.

Avenue Grand Theater, Washington, D. C.

The taking over of the Avenue Grand is another step looking to the fulfillment of Mr. Crandall's ambition to have a motion picture house in each section of the city. His first enterprise was a small proposition at Fourth and East Capital streets, about ten years ago, when the business here was in its infancy. This place accommodated about 85 people. He later conducted an open-air park at North Capitol street and New York avenue for several seasons, after which he started in the business in earnest. He opened Crandall's theater, at Ninth and E streets, Northwest, and built up a business which has carried his reputation all over the District of Columbia.

Crandall's Theater, Washington, D. C.

Crandall's Apollo Theater, Washington, D. C.

His next step, a recent move, was to secure control of the Apollo theater, on H street, between Fifth and Seventh streets, Northeast. This house is one of the finest appointed and most attractive places in the city. It has a seating capacity of about 800 and is adjoined by a large air-dome.

In the Avenue Grand he has associated with him Joseph P. Morgan, who operates the Princess theater, in the Northeast Masonic Temple building, at 12th and H streets, Northeast.

It was also recently announced through the columns of the Moving Picture World that Mr. Crandall is soon to enter the Mount Pleasant section with a house that is to be up-to-the-minute in every particular.

Mr. Crandall is one of the most prominent and well-known exhibitors in this section of the country. He has been president of the local exhibitors' league for some time and has been active in all sorts of association work. He is a hustler, and it is by his energy that he is making the success that has caused his name to be known among the leaders in the motion picture business.

CLARENCE W. BUNN GONE.

Slipped Away to Chicago—Only Lesser Half Now.

Washington, D. C.—The folks engaged in the motion picture business in Washington were greatly surprised when the news leaked out that Clarence W. Bunn, the popular manager of the local World Film exchange had pulled one over on his many friends here by eloping alone to Chicago where, on April 1, the preacher tied the knot which drew him from the ranks of the jolly bachelors into that of the sedate married men. The fortunate or unfortunate young lady was Miss Mable Larsen, one of the belles of Chicago. While the boys are congratulating Mr. Bunn, they cannot quite overlook the fact that they were not advised in advance of the coming event.

Mr. Bunn came to Washington from the Boston office of the World Film Corporation. Although here but a matter of months he has made a host of friends among the exhibitors and exchangemen of the Washington territory. He has been successful in bringing his office to the point where it leads all others in point of amount of business obtained during a contest operated by the home office and present indications are that he will have won the first prize. It may be that the fact that he has been so successful in this venture is responsible for his entering into a still more important one, that of being a married man.

The wedding was a quiet one, the ceremony being performed at the home of the bride in the presence of relatives of the participants. Mr. Bunn comes from South Bend, Ind.

CRANDALL BUYS THEATER.

Takes Over the Avenue Grand—Other Houses He Owns.

Washington, D. C.—Harry M. Crandall has secured control of the Avenue Grand theater, on Pennsylvania avenue, between Sixth and Seventh streets, Southeast, at an expenditure said to be in the neighborhood of $55,000. The theater up to the present has been elased to Harris & Davis, of Pittsburgh, Pa., but the lease expired

Benefit Show at Empire Theater.

Washington, D. C.—Manager Samuel Greenburg, of the Empire theater, 915 H street, Northeast, last week donated the entire afternoon's receipts and divided those of the evening of Thursday with the Mothers' Club of the Edmunds School. The object of the benefit was to secure funds for the purchase of a musical instrument for the club.

Capital City Items.

Miss Florence Hawkins has recently sold out her interests in the Georgia theater on Georgia avenue, Northwest, to C. H. Innes, of Baltimore, Md. This house has since been operated for both white and colored patrons.

The territory of the local exchange of Pathe, Inc., has been extended so as to take in a portion of the State of West Virginia. This newly acquired section will be looked after by C. O. Moss, who now covers Virginia. Mr. Moss is one of the most popular film representatives traveling in this section.

J. D. Hofheimer, who operates a number of theaters in Norfolk, Va., was in Washington recently booking a number of big features in anticipation of the boom which he predicts will strike Virginia within the next few weeks. A good cotton and tobacco season, according to Mr. Hofheimer, means good business in all other lines. The prospects for a big spring and summer business in the motion picture field are very bright.

The Rhode Island theater has been reopened by M. Stein, the F street tailor. The Fairyland, a colored theater, has also been reopened.

The Casino theater on F street near Seventh street, Northwest, in which motion pictures have of late been shown, is again dark. The theater has been operated by a Mr. Faulkner.

Frank B. Spurrier, manager of the local office of V-L-S-E, Inc., is much elated over the showing he has been able to make for the seventy-five or more features on hand during the past week he had every one of the seven-day period. This is an exceptionally fine showing as it represented a working for either the whole or a part of clean slate for the week.

Hampton, Va.—J. A. Webb, who operates the Dixie theater, in Hampton, a colored house, has recently enlarged it and is now running vaudeville in connection with his picture program.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

Fanatic Reformers Never Tire.

ATLANTA, GEORGIA.—Declaring that moving picture theaters on Sunday is neither a necessity nor for charitable purposes, John A. Manget, who has brought a number of prosecutions against picture show proprietors and employes for alleged violations of the Sunday laws, this week appeared before the Fulton county grand jury and secured indictments against the following motion picture operators: L. S. Bach, Lyric theater; Nat F. Collins and W. P. Foster, Georgian theater; L. T. Swords and N. L. Liggit, Victoria theater; William and Sam Harvill, DeSoto theater.

Recently Mr. Manget had cases made against the proprietors of several picture shows for alleged violations of the Sunday laws, but all were dismissed when tried in the municipal court.

John McMillan proprietor of the Bijou theater, a vaudeville and moving picture house, was fined $50.00 for an indecent performance in Recorders Court, on a warrant sworn out by Mr. Magnet. Mr. McMillan immediately swore out a warrant against Mr. Manget for perjury. Mr. Manget gave bond and the trial was postponed to next week.

Fox Corporation to Build Here.

Atlanta, Ga.—Ground will be broken this week for a building to be occupied when completed by the Fox Film Corporation, on Walton street. This building is expected to be completed by June 15, and will be known as the Fox Film Corporation building and will be occupied by the Atlanta officials of this company.

The building will be a two-story structure; on the upper floor will be a moving picture theater with a seating capacity of three hundred; it will be used entirely for private showings of Fox films.

The offices of the company, including bookkeeping and shipping departments, will occupy the ground floor.

Headquarters of International Here.

Atlanta, Ga.—The International Film Service has selected Atlanta as its southern distributing point and in an announcement Saturday that its southern headquarters will be under the management of George A. Allison, who for several years past has directed the destinies of leading exchanges here and brought them to a high state of efficiency. Mr. Allison announces he has leased for the company 5,000 square feet in the Hirsch building on Marietta street. Mr. Allison's friends throughout the south give him the glad hand on his appointment and wish him luck.

Piedmont, Atlanta's Newest Theater.

Atlanta, Ga.—The Piedmont, corner of Luckie and Forsyth streets, the newest moving picture theater in Atlanta, opened Monday morning with a continuous program of motion pictures and vaudeville.

Sunday afternoon from 2:30 to 9:30, the Piedmont kept "open house," for Atlantians to inspect the new amusement house. Crowds visited the theater.

Mr. C. E. Tandy, Southern Manager of the Paramount Company in Atlanta, has returned from a business trip out East.

R. M. Wilder, of the Automatic Player Piano Company, St. Louis, was an Atlanta visitor during the week.

Steel City Notes.

Pittsburgh, Pa.—A. C. Raeder, formerly house manager of the Olympic theater, Fifth avenue, Pittsburgh, has been appointed booker in the local offices of the Pathe Exchange. Manager T. S. Brady has also made several additions to his clerical and shipping forces, in order to care for the steady expansion in the business of the exchange.

Censorship Under Fire

Pennsylvania State Board Makes a Raid on Pittsburgh Exchange men and Exhibitors—Fourteen Cases Brought Up—Twelve Fines Imposed, Ranging from $5 to $75—Publicity Also Questioned—Picture Men May Appeal.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, Pa.—The latest raid of the censors in Pittsburgh resulted in a clash that portends a most determined effort on the part of the moving picture interests to oust censorship. Following immediately after the launching of the campaign against the evil and the big mass meeting of protest recently, the activity of the censor board's agents has aroused much indignation and will no doubt strengthen the cause. Fourteen cases were heard before Alderman Louis Alpern last week, in twelve of which fines were imposed ranging from $5 to $75. The film men have announced that they will appeal all cases, carrying them as far as the Supreme Court if necessary.

Much lively debate featured the hearings, in the course of which the censors were shown up as they really are—not as Mr. Breitinger would like the public to believe them to be. An important point was made when Alderman Alpern declared that he has "nothing to do under the law but impose fines when the board of censors makes an order under the law." The wrath of the censors was this time visited upon banners as well as films. In one instance a manager was charged with permitting the display on one day outside a theater of posters depicting scenes ordered eliminated from a picture. It was brought out that the complained of advertising matter was used before the ruling of the censors had been received.

The board of censors was represented by Horace W. Davis, assistant attorney general, and testimony was given by Dr. Ellis, P. Oberholtzer, of the board, and Miss Florence E. Wrenshall, an inspector. The defendants in five of the cases were members of the Pittsburgh Screen Club and were represented by Attorney James E. Hindman.

Pictures in Question.

"Acquitted" was the center of the first case called. C. C. McKibben, manager of the Triangle Film Co., was charged with having permitted the picture to be shown without having a certain elimination made—said elimination consisting of a scene in a police Bertillion room in which a man's head was tilted back in order that a picture could be made. Mr. McKibbon was fined $25.

James McAleer, manager of the Picture Playhouse Co. and chairman of the campaign committee of the Screen Club, was charged with distributing "The Pearl of the Antilles" without taking out a title reading: "You must clear my child's name." Mr. McAleer denied that this had not been cut. Assistant Attorney General Davis remarked that the censored portion did not have the appearance of having been shown. Mr. McAleer was not fined, but was ordered to pay the costs, which he refused to do, saying that would constitute a confession of guilt.

Charles Miller, manager of the Blue Bird Company, was fined $50 and costs for sending out "Secret Love," a six-reel feature, without making elimination ordered by the board. He said that under his contract on the picture he could not make the cuts ordered, and to save the picture and his contracts he sent the film out. He was fined $25 and costs for sending out "The Wrong Door" without cutting out a scene showing a man walking into a safe and coming out again with a tray of valuables.

Charles Schwerin, manager of the World Film Company, was fined heavily for using banners that the censors alleged had been ruled out in connection with elimination in several films. Alderman Alpern said he had no authority to decide wether these pictures were immoral or not. He said that under the law he could only pass upon the rulings of the board and that they had ruled against the said posters. Mr. Schwerin was fined $25 in each of three cases. When he announced his determination to appeal one, the aldermen announced that his decision in the remaining cases would be held under advisement pending the outcome of the appeal. Mr. Schwerin was also found guilty of having sent out a film without inserting a sub-title stating that a marriage had taken place in "The Passers By." The imposing of a fine was held over.

Other convictions and fines were M. Teplitz, manager Specialty Film Co.; A. Weiland, manager Weiland Film Co.; Fred Flaherty, manager General Film Co.; W. C. Pearce, manager H. & B. Film Co.; H. C. Bowers, manager Keystone theater.

Will Reopen Federal Theater.

Pittsburgh, Pa.—The Federal theater, 224 Federal street, Northside, has been leased to Lew Owen and will be reopened in the near future. The Federal has been closed for nearly a year. Extensive alterations are now under way and new seats and equipment are being installed throughout.

New Hotel with Picture Equipment.

Pittsburgh, Pa.—The new three million dollar hotel, the William Penn, to its many wonderful features, has added a complete moving picture equipment, for the use of the various conventions held at the hotel and for showing films on special occasions. The machine, booth and screen were installed by Hollis & Smith, of this city.

Augustine A. Graham Dead.

Oil City, Pa.—Sincere regret is expressed in film circles over the recent death of Augustine A. Graham, aged 43 years, proprietor of the Temple theater, Oil City, Pa., and one of the best-known exhibitors in this section. Mr. Graham died following a brief illness from pneumonia complicated with inflammatory rheumatism

Bank Takes Over Theater.

Pittsburgh, Pa.—The Columbia theater, Fifth avenue, Pittsburgh, has ben taken over by a local bank, which has charge of the building in which the house is located. The lease of H. B. Miller and A. S. Davis expired March 31, and they served their connection with the thater. Messrs. Miller and Davis had conducted the Columbia with much success for the past three years. The banking concern will continue it as a motion picture theater.

Independent Display Co. Moves.

Pittsburgh, Pa.—The Independent Display Company, the well-known poster supply house now located at 416 Ferry street, in old film row, is preparing to move May 1, to new and larger quarters at 938-940 Penn avenue.

Will Build in Ellwood City.

Ellwood City, Pa.—Thomas V. Barnes is preparing to erect a large and modern theater in the near future on Lawrence street, not far from his present motion picture house, the Majestic. The new theater will offer, in addition to high-class features, vaudevilel and drama. According to present plans, it will be ready for occupancy about September 1.

Boosting Buffalo Ball

Local Screen Club Will Not Be Outdone by Any in the Putting on of a Film Ball—Actors' Fund Will Get 15 Per Cent. of the Proceeds—Committees Appointed to Take Charge of Floor and Arrangements.

By Joseph McGuire, Special Correspondent, 611 Erie County Bank Bldg., Buffalo.

BUFFALO, N. Y.—A night lettergram was sent to the various film producing companies Sunday evening by the Buffalo Screen Club asking each to send one or two stars to the coming Buffalo Screen Club ball on May 15.

The message was prepared at a meeting at the club's new headquarters. These lettergrams were followed up by personal letters urging the co-operation of the producers. It is expected there will be a hearty response to the invitations. Buffalonians have seen very few film stars in actual life and their presence here promises to attract a heavy attendance to the ball.

An Actors' Fund Benefit.

The event will be held at Elmwood Music Hall, Buffalo. At Sunday evening's meeting of the club a telephone message was sent to Daniel V. Frohman, president of the Actors' Fund of America. Mr. Frohman was notified that the club would turn over to him 15 per cent. of the receipts of the ball. He said he would lend every possible aid to the Buffalo project. Daniel J. Savage, president of the club, says film stars will lead the grand march, and hold a public reception at the hall during the evening.

It is expected that the managers of many theaters in the Buffalo territory will attend the ball and will contribute 15 per cent. of their receipts on May 15th to the Actors' Fund. The club has sent out four hundred slides to exhibitors in Buffalo and western New York points.

The Floor Committees.

The following were appointed members of the decoration and floor committees for the ball: Harry Marsey, H. J. Brandon, J. M. Sitterly, James Morgan, F. S. Hopkins and Al Becker. The musical committee is composed of: J. L. Mulhauser and Harry Marsey.

The Buffalo Screen Club in a body visited the Elks' fashion and flower show at the Broadway Auditorium Saturday evening and extensively advertised the ball. The members are highly pleased with the way the Moving Picture World and other trade and daily newspapers are giving their plans wide publicity. The cafe, luncheon and program privileges, it is expected, will bring considerable revenue. The general admission will be $2 a couple.

The board of governors of the club is very anxious that many exhibitors join the organization. A list of desirable candidates for membership has been prepared and will be submitted to the club at its next general meeting.

MANAGER SAVAGE OPENS SHERRY FEATURE OFFICE

Many Guests Greet Opening of New Exchange in Buffalo—Dinner Follows at Iroquois Hotel.

Buffalo, N. Y.—The formal opening of the offices of the William L. Sherry Feature Film Co., Inc., at 145 Franklin street, Buffalo, was held Monday, April 3. Daniel J. Savage, manager, and his staff greeted a steady stream of visitors during the day and all congratulated him on the excellence of the Paramount headquarters in this city. Among the noted guests was Miss Anna Held, who called in person and tendered her best wishes to Mr. Savage. Miss Held appeared on the vaudeville bill at Shea's theater, Buffalo, last week.

Among the other visitors were Frank Biering of the Paramount office in New York; Henry Carr, manager of Shea's theater, Buffalo; G. H. Christoffers and Ben Brandon, Mutual; F. S. Hopkins, A. A. Schmidt, E. Baird and Art Young, Victor; W. A. V. Mack, Edward Hayes and H. E. Benedict, General; James K. Morgan and N. I. Filkins, Pathe; J. A. Schuchert, a pioneer exchange man of Buffalo; Harry Marsey and J. H. Sitterly, Popular Film Exchange; H. E. Hughes, United Film; Frank Leonard, Mary Page Serial.

Among those who sent elaborate floral offerings with their congratulations were: William L. Sherry, Homer Savage, son of the manager of the new offices, Mrs. Savage; Henry Carr, manager of Shea's theater, Buffalo; Al Becker, Becker Feature Film Co., Buffalo; Mr. Savage's office force and Murphy Bros., this city.

In the evening Manager Savage entertained his staff at a banquet at the Iroquois Hotel. The guests congratulated their host and the enthusiastic remarks of each speaker presaged the future success of the Paramount service in Buffalo. Those who attended the banquet were: Howard F. Brink, Mr. Savage's road representative; J. E. Carr, booker; Earl Brink, shipper; Miss Margaret Powers, secretary; Miss Anna Harrington, bookkeeper; Al Boltham, advertising department.

In point of service, Mr. Savage, who formerly managed the General office here, is the oldest film man in Buffalo.

His main offices, film vault and rewind and repair rooms are on the second floor, and the poster and other advertising matter is on the third floor. His new quarters are noted for their complete equipment and central location.

MANAGER MORGAN PLEASED.

Local Pathe Exchange, Inc., Proves Wisdom of Recent Extension.

Buffalo, N. Y.—Extensive improvements are being made at the Buffalo headquarters of the Pathe Exchange, Inc., at 47 West Swan street. Manager James K. Morgan says the improvements will be completed in a month. The main office will be moved from the second to the first floor. There will be reel and poster rooms at the front, on the second floor, and an elaborate projecting room at the rear. The place will be refurnished throughout.

Manager Morgan came from New York last June and opened the Buffalo headquarters, which were then a distributing office for the company's Syracuse exchange. The Buffalo headquarters were made a main office four months ago. That this change showed good judgment is proven by the heavy Pathe business in this field.

"We are operating in 67 per cent. of the theaters of our territory, which covers twenty counties," said Mr. Morgan. "In other words, everyone of these houses is running something of the Pathe service some time during each week. For instance, twenty-seven of the thirty-six theaters in Rochester are using the Pathe films. Our business in this territory is therefore very satisfactory."

Mr. Morgan is an active worker for the Buffalo Screen Club's ball.

Leo Dee, Pathe cameraman, took pictures of the recent flood in South Buffalo and they were shown Sunday at Shea's Hippodrome in this city.

Charles Bowe Heads the Allendale.

Buffalo, N. Y.—Charles Bowe is manager of the Allendale moving picture theater, Buffalo. He is a pioneer in the film and vaudeville business.

Buffalo Notes.

Buffalo, N. Y.—Several exhibitors attended a screening of "Jungle Comedies" at the offices of the Becker Film & Supply Co., Buffalo, Saturday. The showing was in charge of Charles H. Streimer, representing Greene's Feature Photo Plays, Inc., which has the New York State and New England rights on this production. "Driftwood" was also screened by Mr. Streimer. Both films were warmly received and are being booked extensively here.

Vassar College graduates and undergraduates attended the Elmwood moving picture theater Monday when Fanny Ward was seen in pictures for the benefit of the Endowment Fund of the College.

Manager Moses of Shea's Hippodrome, Buffalo, has added Julius Sommers as first violinist of the Hippodrome orchestra, which now has twenty-three pieces. Mr. Moses had special music, suggestive of frontier life, when he recently showed "Hell's Hinges," a Triangle feature. Elsie Janis and Sam Bernard, who recently appeared in person in different weeks at Mr. Shea's vaudeville theater here, visited Shea's Hippodrome and enjoyed the moving pictures as the guests of Manager Moses.

Mr. Kurtz, manager of the Lyric theater, Rochester, was a recent caller in Buffalo.

Pictures of the Willard-Moran fight were shown by Manager Laughlin at the Majestic theater, Buffalo, last week.

Decorations at Keith's moving picture theater, Buffalo, have been completed and the house presents a pleasing appearance from lobby to stage.

"We consider Keith's one of the brightest and best five-cent theaters in the territory," said Manager Davis. "We are running the Fox, World, Big Four, Pathe and other high-class features and our attendance is heavy.

Cincinnati's Fine Park Theater Sold

Empire Theater Company Buys Northside House—Built a Year Ago—Other Theaters Owned by the Company.

By Kenneth C. Craig, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, OHIO.—The acquisition of the Park theater, in Northside, by Henry Levy and Jesse Meis, marks one of the most important deals which has taken place in Cincinnati for some time, and gives Messrs. Levy and Meis a strong hold on the moving picture business in Northside.

The Park, a popular and well-located house on the west side of Hamilton avenue, near Chase street, has a seating capacity of 600, is provided with its own electric plant, furnishing current for light and power, and has a modern heating and ventilating system. The deal by which it changed hands is said to involve about $50,000. The purchaser was the Empire Theater Co., which is controlled by the gentlemen named, and which already owns the Liberty theater, in Northside, and the Columbia, a big house on Vine street, seating 1,000 people.

Park Hall Airdome.

Cincinnati, O.—The Park Hall Amusement Co., whose big house on Madison Road, in Oakley, is the largest and most popular in that part of the city, has decided to offer its patrons an up-to-date airdome show during the summer, and is therefore preparing to let contracts for work which will cost about $7,000 for that purpose. The Park Hall airdome will be laid out on a big lot adjoining the theater.

Charles Weigel Honored.

Cincinnati, O.—Charles Weigel, manager of the Alhambra, and an active and ardent Rotarian, has been honored by appointment as chairman of the committee in charge of moving pictures at the coming convention of International Rotary Clubs, which will be held in Cincinnati July 17 to 21, inclusive.

Films at the Fairbanks at Springfield.

Springfield, O.—The management of the Fairbanks, the largest house in the city, has stated that hereafter the house will be devoted to moving pictures, possibly permanently. Melton Phelos, formerly of the Rex theater, at Columbus, and James Marakas, of Springfield, will handle the theater as a moving picture house, and Mutual Masterpictures have been contracted for. Two new projecting machines have been secured, and other arrangements are in progress to make the house all that could be asked as a photoplay house.

Iron, "From Mine to Molder."

Springfield, O.—Gus Sun, the well-known theater man of Springfield, O., manager of the Alhambra and other houses, devoted an afternoon at the Alhambra recently to a special exhibit for fellow members of the Rotary Club of Springfield, showing a very interesting picture illustrating the manufacture of pig iron, entitled, "From Mine to Molder." The picture, which is handled by an iron concern, is in three reels, and is considered one of the best strictly industrial pictures ever produced. It proved so interesting to the Rotarians at the Alhambra that an exhibition at the Y. M. C. A., open to the public, was arranged, and was largely attended.

New Producing Company.

The Bagshaw Feature Film Co., with a capital stock of $100,000, is the latest to take the field as a producing company in Cincinnati, and those interested claim some activity in the line of actual work, even before organization, as several films have already been made up.

CLEVELAND NEWS LETTER.

By Herbert Persons, Cleveland Correspondent of Moving Picture World.

A New Exchange in Cleveland.

CLEVELAND, O.—F. G. Schram, F. L. Greenwald and M. W. Williams, have just organized a company to release big film productions on a state-right basis. They have established offices at 212 Columbia building. Their first release was "Race Suicide," a six-reel social moral drama.

Local Features.

Cleveland, O.—"Blue Blood and Red," at the Standard theater, "The Ne'er-Do-Well," at the Orpheum, "The Sowers," at the Knickerbocker, and "Dollars and the Woman" at the Alhambra theater attracted crowds the week of April 4. The first pictures showing the wrecking crews at work on the Amherst wreck of the New York Central lines, were shown here at the Alhambra and the Mall theaters.

Alhambra Improvements.

Cleveland, O.—Mark Greenbaum, manager of the Alhambra theater, has just announced that summer improvements to be put in the Alhambra, include a balcony which will give the house 2,000 seats instead of 1,400 as at present. There will also be a special tier of auto boxes next to the front railing of the balcony. Practically all the improvements will be installed without interfering with the regular business of the popular house.

Toronto's Film Ball

Over 5,000 Persons Attend Brilliant Affair at the Arena Garden on April 5—Held by Moving Picture Exhibitors' Protective Association—Four Prominent Metro Stars Present.

By William M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONT.—The most brilliant event in the history of moving pictures in Toronto was the immensely successful Film Ball which attracted over 5,000 people to the Arena Gardens on Wednesday night, April 5. The extraordinary event was held under the auspices of the Moving Picture Exhibitors' Protective Association. Starfilms, Limited, contributed largely to the success of the dance through arranging for the presence of four photoplay celebrities, Francis X. Bushman, Beverly Bayne, Helen Dunbar and Robert Cumming. These stars were the cynosure of the evening and they truly did their part.

A feature of the special programme was the military exhibition by a picked squad from the American Legion and the band of this unit supplied some of the music. Occupying the boxes were Mayor Church and party, official representatives of the Ontario Government, many prominent military officers, a number of film magnates and others. Mayor Church and Miss Bayne led the grand march which was the crowning event of the ball. Other features included special dancing demonstrations by local exponents of the light fantastic.

The Toronto ball had been widely advertised with the result that many out-of-town exhibitors came to the city for the occasion and, incidentally, to pay calls at the local exchanges. The latter experienced very busy days as a result of the big dance.

NEW UNION IN TORONTO.

Managers Warn Operators of Danger—New Organization.

Toronto, Ontario.—The action of Calgary moving picture exhibitors in securing returned soldiers to take the place of striking projection machine operators has taken Toronto film men by the ears, figuratively speaking. At least several local theater managers have warned operators that similar action would be taken in Toronto if an opportunity presents itself while comments from both managers and operators have been widely varied.

Since the Calgary sensation, it has also become known that a new and distinct operators' union has been organized in Toronto. This new organiaztion, which is in opposition to the International Union, secured twenty-two members in the first week of its existence, it is declared. The purposes of the new union have not been announced but references to it and returned soldiers are being made in the same breath.

Canadian Universal Notes.

Toronto, Ontario.—Believing that the day of special child patronage is fast approaching, the Canadian Universal in Toronto, is making preparations to cater to this public. Arrangements have been made for the holding of an essay contest by children for which a cash prize has been hung up.

J. R. McKinney has been added to the staff of the Toronto branch of the Canadian Universal as a roadman.

Bluebirds in Full Choir.

Toronto, Ontario.—Blue Bird Photo-Plays, Inc., has seven "nests" established in various parts of Canada, according to word issued from the Toronto headquarters, and the drive for business for the Blue Bird features is happily developing during this spring-like weather. Clare Hague of Toronto is in general control of the Canadian business, but the Toronto branch manager is W. A. Campbell.

James Arkney is the head bird at Montreal. G. A. Margetts directs Blue Bird business at St. John, N. B. W. F. Barrett looks after Blue Bird releases at Winnipeg and W. Walkley is in charge at Calgary. Mr. Downey is "the Blue Bird" at Regina, Sask., and Mr. J. Finch is the representative at Vancouver.

Blue Bird features have a strong organization behind them and the progress made since the introduction of the pictures a few months ago has been very satisfactory it is declared.

The New Theater to Reopen.

Toronto, Ontario.—After lying idle for a period of three years because of inability to secure a license for the house, the New theater, Dovercourt Road and College street, has been taken over by Playhouses & Theaters, Limited, and will be opened in the near future. This company has been able to induce the authorities to grant an operating license for the theater, which has a seating capacity of 420.

Playhouses & Theaters, Limited, already controls two theaters in Toronto, the Playhouse, 344-346 College street, and the Dundas Playhouse, Dundas street. The former has seating accommodation for 420 people while the second named will hold 700 persons. The president of the company is Mr. Maurice J. Thayler.

This company has in view the acquiring of a prominent picture house in Toronto and steps have already been taken to secure title of the theater in question. The plans, in this instance, include the remodeling of the building.

Fox Branch in St. John, N. B.

Toronto, Ontario.—The third office for the Fox Film Corporation in Canada has just been opened. So announces Manager Granby, of the Toronto branch here, from whose local staff is selected the man to become director of the new branch. The latest Fox branch has been established at St. John, N. B., and the man in charge is Carl Crawford, formerly a road man in the Toronto territory. Isadore Sourkes of Montreal replaces Mr. Crawford at Toronto.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Colonial Film Will Handle Equitable.

Toronto, Ontario.—Mr. Berman of Toronto, head of the Colonial Film Company, Ltd., distributing World films throughout Canada, announced to the Toronto representative of Moving Picture World that arrangements have been made by him for the handling of Equitable pictures in the Dominion. Subjects are already being released in Canada.

Mr. W. C. Gookin, Canadian manager of the V-L-S-E, has appointed Mr. L. H. Watrous in charge of the Montreal branch of the Big Four, the address of which is 204 St. Catherine street.

Sunday Law at Work

Tennessee's Supreme Court Decision on Sabbath Laws Has Begun to Take Effect —Theaters in Nashville Cannot Even Run Sunday Shows for Charity—No Local Option Left to Cities Throughout the State.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

NASHVILLE TENN.—The recent decision of the Supreme Court of Tennessee, relative to Sunday moving picture shows, has started things moving in earnest, and it is hard to say what the outcome may be.

At a recent meeting of the City Commissioners of Nashville, Mayor Ewing announced that an opinion had been furnished the board by City Attorney Ewing relative to the application made by Roy Shelton, manager of the Strand, to be allowed to operate his theater on Sunday afternoons for the benefit of the East Nashville fire sufferers. The opinion of the city attorney was to the effect that the operation of the theaters on Sunday would be contrary to the law and the city ordinances. Commissioner Stainback thereupon moved that the board refuse the request, and the motion received unanimous adoption.

Later the Strand management proposed an alternate arrangement whereby all of the receipts at the theater would be turned over the fire sufferers if the theater was allowed to operate between 2 o'clock and 6 o'clock. City Attorney Ewing stated that even this would be a violation of the law and that the city commissioners had no right to grant such permission. The city attorney held:

"It is my opinion that the board of commissioners has no authority to grant permits to do that which is prohibited by law or ordinance, and that which is not prohibited by law or ordinance does not require a permit.

"The terms under which the Strand moving picture theater proposes to be operated on Sunday afternoons, in my opinion, is an invasion of the ordinance of the city against Sunday shows.

"I am not speaking of Mr. Shelton's good faith—he may not intend it in this way—but, as a matter of fact, I think that the opening of a moving picture show in which contributions are made, is a violation of the law and an invasion of the Sunday closing ordinances of the city.

Letter from Attorney General.

Attorney General Whittaker, of Chattanooga, recently received a letter from the clerk of the Supreme Court relative to Sunday shows, and Gen. Whittaker at once addressed the following letter to Sheriff Nick Bush, of Hamilton County:

"I have received the opinion of the Supreme Court in the case of Howell Graham vs. the State (the Sunday picture show cases). The opinion holds among other things:

"'Municipal law looks to something more than merely the protection of the lives, the liberty and the property of the people. Regarding Christianity as a part of the law of the land, it respects and protects its institutions, and assumes likewise to regulate the public morals and decency of the community.'

"So that it will be observed, operating picture shows on the Sabbath for charitable or any other purposes is indictable at common law; please, therefore, notify all parties engaged in this business the effect of the holding of the Supreme Court in the above cases, that they may desist from operating their picture shows on the Sabbath in the future or be subject to arrest and indictment for each offense."

Will Enforce Law in Memphis.

The mayor of Memphis has taken up the matter with the pastors and the council and about 200 citizens were recently asked to the council chamber where the matter was discussed. From general indications Mayor Ashcraft will enforce the closing law in Memphis. The matter is being discussed pro and con, and much legal lore brought to bear upon the subject.

While the Sunday closing law is agitating most districts in Tennessee the moving picture heaters at Harriman have just started showing on Sunday. On Sunday, March 26, the theaters opened in the afternoon and played to capacity audiences without hindrance.

Knoxville, Tenn.—Announcement was made by the Crystal theater, on April 3, to the effect that the management had closed a deal whereby the new Mutual-Chaplin pictures will shortly be shown in the Crystal. The Crystal, under the able management of William H. Wassman, has built up a big five cent business, largely on interesting comedy material.

MUSIC OF QUALITY.

Knickerbocker Theater Making Commendable Attempt to Provide It.

Nashville, Tenn.—The Knickerbocker theater of Nashville during the few weeks that it has been in operation, has been offering music of the better quality. Manager Wassman said many things about his music before and after the opening of the popular new playhouse, and the best part of the matter is that his music has more than made good what was promised.

The department is under the personal direction of Buel B. Risinger, organist and conductor of many years' experience, especially in this particular line. In addition to conducting the orchestra, Mr. Risinger also presides at the big pipe organ during the intermission of the orchestra, and his offerings on that instrument have been unusual.

While the Knickerbocker programs are liberally sprinkled with popular numbers, the general trend is toward standard and operatic works, and the style in which these numbers are rendered is fast gaining popularity for the Reisinger orchestra.

Lexington Ky. Wants Local Censorship

Local Censorship Proponents Discussing Ways and Means and the Kind of Board They Think Needed in the City.

By G. D. Crain, Jr., Special Correspondent 1404 Stark Bldg., Louisville, Ky.

LEXINGTON, KY.—Those behind the censorship movement at Lexington, are busy drafting an ordinance which it is said will be similar to that recently adopted at San Francisco. The committee working on the plan reports that while the city officials of Lexington have appointed a censorship committee of local officials to view any picture to which objection may be raised, this kind of censoring is not sufficient in a city where the leading houses have daily changes of programs. It is claimed that by the time the officials are called upon to view the films, and orders have been issued to stop their run, it is late in the day.

The backers of the movement are especially opposed to the undesirable publicity which is oftentimes employed in order to attract the curious and morbid to plays which have been condemned by censors in other states. It is planned to so draft the ordinance that a manager's license may be revoked if a play escapes the censors and is of an offending nature. As the city officials are not in sympathy with strict censorship it is doubtful if the ordinance will meet with much sympathy if introduced before the commission.

Just where the reform wave that is settling over Central Kentucky will end is a matter of conjecture at this time. Some of the Bluegrass cities are endeavoring to enforce the old blue laws in connection with Sunday closing. At Harrodsburg, Ky., it is impossible to obtain gasoline, cigars, fruits or anything in the nature of luxuries on Sunday. A movement was rceently started at Winchester to close the drug stores, etc., but has not proven successful.

American Auto-Arc Co. Organized.

Owensboro, Ky.—The American Auto-Arc Company is being organized to market a device for automatically feeding carbons into moving picture machines. Arrangements have been made whereby the machine will be manufactured by the Kentucky Electrical Company of Owensboro, for the new company, which will shortly be incorporated.

Goldberg-Forman Wedding.

Louisville, Ky.—Joe Goldberg, manager of the Hippodrome theater, and editor of the moving picture query department of the Louisville Evening Post, was married to Miss Bessie Forman, of Louisville, at the home of the bride, on Sunday evening, April 9. The young couple left the same evening for Chicago where they expect to spend several days before going on East.

New Cozy Theater Opened.

Louisville, Ky.—The new Cozy theater, owned by M. Switow, has opened for business at Third and Central avenue. The theater is in a thickly populated district, has little competition and is expected to prove a success.

Princess Features to Henderson, Ky.

Henderson, Ky.—Mr. Louis Hayes, owner of a string of houses in Indiana and Kentucky, has transferred his Princess theater feature shows to his other house, the Gem, in Henderson, Ky, and is doing a very fine business. We call to mind that Mr. Hayes had the misfortune to lose his Princess theater by fire some time ago, and it is now persistently rumored that he and his company have closed a deal to open another class A house at once that will call for an investment of about $20,000. However, this could not be confirmed just now.

Sabbath Shows in Hickman.

Hickman, Ky.—Manager Taylor and Manager Colvin, of the two leading picture houses of Hickman, Ky., recently made arrangement whereby the theater will hereafter open on Sunday afternoons beginning at 1 o'clock and closing at 5.30, so that the shows will not conflict with church service. There will be no fuss, spieling or pian playing such as goes on during the week. The houses will be quiet and orderly and it is thought that no objection will be raised.

An Indiana Film Co.

Frankfort, Ky.—The Blackfoot Players have incorporated with a capital stock of $6,000 for the purpose of making moving picture in which the Blackfoot Tribe of Red Men, No. 67, of Frankfort, will take the active parts. The incorporators are E. W. Gullion, Paul C. Gaines, Humphrey D. Harrod, R. P. Dreyer, Fred Montgomery and Stanley Marshall, representing the tribe. Offices have been established in the McClure building. The promoters plan to produce a three or four-reel drama written by Charles Wheeler Bell, of Frankfort, entitled "Who Is Thy Neighbor?"

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Benton Harbor's Honorary Board.

BENTON HARBOR, MICH.—Preventive rather than punitive is declared to be the idea of the local censorship provided for by an ordinance passed by the city council. Three censors without pay or, as a local paper puts it, an "honorary board of skeptics," will have a private view of films before the daily shows. Their order to "cut it" will be supposed to be sufficient, although the mayor is the court of last resort. Failure to obey means a $50 fine or thirty days in jail—or both.

Postmaster Doremus' Show.

Lake City, Mich.—Sylvester Doremus, postmaster, has entered the ranks of Michigan exhibitors at the age of seventy. His theater, in the rear of his new postoffice building, will operate Wednesday and Saturday nights and oftener if it pays. A Chaplin film was featured at the opening. Universal service will be used.

Pontiac's Censorship Ordinance.

Pontiac, Mich.—Children under thirteen years of age will not be permitted to attend moving picture shows in Pontiac unless accompanied by an adult, according to the draft of a censorship ordinance made for the city council.

The measure provides for the appointment, by the chief of police, of a local censor, to see all programs at local shows. It will be his or her duty to enter a complaint against improper films. A fine of not to exceed $100 or a jail sentence of not more than ninety days are provided. After the draft was submitted it was tabled until at a meeting exhibitors, church workers and representatives of civic organizations could air their views.

City Inspector to Visit Booths.

Kalamazoo, Mich.—Regular inspection of operating equipment is promised by M. K. Randall, new city theater inspector. The new board of examiners for operators demands framed licenses hung conspicuously in the theater in addition to each operator carrying an identification card.

At Censor Theater.

Albion, Mich.—When spring vacation was on the Censor theater put into its programs some fairy tales which had special appeal to school children.

Michigan Theater Changes.

Coldwater, Mich.—Carter & Son of Elkhart, Ind., have purchased the Happy Hour.

Flint, Mich.—Charles Sneeling of Elsie, Mich., will be the lessee of the new Princess theater which Mrs. W. F. Reckin is erecting on North Saginaw street, Flint. It will seat 350, will have exterior of velvet-face brick and the interior is to be decorated in steel with mahogany effect.

Owosso, Mich.—Plans have been drawn for the new theater to be erected on Washington avenue by the Strand Theater Company at a cost of $30,000. It will be of brick and terra cotta with interior in light relief ornamental plaster. Plans also have been drawn for a theater to be erected on Main street by B. L. Converse at a cost of $20,000. It will be along the lines of the Strand.

Benton Harbor, Mich.—The Bell opera house has opened with a program of moving pictures and musical specialties.

Bay City, Mich.—Lew Newcomb will be manager of Wenona Beach park for the eighth consecutive season. Fred B. Williams of New York city succeeds him as manager at the Bijou theater.

Traverse City, Mich.—Julius Steinberg will erect a 73 x 125, brick, concrete and steel, 1,200 capacity moving picture and vaudeville theater just east of the Grand opera house. The Fitzpatrick-McElroy Company of Chicago, which operates a string of twenty-four houses in the middle west, will take a lease on it. An opening in the middle of June is planned.

The Week in Detroit

Majestic Theater Has Celebration Week Following First Birthday—Flag Pole With Waving Flag Beside Patriotic Picture Applauded—Theater Has Prospered More Than Management Hoped—Other News Items.

By Jacob Smith, Special Correspondent, 503 Free Press Bldg., Detroit.

DETROIT, MICH.—The Majestic theater, Woodward and Willis avenues, celebrated its first anniversary on April 1st, and as a fitting memorial to the occasion the week of April 2nd was designated as "First Anniversary Week." The theater was especially decorated and there was a special program. Business was tremendous the entire week, breaking all previous records.

The program for the week included "A Day at West Point" during which when descriptive titles were thrown on the screen, an American flag was hoisted on a pole on one side of the stage and was made to wave by means of a fan back of the stage. This brought the entire house to its feet amidst applause at every performance.

When seen by the World representative, Frank Westbrook, secretary of the company, remarked: "We feel very well satisfied with the results of the first twelve months. It is a positive fact that we have done considerably better than we anticipated and every week seems to be getting better. One thing we find that our clientele is that we can't put on pictures that are gruesome or that are too much along sensational lines. They do like good dramas, however ,and good comedies." The Majestic program each week consists of an organ recital; a Weekly; an educational film; vocal selection; feature and a comedy.

In celebration of the success of the first year under the general management of M. W. McGee and the management of R. von der Goltz about thirty of his friends, including some of the contractors who helped build the theater and a number of exchange managers, gave a party at the Pekin restaurant on Saturday evening, April 1st, following the conclusion of the last performance. One long table was arranged to accommodate the party and there was jollification from start to finish. Following the fine dinner, dancing was indulged in until long after midnight. Features of the party were songs and an address by Mr. Franconi, Detroit manager of the Pathe exchange, and a response by Mr. McGee. Several telegrams were read from friends out of town who wishes the Majestic and its management great future success.

Metro Also Celebrates.

The Detroit branch of the Metro Film Corporation celebrated its first anniversary on Saturday night, April 1st, by giving a dinner and dance at the Kramherhoff Roadhouse in Grosse Pointe, which was attended by the entire staff of employes, as well as their friends. Metro pictures in Michigan have certainly become very popular during the past year, and there is hardly a successful theater in the state that is not running Metro features and comedies every week.

R. S. Bendell Has Been Ill.

Robert S. Bendell, manager of Blue Bird features in Detroit, who has been confined to the hospital for the past few weeks, is expected back at the office by the middle of April.

New House in Pontiac.

Pontiac, Mich.—The property formerly occupied by a hotel at South Saginaw street and Water street, Pontiac, Mich., has been transferred by A. J. Marentette and wife, James H. O'Donnell and wife and Harry Goldstein and wife, all of Detroit, to the Oakland Theater Co., of Detroit, which company will erect a moving picture theater on the property along the amphitheater style. The cash consideration was $60,000, subject to a mortgage of $15,000, which was assumed by the purchasers. The Oakland Theater Co. has capitalized for $150,000. The theater will be erected at once to be ready for fall.

Ford Company Makes a Film.

Detroit, Mich.—Through the efforts of A. J. Gilligham, of the General Film Co., Detroit, Eddie Fitzgerald, secretary to Mayor Oscar B. Marx and Mr. Jewett, of the motion picture department of the Ford Motor Company, a film called "The Birth of Aggy-Tation" was shown at the Hotel Pontchartrain on Wednesday evening, March 29, to over 500 people—leading politicians and business men of Detroit. The "actors" in the film were well-known men about town. The scenario was written by "Fitz," the mayor's secretary, and a former newspaperman. The film was humorous throughout and brought laugh after laugh. The film was made by the Ford Company motion picture department.

C. W. Porter Managing Duplex.

Charles W. Porter has been appointed manager of the Duplex theater, succeeding Earl Hennessy. Mr. Porter is extremely well known in the theatrical profession, and particularly in Michigan. He was manager of a house in Saginaw for many years, and for three years was manager of the Miles-Detroit theater. For the past eighteen months he has been associated with theaters in Ohio.

Majestic Theater's Anniversary Dinner Party at Detroit.

New Orleans Grows

New City Directory Shows Growth of 36,000 in Six Years—Biggest Leap Came During the Last Year—What This Lively Pace Means to Exhibitors—There Are Many Theaters and Still They Come.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS.—Exhibitors of New Orleans and in this territory have found food for thought in the 1916 edition of the New Orleans directory. The title page of the book declares that New Orleans now has 375,000 inhabitants, an increase of 36,000 since 1910, when the last United States census was taken. This is an average growth of 6,000 a year, or nearly enough new people to fill a 500-seat house every month. The directory is the biggest and most successful of any yet published. Despite the fact that 6,000 a year is an extremely conservative growth, there is comfort in the fact that New Orleans only began to hit her pace this year, when 100 new pages of names were added to the directory. A directory probably is one of the most important and valuable things for an exhibitor, inasmuch as it is an unfailing barometer to a city's population, business conditions, etc. It contains sordid, cold facts and not a word about Chamber of Commerce dreams or probabilities.

A moving picture man claiming to know something about the local situation through long residence here says that New Orleans must keep up a lively population pace if all the theaters expect to survive. Theater construction in New Orleans broke all records within the past three months, and there are more houses going up now. The crisis will not come until late summer; and then it can be determined whether or not this city is going to support her numerous and fast growing theaters.

And Still They Come.

As this letter goes forward a well defined rumor has it that New Orleans is to be the home of the biggest moving picture theater in the south. New York capitalists are behind the project, it is understood, and further it is claimed that they have closed a lease on the building formerly occupied by the Lehmann Dry Goods Company, in the 400 block in Canal street. The rumor further states that the new house will seat 2,500 people and will be the last word in moving picture construction.

It is also understood that John A. Harris, of 315 Audubon street, is planning to erect a big airdome in St. Charles avenue at the corner of Broadway, although no confirmation could be obtained by the World correspondent as this letter goes forward. If this house is built it will be a substantial addition to what is one of New Orleans' finest residential sections.

Winik-Brock Co. in Central America.

New Orleans, La.—Meyer Simmonds, late of the United Program Film Service in New Orleans, who three months ago left the Crescent City to become Colon, Panama, manager for the Winik-Brock Film Company, returned last week and was "one of the bunch" once more. Mr. Simmonds reported that Winik-Brock had closed up their Colon office, but were opening in San Jose, Costa Rica, in charge of Mr. Winik, the senior member of the firm. His brother, Joseph Simmonds, left New York a few weeks ago to open an agency in London, England, for the Winik-Brock concern. Concerning the likes and dislikes of the Latin race down in Panama Mr. Simmonds said: "They have not yet got used to anything but the sensational foreign stuff, although they like those American films that have vim and go. Charles Chaplin, for instance, is a reigning favorite, and promises to remain so for some time to come."

Josiah Pearce Sick.

Josiah Pearce, local motion picture exhibitor, and one of the most prominent film men in the South, is critically ill at his home, 1019 Audubon street, where he was taken by ambulance from the United Fruit steamer Abangarez on arrival of the vessel here last Monday night. He left New Orleans ten days ago for Panama on a health trip, and was stricken with acute nephritis on the way back. His sons, J. Eugene and Fred W. Pearce, having been notified of their father's illness by wireless, chartered a tug and met the steamer at the mouth of the Mississippi river. Late reports from Mr. Pearce's residence indicate that he is doing well, and the critical stage is passed.

Sam Dembow, Jr., Resigns.

Sam Dembow, Jr., Southern Division manager of the World Film, has resigned from that position. Mr. Dembow will be replaced by C. W. Harden, who comes from the Kansas City (Mo.) office of Fox. Mr. Harden has not yet arrived to take up his new duties in New Orleans, but incidental to his coming, the sound of saw and hammer is being heard in Common street, and it means, according to New Orleans Manager R. E. Barron, that the offices are being enlarged and refitted in honor of the new Southern Division boss.

More Fake Film Producers.

New Orleans, La.—This is the hey day of inflated moving picture values; of "directors" who slap a shingle on an office door, and begin the film business under the auspicious circumstances of having a high-sounding name, usually followed by the word, "Incorporated." In New Orleans this week nothing can be learned of a certain "Baum Film Company," which rented an office in the Queen and Crescent building, and inserted advertisements in local newspapers for women and girls with aspirations to become players.

But the Baum Film Company is not the only one that the New Orleans police managed to run out of the city. They had competitors, the "Florida Film Company," which ran similar advertisements in the newspapers, and gleaned a few of the loose dollars that would-be actresses spread around. At the same time, it is authoratatively stated to the correspondent for MOVING PICTURE WORLD that a similar film company, with a large capitalization on paper, is under the surveillance of the local police; and that, as a matter of fact, its managers have been haled before the district attorney and forced to produce their books before him.

News of New Orleans Theaters.

New Orleans' newest suburban house is being built at Cortez and Cleveland streets. It is a substantial structure and a handsome addition to the neighborhood, which hitherto has been without a moving picture show. James Shepherd, of 231 Telemachas street, is the owner. The house has as yet been unnamed.

Fred W. Pearce, of the Pearce Enterprises, has returned from a five weeks' trip through the North and East, much impressed with the spirit of optimism he declared he found existing among the better class of exhibitors in the cities he visited. While in the North Mr. Pearce made a number of important bookings for his New Orleans theaters, taking the cream of the Metro and Fox productions. While in New York Mr. Pearce was guest of Richard Rowland, president of the Metro Pictures Corporation, and he expresses himself as being highly pleased with the administrations of that gentleman while in the big town.

OPENING IN ST. LOUIS OF HEARST FILM EXCHANGE

International Film Service, Inc., Office at 3313 Olive—E. W. Dustin, Manager.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—The International Film Service have opened an exchange at 3313 Olive street. E. W. Dustin, who until a few weeks ago was manager of the World Film offices, is in charge of the new branch. Mr. Dustin is well known in film circles throughout the country. He was the first Pathe manager in St. Louis when that organization separated from the General Film and began operating their own exchanges. After a successful season with Pathe, Mr. Dustin assumed management of the World Film offices, which place he resigned to undertake the distribution of the Hearst productions.

Mr. Dustin has also had much experience as a theater manager and as a director and producer of films. The new office is in the new Plaza building. The peculiar construction of the Plaza building makes it possible for the International office to have two street entrances, one at 3315 Olive street, and the other directly opposite on Lindell avenue.

BUYS MIKADO THEATER.

Scherrer Brothers Operated House on Rental, Now Own It.

St. Louis, Mo.—The Scherrer Brothers, Henry and William, who have been operating the Mikado theater at 5955 Easton avenue, on a rental basis for the last two years, have just recently bought the house. Scherrer Brothers, who also own and operate the Palace, on 13th and Franklin avenue, took over the Mikado, which was one of the original O. T. Crawford houses when it was run down and had ceased to be a money maker. They eliminated the vaudeville from the program, started a bill of straight pictures and have made the place a good paying proposition. Henry Scherrer will continue to manage the Mikado, while William will devote his time to the Palace, as usual.

MAY BUILD THEATER.

Grand Avenue and Morgan Street Proposed Site.

St. Louis, Mo.—The lot on the corner of Grand avenue and Morgan street, has been sold by Felix Scalzo to the trustees of the Missouri Botanical (Shaw's) Gardens, who have an offer from a theater man to take a long lease on a theater to be built on the site as soon as the lease on the airdome occupying the rear of the lot expires. The lot is 163 feet facing Grand avenue, by 157 feet on Morgan street, and is now occupied by a one-story building containing stores and shops, and the airdome on Morgan street. The Garden trustees have a number of real estate holdings in different parts of the city, principally in the west end and on the south side, where the Gardens are located, and the site at Grand and Morgan was purchased with the intention of making modern improvements on it.

Birthday Present for the Majestic.

St. Louis, Mo.—The Majestic theater, 10th and Franklin avenue, has just celebrated its first birthday, and in honor of the event Manager A. D. Pappas presented the house with eight magnificent oil paintings, which are reproductions of the old masters. These paintings are appropriately framed and hung at intervals on the walls on both sides of the theater.

Stork Visits Floyd Lewis' Family.

The latest feature to be exploited by Floyd Lewis, manager of the Triangle exchange in the Plaza building, is a little daughter, who arrived at his home last week.

Manchester Tent Show Burns.

The Manchester Tent Show, which was on a lot between 4245 and 4249 Manchester avenue, was destroyed by fire at 3.30 o'clock on Monday afternoon, April 3. The damage was estimated at about $2,500. The cause of the fire is not known. There was no performance going on at the time of the fire.

ST. LOUIS ITEMS.

St. Louis, Mo.—Joe Levy, head of the Fox lair in Film Row on Olive street, has just come back from a trip to "Weeds," where he was out on a still hunt for contracts. He says he got the game all right, and that prospects look very bright for Fox features.

E. E. Erickson, special representative of Kalem Co., has established offices in the General exchange at 3610 Olive street, for the exploitation of the Kalem serial, 'The Social Pirates." He reports splendid progress and says the interest and demand for serials is growing all the time.

M. P. Rosenburg, special salesman, efficiency expert, and general all-around business booster for Blue Bird, has left for Kansas City after a three weeks' stay in St. Louis.

KANSAS CITY NOTES.

New Pathe Traveler.

J. L. Folan is a new traveler out of Kansas City in the northern Missouri and Kansas territory for the Pathe Exchange, Inc. He takes the place of T. S. Bradley, who has gone to Pittsburgh.

New Kansas Theaters.

Kincaid, Kans.—The Commercial Club of this city recently decided that it needed a new theater; consequently a petition was drawn up for a special election to vote bonds for this purpose. The bonds were voted and work will soon start on the theater.

Concordia, Kans.—George Beach, of the Lyric theater at this place, will erect a new house at a cost of $25,000, having a seating capacity of 570 and have it ready for occupancy by June 1.

Phil H. Ryan with K. C. Feature Film.

Kansas City, Mo.—Phil H. Ryan, who has been advertising manager for the Amu Su theater at Muscatine, Iowa, is now representing the Kansas City Feature Film Co. in Kansas.

Arthur C. Melvin Heads Local Kleine.

Kansas City, Mo.—William O. Edmunds, since last November manager for George Kleine at Kansas City, left March 29 for San Francisco, where he will be district manager for the Pacific Coast. The arrangements were made in Chicago, when the plans for Billie Burke were outlined, and Mr. Kleine personally talked over the work with Mr. Edmunds. The new manager at Kansas City is Arthur C. Melvin, formerly with Mr. Kleine at Philadelphia.

W. B. Emrich with Bluebird.

Kansas City, Mo.—W. B. Emrich, for the past 18 months working out of Kansas City and Chicago for the Fox Film Corporation, joined the Blue Bird forces March 27, as traveling salesman. Mr. Emrich is well known in sport and theatrical circles; he traveled in vaudeville with Billy Papke—and therefore must be some boxer; and he was in vaudeville for three years with an act of his own.

Two Bluebirds Pass Through.

Kansas City, Mo.—Ned H. Spitzer and Jerome Abrahams, special representatives from the New York Blue Bird offices, attended the Kansas convention at Wichita.

Protested Censor Fees

Kansas City Exchange Men, by Paying "Under Protest" for Censorship of Films, Have Tied Up State's Use of the Money—Suit Must Follow and State Will Have to Make the First Move.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—Local moving picture exchange managers are much interested in the turn of events in Kansas regarding the payment of censorship fees levied by the censorship board of that state, and it is very probable that the legal fight which the exchange men desire will start soon. Last month, but one exchange out of the sixteen that handle pictures in Kansas paid its fee into the treasury without protesting. The other fifteen were "paid under protest." Of the $1,662 collected by W. D. Ross, state censor, $1,376 was paid under protest, only $286 being turned into the general revenue fund. This leaves but $286 with which to run the costs of censorship during the month.

State Will Have to Sue.

By taking action along this line, the state will be forced to ask a mandamus to compel Earl Akers, state treasurer, to hand over this "paid under protest" money into the general revenue fund, where the state can get access to it. As it now stands, no state official will probably care to take the responsibility of turning it into this fund, and then having a mandamus served on him. As it is, the state will probably do this against Akers, who in turn will ask the moving picture men the reason. Then, they will bring into court, the oil decision case regarding inspection, which is very similar to the present argument. They will maintain that the department is being run for revenue and will ask that such be stopped. By protesting fee payment and tying up the profits and income of the censorship board, they believe the state will ask the next legislature to reduce this fee, after which they will attempt to have the law repealed or amended so that the censorship board will be nothing more than an approval board.

FILM MEN BANQUETED.

W. O. Edmonds and C. W. Harden Dined by Kansas City Exchange Men.

Kansas City, Mo.—The exchange men of Kansas City tendered a banquet last week to W. O. Edmonds, who goes to the Pacific Coast to handle the Billie Burke pictures, and Charles W. Harden, who takes charge of the Southern district for the Fox Film Corporation. The event was an elaborate affair, at the Baltimore hotel, with music and cabaret. It was the first social gathering of the exchange men, the first time that their wives had been present at any meeting, and was so pleasant and profitable in good feeling that it certainly will not be the last one.

E. C. Mills, assistant manager of the Mutual exchange at Kansas City, acted as toastmaster, and talks were made by many of the men, and some of the women. The special toasts were to Mr. Harden and Mr. Edmonds, but some were given to the moving picture industry, and to the fight against the censorship.

L. J. Scott Gets the Prize Fob.

A feature was the presentation, by Mr. Mills, of the fob, the prize for getting the largest number of members to the Amusement Association of Kansas, to L. J. Scott of the V-L-S-E.

Mrs. Harden and Mrs. Edmonds were present with their husbands. The other participants were as follows:

E. R. Pearson, manager V-L-S-E, and Mrs. Pearson; Harry Berman, manager Metro, and Mrs. Berman; F. L. Kiltz, manager Mutual; C. S. Edwards, jr., manager Pathe; Richard Robertson, manager World, and Mrs. Robertson; R. C. Cropper, manager Universal, and Mrs. Cropper; E. H. Wachter, manager Fox, and Mrs. Wachter; R. O. Proctor, manager General; Arthur C. Melvin, manager George Kleine; L. J. Scott, publicity manager, V-L-S-E; C. C. Chatkin, manager United, and Miss Marks; C. D. Struble, manager Monarch; C. E. Akers, booker, Kansas City Feature Film Company, and Mrs. Akers; Fred Gettinger, sales promotion V-L-S-E, and Mrs. Gettinger; C. W. Potter, traveler, Universal; A. W. Howell, auditor, Metro; Phil H. Pierce, manager, Rudolph Wurlitzer Company; F. C. Hammond, editor Thespian; A. H. Hull, traveler, Blue Bird; E. C. Mills, assistant manager Mutual.

Charles Harden Promoted.

Kansas City, Mo.—Charles W. Harden, for the past year district manager for the Fox Film Corporation at Kansas City, left Wednesday evening, March 29, for New York, preparatory to taking charge of the entire Southern district of the company, with headquarters at New Orleans. Mr. Harden had been in the show business for 20 years, at various times managing houses in different parts of the country, including Dallas and Houston. He has been an exchange man two years, joining the Fox forces March 15, 1915, as manager at Kansas City, and will be remembered as such—there has been no faltering in his attitude, and because of that the business of the company, and of the exhibitors who have been patrons, has prospered exceedingly.

Chas. W. Harden.

Mr. Harden is succeeded at Kansas City by E. H. Wachter, who has traveled for the General, Mutual and others, and since August, 1915, has been Mr. Harden's right-hand man in building up the business in the territory, being recommended by him for the place.

Will Boost Children's Shows.

Kansas City, Mo.—Miss Anna Gilday, teacher in a local high school, has been elected chairman of the appeal board of the local Board of Censorship. Connected with Miss Gilday are Ernest Barr, vice-president of the Nelson Grain Co., and Battle McArdle, local attorney. A plan Miss Gilday is endeavoring to get the local exhibitors to adopt is that of moving pictures for children on Saturday mornings. The Warwick, Willis Wood and Linwood are three of the largest houses in town that are contemplating such a feature. Miss Gilday decalres her intention of working on this particular phase until it is adopted by the theaters. Fairy stories and beautiful legends that will grip the child's fancy can be produced that will be of inestimable value in character building, is the main feature advanced in favor of the scheme, while the fact that morning performances will keep the children at home evenings is another point.

Harrisonville, Mo.—O. E. McDanel, manager of Brile's Opera House, Harrisonville, was in Kansas City recently, booking "The Girl and the Game." Brile's has attendance every Saturday afternoon of 700 to 1,000 at the free show paid for by local merchants in a town of less than 2,000 people. The free show seems to boost the business of the rest of the week, rather than to hurt it.

State of Film Business

Indianapolis Exhibitor of Prominence Gives Clear-Eyed Insight Into Picture Business as He Finds It Locally—Thinks Some Local Theaters May Find Hard Sledding Soon—Hope for Those Who Stick.

Special to the Moving Picture World from the Indiana Trade News Service.

INDIANAPOLIS, IND.—A. C. Zaring, secretary of the Motion Picture Exhibitor's League of Indianapolis and owner of two paying theaters in this city, is no irresponsible optimist. Right now, despite his success in the moving picture field—which his friends say is real although he refuses to tell about it—Zaring is out with complaints about business in Indianapolis. Zaring is going so far as to threaten to pull out and says he would if the future looked as dark as the present is in his opinion.

"How's business with the league members?" was a question asked the other day and that was sufficient.

"Business," said Zaring, "business. Well business is pretty good now that better weather has come along, but it is not nearly as good as it might be. Of course we have learned not to expect a great business during Lent, but it could be better."

"What's the matter with Indianapolis business?" Mr. Zaring was asked. "What ails it?"

In the opinion of Mr. Zaring, Indianapolis has played the motion picture game too hard. He says that the town is overloaded with motion picture houses and more are coming.

Things Likely to Happen.

"The business in Indianapolis is rapidly reaching the point where things are likely to happen to those embarking in the business," Mr. Zaring said. "Three years ago each neighborhood had its theater. The house showed three reels during the performance, for which they received a nickel. Now the houses show six reels at an expense three or four times as great and they get a dime. That percentage is fine, but it must be remembered that where one house was located three or four years ago two or three have entered the territory. In one locality in a select residence district of Indianapolis where one show or possibly two were located three years ago nine theaters have been installed and the result is that no one is making money. When the expense of operating these shows become too great for some of them to bear of course they will get out. And that is the thing on which I am building hopes.

Hope for the Man Who Sticks.

"It is my humble opinion that some in the business have taken fliers which is certain to mean ruin to some of them, but like every other young and tremendously successful industry, there must be this period and then—a period of readjustment. So it is with the theater owner. The fellow who hangs on long enough is certain to come out with a fair profit. He is the real moving picture theater owner. But the fellow who has taken a 'flier' and installed temporarily a show place, as it were, will take a sudden tumble.

"Yes," Zaring concluded, "Indianapolis is a good town and has good audiences. We have no kick on our patronage. And business, I think will get better, after we pass through this period of readjustment."

Changes at World Film Office.

Indianapolis, Ind.—This city has a new exchange manager. G. N. Montgomery has been put in charge of the World Film exchange. Mr. Montgomery has been in charge of branches in the south for the World and the Mutual.

Montgomery has appointed R. E. Kerley assistant manager. E. M. Franklin, traveling agent, formerly assigned to the Cleveland Branch, has been brought to Indianapolis and will have charge of the Indiana and Kentucky territory under the direction of Montgomery.

"We have had at least eight releases, which were knockouts, recently," Mr. Montgomery said, commenting on the prospects. "If our service continues to score hit after hit, and there seems no reason why it shouldn't, business will increase proportionately."

At Mutual's Office.

Indianapolis, Ind.—Manager M. M. Miller, of the Mutual, Indiana agency says that exhibitors are "falling all over themselves" trying to get bookings for the coming Chaplin specials.

Indiana Notes of Interest.

Covington, Ind.—A. S. Bower, proprietor of the Family theater at Covington has taken a long time lease on a downtown building of the little city and will remodel.

Terre Haute, Ind.—Benny Van Borssum, manager of the Savoy and Crescent theaters of Terre Haute was one of the first to contract for the Charlie Chaplin specials.

Lafayette, Ind.—Although three have been convicted in the Lafayette Sunday closing case the fight is still on. It has been one of the most bitter fought out in the courts of Tippecanoe county in many years and it has attracted great attention throughout the state. Attorneys for the defense have before the court a motion to discharge three defendants, David Maurice, Luke Balfe and Charles Reichard. They were convicted by the jury which heard the case against them and Misha Rubinoff, who was acquitted. The four men were charged with conspiracy to break the Sunday closing laws and since Rubinoff was acquitted declare that the other three men cannot be guilty of conspiring to an innocent man. If the judge rules against them it is likely the case will go to the supreme court.

Michigan City, Ind.—The Starland voting contest, in progress in Michigan City for several weeks, was a complete success, according to the management. The theater conducted the voting contest, offering an automobile to the most popular woman. Mrs. S. Linkemer was the winner of the machine.

North Vernon, Ind.—The North Vernon Amusement Company has filed articles of incorporation. The capital stock is placed at $10,000. The directors are Joseph H. Miller, Ralph T. Hudson, Orville Platter, William J. Hare and Edward W. Tech. It is announced that the company will build a new theater. Plans are not complete.

Gary, Ind.—Vernon U. Young, announces that he will build, in Gary, Ind., a theater with a seating capacity of 1,000. The theater is to be erected on Broadway and is to have a frontage of seventy-five feet in a downtown location. The theater will be fitted with a stage and vaudeville will have the right of way during the winter months. The theater will be completed within two months it is announced. C. J. Wolf, of Wheeling, W. Va., is associated with Young in the $35,000 project.

Socialist Party Finds Fault With Censor

At Rockford, Ill., the Winnebago County Central Committee Passes Resolutions Condemning Censoring of "New York."

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

ROCKFORD, ILL.—The action of Mrs. Margaret Joslin, local censor, in stopping the film "New York" at a local theater, was condemned in a resolution passed by the Winnebago county central committee of the Socialist party.

"We believe there are times when unpleasant incidents are necessary to force and drive home the 'cold facts' and truth," says the resolution, "and if these are portrayed right and in proper spirit may do more to teach and promote more of a moral lesson than the contrary."

The resolution also expressed confidence in the national board of censors.

Max Asher in Illinois.

Springfield, Ill.—Max Asher, the Universal comedian appeared in person at a number of Illinois theaters. He was at the Capitol theater here, the Lyric in Lincoln and a Decatur house.

Changes in Illinois Theaters.

Galesburg, Ill.—A. C. Nelson, formerly an exhibitor at Rockford, Ill., has taken over the Colonial theater in South Prairie street. He will run five reels for five cents. Metro service will play a prominent part in his bookings.

Lemont, Ill.—William Nelson and Otto Lindeneau are now operating the Ideal theater, succeeding C. J. Diesel & Son.

New Canton, Ill.—R. A. Dudley has started a moving picture show here.

Taylorville, Ill.—M. J. Hogan has leased the Elks theater to H. M. Fort and Martin Hile. The latter has been house manager.

Peotone, Ill.—Al. Parker of Melvin, Ill., has purchased a moving picture show here.

Exhibitors and Ideas in Illinois.

Galesburg, Ill.—The Lubin feature, "Her Wayward Sister," and a Kalem railroad picture (Galesburg is a railroad center), was picked for the benefit program for Rebekah lodge at the Colonial theater.

Clayton, Ill.—The Pastime theater, in conjunction with a local milliner, had a style show with pictures and live models.

Monmouth, Ill.—C. D. Tinsley of the Superior Film company of Des Moines, Ia., who made "The Fire Fighters" for the Princess theater here last fall, has been secured to make another local photoplay. It will have a Mexican border setting and Company H, Illinois National Guard, was enlisted for the military touch.

North Henderson, Ill.—The North Henderson band has started its spring term of picture shows. This organization finances itself by supplying the fluctuating demand of a small community for photoplays.

Pekin, Ill.—The Court and Capitol theaters are now using a weekly calendar giving the coming programs at both houses.

Kankakee, Ill.—Manager Reilly of the Princess theater ran "Julius Caesar" on Saturday, with a special morning show for school children.

Champaign, Ill.—Champaign is a bit of a railroad terminal, so the two-reel home-talent photoplay which the Belvoir theater had made glimpsed life in the roundhouse and on the rail. P. C. Norman of the Norman Film company of Chicago produced the picture.

Quincy, Ill.—The remarkable record of "The Birth of a Nation" for good business on return dates was sustained in its six performance run at the Hippodrome.

Oneida, Ill.—The woman's club wanted money for fixing up the park. A night's receipts at Paul Ericson's Cozy theater got it.

Springfield, Ill.—The Grand theater played a two-day return engagement of the Bluebird feature, "Undine."

Bloomington, Ill.—The Castle theater had the Superior Film company of Des Moines, Ia., make a two-reel local, "The Man at the Throttle."

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Theater Changes in Wisconsin.

CHIPPEWA FALLS, WIS.—Milton Lamb and Walter Schwaner have sold the Palace theater to C. M. Waterbury of Pierpont, S. D.

Antigo, Wis.—All safety features in the plans of the new Palace theater have been approved by the Wisconsin Industrial Commission. Contract for its construction has been awarded to the Appleton Construction company. It will cost about $40,000 and is to be opened about July 1. Manager Hanson made an inspection tour of many middle-west theaters, embodying the best features of each in the plans for the new house.

Whitewater, Wis.—John and Anton Johnson have purchased the interest of their partner, Frank Callahan, in the moving picture theater here.

Two Rivers, Wis.—The Empire theater has been leased by the Gloe-Naidl orchestra which will give moving picture shows Wednesday, Thursday, Saturday and Sunday.

Hammond, Wis.—Andrew Hope has secured control of the Andress opera house.

Stevens Point, Wis.—J. R. McKinley has had B. S. Scheiderer, architect of Milwaukee, draw plans for a one story brick and tile, 40 x 30, moving picture theater seating 500.

Tomah, Wis.—C. J. Maxwell has purchased the interest of his partner George McCullough in the Unique theater.

Frederic, Wis.—Construction of an opera house will be started here this spring, it is reported.

Racine, Wis.—A moving picture theater is to be opened on the first floor of the Masonic temple at 507-511 Main street.

Jefferson, Wis.—Frank Fischer will manage the moving picture theater which his mother, Mrs. Lizette Fischer, has purchased from R. L. Kathan.

Appleton, Wis.—The Strand theater may re-open under a new management, it is reported.

Menasha, Wis.—Mr. and Mrs. C. P. Droske sold the Idle Hour theater to C. Peterson of Omro.

Menasha, Wis.—The Square theater at Main and Milwaukee streets has been closed and Otto Emmenegger has sold the equipment.

Onalaska, Wis.—R. Weltstern of the Mutual Film corporation of Milwaukee was here and booked the Mutual Masterpictures for every Tuesday at the Crystal theater.

Eau Claire, Wis.—A five cent ticket to the Lyric theater was a premium at the opening of the Sullivan-Considine vaudeville program at the Unique theater.

New House in Superior.

Superior, Minn.—Under arrangements completed today Superior will have a new $100,000 vaudeville and motion picture theater in the near future. The house will be run upon the same policy as the New Grand in Duluth, and attractions of the same class will be played.

M. S. and B. J. Cook, proprietors of the New Grand here, and Manager Frank N. Phelps today obtained a 100-year lease of the property at Eleventh street and Tower avenue, Superior, and they will be joint owners of the new theater.

The house will be arranged with two floors with a seating capacity of 1,200.

The construction and superintending of the entire work will be in charge of Manager Phelps.

Exhibitors and Ideas.

Superior, Wis.—M. S. and B. J. Cook, pproprietors of the New Grand theater at Duluth, and Frank N. Phelps have taken a 99-year lease on a site at Eleventh street and Tower avenue in Superior and will erect a brick, steel and concrete vaudeville and moving picture theater to cost about $100,000. It will seat 1,200 on two floors and will be equipped with playrooms, nursery, smoking rooms and other conveniences.

Ripon, Wis.—Henry Auler, architect, Oshkosh, Wis., has submitted plans for the new opera house here. It will seat about 700. One design is for a combined opera house and armory.

Superior, Wis.—Fred Hensgren has taken over the management of the Drexel theater in the East end of the city.

Fox Lake, Wis.—W. W. Church has purchased the Home theater from Dickson & Collins.

Superior, Wis.—The Grand theater gave a bag of candy to every child that attended a Saturday matinee of Triangle films.

Minneapolis Screen Club

Local Film Men Form Social Organization at Meeting Held in Blue Bird Office—Committee Appointed to Look for Fitting Quarters—Many Leading Film Men Already Interested.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—Local film men have a social organization which they have called the Screen Club. The first meeting was held at the Blue Bird office, but a committee now is on the job looking for regular quarters where local and visiting film men can make themselves at home at any time. Those present at the session were D. W. Chamberlain, Thomas J. Hamlin, P. H. Carey, Harry Rathner, G. D. (Dad) Strong, Benjamin Goldman, C. W. Sawin, J. Margoles, Julius Bernheim, Harry Muer, Edward J. Wescott, Lee Horn, Ralph Bradford, J. A. Van Meter, Bert Barnett and Fred S. Meyer. Mr. Meyer was president pro tem and Mr. Hamlin, secretary. The fee for initiation was set at $5 for the next 40 days after which time they will be doubled. The monthly dues will be 50 cents. The next meeting, to be held in the Dutch Room of the West Hotel, was left in charge of Messrs. Chamberlain, Wescott and Sawin.

FORBID SIDEWALK SIGNS.

Mayor Makes Theaters Take in Too Interesting Advertising.

Minneapolis, Minn.—The Minneapolis censorship board took a wallop at the picture men of the city in a most unexpected spot several days ago. A woman member started the ball to rolling with a complaint and the next thing the theater operators knew was that Mayor Nye had ordered them to remove all posters, signs and other obstructions from the sidewalks in front of their places of business. The woman censor asserted the walks were continually blocked in the vicinity of theaters by persons who did nothing more than stop to look for a long stretch at the sidewalk ads. The exhibitors brought the matter up at their next meeting in the West hotel, but decided the Mayor was simply carrying out an ordinance which grows more or less rusty at times, but which, nevertheless, still is operative and that an objection would get them nowhere.

Benson Patrons Get Money's Worth.

Benson, Minn.—Patrons of the Dreamland theater at Benson, Minn., ought to vote Manager Christopherson of the playhouse into the mayoralty. This is the treat he gives them with a highwater mark of 20 cents: Monday evening, serial, "The Diamond From the Sky"; Tuesday and Friday evenings, Paramount offerings; Wednesday evening, Triangle; Thursday evening, V-L-S-E, and Saturday evening, Metro.

Minneapolis in Serial Comedy.

Minneapolis is excited over the staging of a photoplay, "Cohen's Triumph" on the city streets by the Minneapolis Motion Picture Studio. Forty aspirants to fame on the screens are taking part in the filming and it is all the police can do to keep traffic moving while the picture man is getting a scene. In fact, one traffic policeman threatened to arrest the entire cast of characters, picture men, director and all when pedestrians gathered so thickly around them on the chief business thoroughfare, Nicollet avenue, during the noon hour the other day. Since all the pictures are taken at busy corners, now and then prominent residents of the city are caught in the picture, which makes it all the better. The scenario was written by Milton Hyman and William Ransford and the 50 scenes are to be shown without subtitles. The first of the pictures already are being shown at the Strand theater and the management says they haven't seats enough to accommodate the crowds who come, many, undoubtedly, in the hope of seeing themselves on the edge of the action in the picture.

Great West Film Company.

St. Paul, Minn.—Wallace D. Coburn, the cowboy poet, who recently announced his purpose to float a film producing company here, has made good, although L. W. Hill, president of the Great Northern Railroad, has denied the rumor which connected him with the organization scheme. Coburn, Harry K. Jones and Edmund Campbell are named as incorporators in the articles filed with the secretary of state. The company, which is called the Great West Film Company, has a capital stock of $500,000. The company will specialize in pictures showing life in the open West as it really is.

New Film Exchange Block Ready.

Minneapolis, Minn.—The Northwest Weekly Company, William A. Lochren, president, is the first tenant to move into the new Film Exchange block, a six-story structure. It is expected many other exchanges will take quarters from time to time in the new building. The building is built to comply with all the laws and ordinances and there isn't a ghost of a show for any city officials to start anything. The Northwest made a great hit with a little stunt it pulled off at the convention of 250 Northwest automobile men, who were here for the big Chalmers company get-together. The automobile men had a parade in the afternoon and when they sat down for their evening program a few hours later the hall where they met at the West hotel was darkened and they had a look at themselves in the machine pageant.

Censors Ban "Virtue."

Minneapolis, Minn.—The appeal from the finding of Mayor Nye's sub-committee of screen censors, who ordered "Virtue" kept from the boards in Minneapolis, met the same fate at the hands of the full board. "Virtue" failed to get a chance to show even once in this city.

"Gold and the Woman" shared a portion of the same adverse ruling. The film was ordered stopped by a sub-committee of the censors after it had been on exhibition three days. The play was allowed to proceed by the full board, however, after a deal of pruning had been done.

Ft. Worth Opens Sundays

Victory for Advocates of Open Sabbath Shows in Fort Worth, Texas—Referendum Election Won by Majority of 993 Votes—Statewide Campaign for Local Option May Result.

By S. A. M. Harrison, Special Correspondent, 618 Comal Street, Dallas.

FORT WORTH, Texas.—The election to decide whether theaters should be permitted to open on Sunday in Fort Worth, Texas, resulted in a victory for the proponents of the measure. The result was 3,811 for and 2,818 against, a majority of 993.

While the majority in favor was not as decisive as that polled in Waco recently on the same subject, it was convincing enough, as the opponents of the measure had made a far greater fight than those behind it. Then, too, a feeling of over-confidence kept out many who otherwise would have voted for the proposition.

It is understood that the element against Sunday shows will not let the matter rest here. If they should invoke the state law, there is no doubt a statewide effort will be made to change the law into a local option measure.

A Weather Note.

Texas financially is very much at the mercy of agricultural conditions, and a heavy general rain over the state the last of March presages good crops and therefore good business—consequently exhibitors are feeling good over the prospects for summer and fall business.

Special Showing of "Unwritten Law."

Dallas, Texas.—A special showing was given of "The Unwritten Law," the California Motion Picture Corporation's production, on Sunday, April 2, at noon, at the Old Mill theater, Dallas. Something like forty exhibitors and others were present, and the comments were all very favorable to the picture.

Rights on this picture have been purchased by the Central Feature Film Company of Waco, Texas, Oklahoma, Arkansas and Louisiana. M. D. J. Byars, a member of the firm of the Central company, was in Dallas, and acted as host at the special showing.

James A. Athas Gets a New House.

Taylor, Texas.—James A. Athas, one of the pioneer exhibitors in Texas, has sold his theater at Taylor, Texas. "Candy Jim's" theater, to The Bland-Hoke Company of the Colonal theater at Taylor. Mr. Athas originally started the theater as an adjunct to his ice-cream parlor. He has leased the Crazy theater at Mineral Wells, Texas, and is at it again. (The theater is not crazy, nor is its owner. It gets its name from one of the larger wells at Mineral Wells, called Crazy on account of its erratic behavior.)

"Victory of Virtue" Goes Well.

"The Victory of Virtue" is going well in this state. It was booked for two days at the Queen theater, Dallas, and before the time was up an extension of one day was secured. The same change was made at Houston.

This picture is handled in Texas by the Progressive Feature Film Company, which has also secured the state rights on "The Melting Pot."

Dallas Territory Notes.

Dave A. Weis of the Prince theater, Houston, was in Dallas last of March. Mr. Weis is working Oklahoma with the "Battle Cry of Peace," and likes the way business is coming in.

T. Fennell, formerly organist for the Colonial theater, Wheeling, W. Va., has come to Texas to enter the employ of E. H. Hulsey, proprietor of a string of theaters in this state. Mr. Fennell's future duties will most likely be at the Queen theater, Houston.

A. R. Allen, in conjunction with C. C. Ezell, is handling the Jack London South Sea Island pictures in this territory.

McAlister, Okla.—The Liberty theater has raised from 5c. straight to 5c. and 10c. and will abandon program service for Big Four features.

San Antonio, Texas.—The Princess theater, San Antonio, Texas, will change from straight pictures to a mixed program, using features and Pantages vaudeville.

San Antonio, Texas.—The Grand Opera House at San Antonio, managed by Jack Burke, started its summer picture run March 20. Triangle and open market features will be the bill.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

New Men in Local Universal.

DENVER, COLO.—Louis Goldstein, manager of the Denver Universal exchange, has announced two changes in his office force. One is the addition of C. F. Calkin to the staff of road men and the other is the abolition of the position of advertising man which was held by E. J. Lowry. In Calkin's case it might be said that he returns to the Universal instead of being a new addition. He was with the Universal people before becoming associated with the Swanson & Nolan Supply Co., which firm he leaves to accept his new position.

New Las Vegas Theater.

Las Vegas, N. M.—Harry P. Brown, of the firm of Brown & Rosenwald, has completed plans for a $50,000 opera house for this city. Work will be started on the new theater within a month. The Opera house will supplant three small theaters that are now being operated by the same firm.

Hoffman Company Gets to Work.

Denver, Colo.—The Hoffman Film Company has started the production of moving pictures, according to the announcement of Arthur Hoffman, head of the company, which is incorporated under the laws of Colorado.

John Predari, well known among European film men, and because of his long connection with the Pathe companies abroad, is to play the leading male roles, while Gladys Fisher, a Denver girl, will be the leading lady. This will be Miss Fisher's first work for the screen. The first effort of the new film concern will be a comedy the scenario for which was written by Predari.

News Notes of Denver Territory.

Colorado, Colo.—Denham Palmer, Western manager of the World Film Corporation has returned to his headquarters at San Francisco after a week spent in Denver on an inspection tour.

Wakenberg, Colo.—Otto Klein has sold the Empress theater to E. M. Radcliff.

Roton, N. M.—Joe Yeager, manager of the Princess theater, at Roton, N. M., has remodeled his playhouse and enlarged his seating capacity 250. He now can accommodate 600 people.

Trinidad, Colo.—Jack Nash has closed his old theater known as the Isis and is now holding forth at the Strand, which he recently completed.

Antonito, Colo.—T. F. Mulvaney has opened his "New Photoplay" theater. It is ideal in every particular.

Trinidad, Colo.—R. W. Davis, of the Photoplay theater, at Trinidad, moved April 1 to his new location on the site of the old Rex theater.

PRAIRIE STATE'S NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Iowa Business Men Favor Sunday Shows.

CHARLES CITY, IA.—The newly organized Business Men's Progressive league passed a resolution protesting against the fight made here on Sunday picture shows. Only a few persons are engaged in the fight and the opposition is not representative of local sentiment, says the resolution.

In order to have a supreme court decision as to whether William Waterhouse, an exhibitor, is violating the law in running a show on Sunday a truce may be called. His opponents have had him arrested three times and he has been acquitted twice.

Sunday Opening Fight in Mason City.

Mason City, Ia.—Mason City has a Sunday show fight with the customary arrests and assessed fines of managers for violation of the Sunday labor laws. The managers refused to plead guilty to a misdemeanor, although admitting their houses were open. Manager J. M. Heffner of the Bijou, J. F. Johansen of the Bijou, and A. Kahn of the Regent are bearing the brunt of the battle.

Iowa Business Men Honor Exhibitor.

Iowa City, Ia.—A good moving picture exhibitor is regarded as a distinct asset to a community by the local Commercial club. W. M. McKenzie, who came from New York to manage the Englert theater, was the guest of honor at a luncheon given by the local business organization. Paramount pictures loom up in the Englert's new policy.

Two Fires in Theater.

Manson, Ia.—Two fires, one close upon the other, hint of enmity to the Gem theater. The second caused considerable water damage to the equipment. Two weeks before the last fire, the front door of the house was found open and the films torn and destroyed.

Youngsters Want to Stay.

Fort Dodge, Ia.—Juvenile enthusiasm for the serial "Neal of the Navy" caused trouble at the Majestic theater's Saturday matinees for children. These have been held in the early afternoon, but there was much interest in the serial that the youngsters could not be moved after the regular afternoon business began and seats were not available. The children's show has been switched to 10.30 a. m.

Iowa Theater Changes.

Center Point, Ia.—Wilhelm Brothers of Garwin, Ia., have purchased the Cozy theater from Merrill & Wheeler.

Dysart, Ia.—Earl Vaupel, who purchased the moving picture theater here, has been making plans for remodeling, including a new front, and installing new equipment.

Sioux City, Ia.—Plans for a new fireproof motion picture theater, 50 x 75, costing $12,000, to be erected at West Seventh street and Market street, were announced by L. Longnecker, agent for the Purslow estate. F. E. Colby & Sons have drawn plans.

Castana, Ia.—R. G. Taylor plans a moving picture and vaudeville airdome.

Oxford Junction, Ia.—A hollow tile moving picture theater 32 x 90, will be erected by Frank Shedek, owner of the Opera house, on a site on Broadway, which he has just purchased.

Alden, Ia.—Hurst & Pettinger have taken over the Star theater which has been operated by H. A. Shaffer.

Washington, Ia.—August Rath has sold his moving picture show here.

Callender, Ia.—Johnson & Lund of Windom, Minn., have purchased the moving picture show of Christian Peterson.

Scranton, Ia.—The Odd Fellows' lodge contemplates the erection of an opera house.

Primghar, Ia.—R. M. Beamsley of Steamboat Rock has purchased the Casino theater.

Dakota Theater Notes.

Velva, N. D.—L. K. Siverston of Carrington assumed charge April 1 of the Isis theater here.

Webster, S. D.—C. G. Rosenbury of White Rock has purchased the Ruby theater from J. L. Jenkins.

Mitchell, S. D.—The Metropolitan theater is now a feature house, showing six big pictures each week.

Aberdeen, S. D.—"Dollars and the Woman" was the opening attraction at the Rialto theater, the handsome house transformed from the old Idle Hour theater by McCarthy Brothers.

Nebraska Theater Changes.

Merna, Neb.—Jacquot & Foster have opened a moving picture show in the Brotherton building.

Chadron, Neb.—The Pace opera house has been opened.

Beatrice, Neb.—Under the new title of the Monogram theater, M. Peyton has opened the house which has been known as the Jewel theater.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

IN CALIFORNIA.

San Francisco Business Notes.

The Excelsior theater on Mission street, near Onondaga avenue, is to be reopened at an early date.

The New Mission theater will be opened on May 4 with Mary Pickford in "Poor Little Peppina."

A son has arrived at the home of Jack L. Warner, manager of the local branch of the New Film Corporation.

Leo Haas has been promoted from the shipping to the booking department of the California Film exchange.

Chas. I. Luntz, manager of the local Blue Bird interests, has returned from a trip through the interior valleys of the state and booked many new accounts.

Frank Hammer, formerly with George Breck, is now with the Pathe exchange as booker, this being his first venture in this branch of the film business.

The Ocean View theater has been sold by Martin Kertzig to Mrs. Nadge M. Cooper, formerly connected with the Sherman theater.

William Fest and Sol Fisher have purchased the Republic theater at Fillmore and Steiner streets, and will continue to feature vaudeville and moving pictures.

Denham Palmer, district manager for the World Film, has returned from a trip through the Pacific Coast territory visiting the various branches. Conditions are reported as being generally satisfactory, with the San Francisco office heading the list for volume of business.

California Briefs.

Eureka, Cal.—The Colonial theater has been sold by J. V. Spaugh to A. Neilsen.

Oakland, Cal.—The Marquee theater has been purchased by J. Hellman, of Hellman's theater.

Alpaugh, Cal.—R. W. Horner has purchased the interests of his partner in the local theater.

San Jose, Cal.—The Liberty theater has been fitted up in better shape than ever, following the recent fire.

San Francisco Censors

New Censorship Ordinance, Most Drastic Yet, Headed Off at Last Minute by Local Exhibitors' Organization—Police Committee of Board of Supervisors Still Considering the Matter.

By T. A. Church, Special Correspondent, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The inattention of members of the moving picture industry in this city in regard to the activities of local interests outside of the business came near resulting in the passage of one of the most drastic censorship ordinances in effect anywhere without as much as a protest and only an eleventh hour effort warded off the danger. Just how successful this will be in the end remains to be seen as the Police Committee of the Board of Supervisors is still considering the matter. Instead of abolishing the present ordinance, as planned recently, an amendment has been submitted to the Board of Supervisors by representatives of the California Club creating a new advisory (censorship) board of nine members and adding a new prohibitory clause relating to films "inciting race hatred or prejudice."

Public Hearing on New Ordinance.

On the afternoon of March 30th a public hearing of this matter was held before the Police Committee of the Board of Supervisors, consisting of Supervisors Lehaney, Hocks and Deasy. More than one hundred and fifty persons were present at the meeting, mostly film exchange men and exhibitors, and emphatic protests were made against the passage of the ordinance. The clerk of the committee read a communication from the city attorney on the proposed amendment in which he stated that in his opinion the board had power to act on the question but that the measure was far too sweeping and probably could not be enforced.

M. E. Cory, representing the local Exhibitors' League, briefly traced the history of censorship, told of its failure elsewhere, and asked for the passage of the ordinance recently submitted placing moving pictures under the same regulations as the legitimate stage, the press and other mediums of expression. He was followed by Mrs. Nora F. Rasmussen, a former exhibitor, who declared that she had never seen a picture that could offend as much as certain books in the public libraries which are open to all. L. G. Dolliver, representing the Theatrical Federation, said that the American Federation of Labor opposed censorship in any and all forms and recounted some of the accomplishments of this body.

Would Discourage Good Work.

Maurice L. Asher, secretary of the Film Exchange Board of Trade of San Francisco, read resolutions passed this week by this board which cited that the proposed measure would exclude moving pictures of a superior class, that it would discourage the production of fine pictures and asked for the passage of the ordinance referred to by Mr. Cory. Frank E. Woods, of the Fine Arts Studio of the Triangle corporation, told of the efforts of film manufacturers to produce clean pictures and of the manner in which the industry was hampered by local censors. Neil McCarthy, attorney for the Paramount and Lasky companies, gave a clean cut talk on the legal side of the question and declared that producers would welcome advisory boards in every city. He stated that what they objected to was the granting of arbitrary power to any one person, or set of persons, to stop the showing of pictures. The only fair way of deciding whether or not certain pictures were immoral or otherwise, he contended, would be by a jury trial of alleged offending exhibitors. This idea was strenuously objected to by the proponents of the proposed measure. The matter was then taken under advisement by the members of the police committee.

INTERNATIONAL OPENS OFFICE.

H. L. Knappen Heads New Exchange—Chooses Roadman and Booker.

San Francisco, Cal.—The International Film Service, Inc. has entered the local field, having fitted up a neat place of business at 280 Golden Gate avenue, opposite the new home of the General Film Company. H. L. Knappen has been appointed manager and he is now busily engaged in gathering a working force and in getting the new quarters in shape. Mr. Knappen was at one time connected with the local Pathe exchange and later had charge of the Denver branch of this concern, going from there to Atlanta to fill a similar position. He has selected a road man in the person of H. W. Korper and H. J. Henrioulle, well known in film circles here, will be office booker. The first release will be the "Mysteries of Myra," on which an unusually heavy publicity campaign is to be started at once, and April 24 will be the first release date.

Exchange Installs Printing Press.

San Francisco, Cal.—The California Film Exchange has installed a multicolor press and is now in a position to print its own stationery, circular letters and cards. In addition to affecting a considerable saving in cost there is the added advantage of being able to have work turned out on short notice.

General Film Company Moves.

San Francisco, Cal.—The General Film Company has moved from the location on Eddy street, which has been occupied for several years, to its new home on Golden Gate avenue, where an entire building erected for its particular requirements is occupied. A detailed description of this intersting structure will be given at a later date.

Blazon Company Incorporates.

Reno, Nev.—The Blazon Film Company has been incorporated with a capital stock of $1,000,000 by M. F. Hurlbut and Joseph Scaffire, of San Francisco, Cal., T. F. Firby, Helene Hough and W. H. Hough, of Oakland, Cal.

Vim Company Changes Plans.

Alameda, Cal.—The Vim Motion Picture Company, organized some time ago to make moving pictures at Alameda and Oakland, has asked the Commisioner of Corporations to revoke its permit to issue stock, having made a change in its plans.

Calmy Traveling for Golden Gate.

San Francisco, Cal.—M. Calmy is making a road trip through Northern California in the interests of the Golden Gate Film Exchange, Inc., traveling by automobile and visiting all of the small towns. Business conditions in the interior are improving with the advent of clear weather and a good volume of business is being booked.

Board of Trade Has New Manager.

San Francisco, Cal.—Fred W. Voigt, who for several months has filled the position of manager of the Film Exchange Board of Trade of San Francisco, has resigned and has accepted a road position with the local Pathe exchange. He has been succeeded by F. S. Peachy, well known here through his former connections with the United Film and the Universal companies.

Oregon's Sabbath Up

Exhibitors in State Are Facing an Attempt to Shut Every Theater Tight on Sundays —Petition May Be Circulated to Put Strict Closing Bill on Ballot for Coming November Election—A Danger Sign.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—Petitions to place a Sunday bill on the ballot in November are now being circulated among the voters in Oregon. This is the bill fathered by Rev. Tutts and which was described at length in the World several months ago. At a recent discussion of the subject the motion picture men were of the opinion that the Tufts bill provided for the cessation of all labor except on public utilities on one day of the week, but left the regulation of amusements to home rule. This view, however, was not taken by Barnette H. Goldstein, a candidate for the state legislature, in an interview with the writer. Mr. Goldstein declared he interpreted the proposed law to provide for the Sunday closing of absolutely all enterprises except works of public utility.

Voters Must Look Out.

He declared the title of the proposed act to be deceptive and stated that unless the voters were instructed as to its real intent and purpose they might be deceived into voting for something they did not want. He stated that the theater interests of Oregon should thoroughly investigate the true intent of the proposed measure. Oregon, being the first state in the Union to adopt the initiate and referendum, has the reputation of being the home of freak legislation. Mr. Goldstein stated that the proposed "one day of rest in seven" measure was merely an attempt to weave religious fanaticism into the present patchwork of the state's legal fabric.

CENSORS FEAR LITTLE SCREEN.

Think They Miss Things That Large Screen Would Show.

Portland, Oregon.—Of late the screens in the exhibition rooms of the film exchanges have been demanding the censor board's attention. Two prominent exchanges received letters from Mrs. E. E. Colwell, secretary of the board, asking that their screens be enlarged. The Mayor had instructed her to make this request, she said. The reason is that viewers claim that they miss many of the vicious details of the pictures or that the signification of action portrayed is lost when the picture is projected on a screen of reduced size.

But the real reason for the censor board's request, some exhibitors say, is to pave the way for a demand for a central viewing place where a large screen can be had and pictures submitted to minute inspection. The agitation for a central viewing place has been going on for some time.

COOL HEADS PREVENT PANIC.

Pianist and Operator at Grand Theater Show Fine Metal.

Baker, Ore.—Mrs. Maurice Haish, pianist at the Grand theater, Baker, Oregon, averted a panic when a reel of film caught fire in the projection booth March 26. Mrs. Haish played stirring airs which held the attention of the audience and operator Fred Small started a fresh reel in the other machine and operated it until the blaze became so hot that he could no longer stay in the room. Small jumped to the sidewalk below uninjured. The audience left the building quietly and the fire department extinguished the blaze. The loss was $800, covered by insurance.

Maurice Haish, of Haish & Cotter, proprietors of the theater, was in Portland a few days after the fire buying equipment to replace that burned.

W. A. Crank Goes to Seattle.

W. A. Crank, road man for Metro, has left Portland to do road work out of Seattle for the same firm under C. J. Kerr, northwest manager. His absence from Portland is temporary. He has been highly successful in booking Metro in Oregon territory.

Goldstein Leaves the West.

E. H. Goldstein, assistant to general manager of exchanges for Universal, who has been on the Pacific Coast for seven months, was in Portland recently on his way from Los Angeles to New York. Mr. Goldstein has completed his duties on the coast for this trip.

Only Six Days' Work for Women.

Salem, Ore.—It is proposed that women in the state of Oregon shall only work six days a week. In order to determine whether it shall make a ruling to this effect, a committee of the Industrial Welfare Commission has been holding hearings in Portland and examining witnesses. It is a question of vital importance to moving picture exhibitors who employ women ushers and cashiers, and some of them have stated that if the commission makes the ruling, the services of all women in theaters will have to be dispensed with.

Drew Comedies Book Well.

A. S. Kirkpatrick, manager of the Portland Metro exchange, reports heavy demand for Drew comedies and says he has booked first, second, third, fourth and fifth run in Portland. The successive bookings in Portland before placing the pictures out of town is an unusual occurrence in this territory.

Big Four in Portland.

C. P. (Whitey) Merwin, formerly of Seattle, has been employed to represent V-L-S-E in Portland territory and will cover the greater part of Oregon and Southern Washington. He expects to be on the road most of the time. The Big Four will no doubt eventually establish an office in Portland but until they do so, Mr. Merwin will make his headquarters at the Cornelius Hotel. He is well known in this territory having been at one time manager of the Portland General Film office and until recently with General Film in Seattle.

Eastern Oregon Man Visits.

C. C. Chormley, owner of the People's theater, Enterprise, Oregon, spent several days in Portland buying equipment for his house which is undergoing extensive alterations. He purchased two American Standard machines from the Service Film Company. Thirty feet will be added to the length of his building and he has purchased 100 first class opera chairs to put in the additional space. A new heating plant is also being installed.

Locher Leaves Pictures.

Fred Locher, until a few weeks ago manager of the Portland office of the World Film Corporation, has signed a contract with the Hearst newspaper syndicate and will enter the journalistic field in Los Angeles. Mr. Locher, who was a recent visitor in Portland, has been serving the World Film in Seattle in the capacity of assistant manager since his departure from the Rose City.

Heard on Portland's Film Row.

H. G. Rosebaum, manager of Triangle at Seattle, was a recent visitor en route home from Spokane.

The Columbia theater was the scene of a fashion show in which living models were featured.

Censorship is spreading. The City Council at McMinnville, Oregon, passed an ordinance establishing a censor board for moving pictures. The town has two houses.

Frank H. Donnellan, who has been publicity man for the S. & C. interests on the Pacific Coast for some time, has left Portland for Seattle where he will become assistant manager of the Empress theater.

J. V. Lynn, publicity man for the Peoples Amusement Company, has left that concern.

L. B. Christ's Pickford theater contest is being received with much attention not only in Portland but throughout the territory and several Western exhibitors have written him asking the details of conducting the contest.

Will Rosenthal of the Sutton Feature Film Company, Seattle, was a recent visitor in Portland arranging the bookings of "Marvelous Maciste."

Orville Combs has sold the Opera House, Wallowa, Oregon, to Rudolf J. Brund.

H. M. Wilson, representing Kalem's "Social Pirates," passed through Portland recently.

SPOKANE NEWS LETTER.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

Ralph Ruffner Attracts Attention.

SPOKANE, WASH.—To encourage latent constructive talent in the youth of Spokane manager Ralph Ruffner of the Liberty theater offered a prize of $5.00 to the boy who could build the best model of an aeroplane, in connection with "The Flying Torpedo," a Griffith film production which was shown at that theater for the first three days of the week.

Eight aeroplanes were entered and placed on exhibition in the lobby of the theater.

Archie Bishop, age 16 years, took the prize, his model being a biplane of the Albatross type, complete with wireless equipment, machine gun and double motors.

Spokane Brevities.

The Casino theater has contracted for the first run of the Mutual Master Pictures and the Charlie Chaplin specials. The first pictures will be shown in May.

J. E. Gregg has started a picture show at Collie City, and will show Mutual Pictures.

A. R. Patton, Spokane sales representative of the Mutual has returned from Portland after covering that territory.

W. J. Morgan, of the Morgan Film Company, of Seattle, is here in the interest of the "Charlie" pictures, which consist of Charlie, Fatty and Mable pictures.

L. J. Schlaisar, of the Blue Bird films, who was in Spokane for the week, returned to Seattle.

W. Potter, of the Universal, announces that the Empress theater has signed up for the Universal pictures.

Clarence Crews, of Walla Walla, has taken over the Spokane theater, and contracted for the Universal pictures, of which 6 reels will be shown twice a week.

No objection from the local theater censor will be raised against the Willard-Moran fight pictures, although interstate commerce regulations prohibits the transfer of pictures of this character, yet if they arrive in Spokane they will surely be shown.

Local Film Hits.

Among the film hits in Spokane theaters for the week of March 26, were Fanny Ward in "For The Defense" and Marie Doro, in "Diplomacy" which drew large patronage at the Clemmer theater.

"The Flying Torpedo," and Bessie Barriscale in "Bullets and Brown Eyes," at the Liberty.

"The Price of Malice" and "Love's Crucible" at the Class A theater.

IN BRITISH COLUMBIA.

May Prohibit Handbills.

Calgary, Alberta.—At a special meeting of the city council held recently, consideration was given to the question of prohibiting the distribution of handbills, such as are often sent out by theaters and various business houses. The matter was taken up at the request of a deputation from the board of trade, who asked that the distribution of dodgers or handbills of any description be prohibited. The legislative committee requested the city solicitor to look into the question of control and regulation, but after investigation decided that nothing should be done in the matter for the present, at least.

Edmonton Manager Presents Cup.

Edmonton, Alberta.—Manager John Hazza of the Empress theater recently finished up a piece of the finest possible kind of publicity, when the "Empress Theatre Cup" was awarded to "B" company of the 51st Regiment, for attaining the highest score in miniature target practice. The cup was put up by the house some time ago, and was the cause of considerable rivalry between the various companies of soldiers in training here.

On the day of presentation the winning company, commanded by Capt. Lee, marched to the theater, accompanied by Lieut.-Col. Harwood, commanding officer, and headed by the battalion band. The cup was formally presented by Mayor Henry, and Capt. Lee followed with an explanation of the contest. In a speech thanking Manager Hazza for the donation of the cup, Lieut.-Col. Harwood commented on the intense interest which had been aroused, and drew attention to the fact that this branch of a soldier's training is especially important.

E. J. Huttelmayer is Sergeant-at-Arms.

Vancouver, B. C.—In the original announcement of the recent election of officers by the Vancouver Theatrical Federation for the current year, the name of E. J. Huttelmayer, sergeant-at-arms, was inadvertently omitted.

Western Canada Notes.

Edmonton, Alberta.—The Princess theater will hereafter show Metro subjects on Mondays and Tuesdays, and the initial showing of this brand brought good returns. School children were admitted free on these afternoons. Prices range from 2 to 25 cents, with "special rates for theater parties." Seats or boxes may be reserved in advance.

Edmonton, Alberta.—In response to the request by the authorities that returned soldiers be given positions whenever possible, Manager Hazza of the Empress theater has put two veterans on the permanent house staff. A. Spellman, wounded at Neuve Chappelle, is acting as doorman, while F. Miller, who was wounded in thirty-four places when a shrapnel shell burst near him at Ypres, is employed as operator.

Calgary, Alberta.—"The Battle Cry of Peace" had three big days at the Grand here, and will probably play a return date.

Edmonton, Alberta.—"The Girl and the Game" serial has been booked at the Gem, and the story is to run in the Edmonton Journal. This paper is also running "Graft," which is being shown at the Empress.

Vancouver, B. C.—Tickets to the Orpheum are presented to persons whose names appear in linear advertisements apprising them of the fact, on the want-ad page of the Vancouver "Sun."

Edmonton, Alberta.—Through arrangements just completed with the Famous Players exchange, no second run Paramounts will be shown hereafter in this city, the service being confined to the Monarch theater.

Vancouver, B. C.—The Famous Players local premises have recently been enlarged by the addition of a projection room, equipped with a new Powers 6A machine.

Western Canada Matters

The Official Canadian War Pictures, "Canada's Fighting Forces," Seen at the Walker in Winnipeg, First Time in Western Canada—What Is Shown in the Film—Other Items of Local Interest.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

WINNIPEG, MAN.—The official Canadian war pictures, under the title "Canada's Fighting Forces," were given their first showing in western Canada at the Walker theater here late last month, being shown for an entire week at 25 and 50 cents. The photography is the work of Lieut. D. J. Dwyer, the official Canadian photographer, and cover the activities of the Dominion soldiers from their departure from various points in this country until their arrival in the trench region of France. Scenes of their embarkation at Quebec on the great fleet of transports which carried them to England, are included, with the accompanying cordon of cruisers and torpedo boats, and a review of forty thousand Canadian troops on Salisbury Plain is also shown. The various maneuvers in the battle of Ypres were graphically illustrated on the screen by animated diagrams, and an explanatory lecture was given by Sergeant Fred Wells, who lost an arm in this battle, and was captured by the German forces, being returned to England in an exchange of prisoners a short time ago.

On one evening during the engagement of the picture a big "Military Night" was featured, and the entire 22nd Overseas Battalion, under Lieut.-Col. Lightfoot, attended in a body.

STRIKERS AND SOLDIERS.

Local Newspaper Deplores the Situation —No Arbitrary Dismissals.

Calgary, Alberta.—The strike situation here remains unchanged. J. B. Cronk, manager of the Allen theater, and spokesman for the managers involved in the dispute with the union, states that the returned soldiers now at work are giving perfect satisfaction, and voices the opinion that it will be a long time before the striking operators will have an opportunity of returning to work. Whereas the former union scale was $22.50 per week, the veterans are now receiving from $24 to $26.50, the top price being paid to the two men at the Allen.

Commenting on the unfavorable conditions which may result from general developments along the same line throughout Canada, a local paper in the course of a long editorial brings up several questions touching on the broader aspects of the case. "The situation," says this paper, "is an exceedingly delicate one, and must be handled with a very great deal of tact. It is a problem bound to arise, but it has come sooner than many expected it. The delicate situation is caused through the sympathy which the public in general—quite properly—has with the returned veteran and the general desire to see him placed in a remunerative occupation. However, it is a very serious matter if in order to secure such occupations competent men must be thrown out of positions and labor unions destroyed. If union men can be replaced by returned veterans in this instance, it will be only a matter of time until every trade union in Canada will be destroyed, and the very satisfactory work done by labor people for many years—satisfactory for both the men and their employers—will tumble down. That is something which must not be allowed to occur. The British army is a labor army. There must be no trouble between the army and organized labor, and under existing conditions it is threatening."

On the other hand, it is stated by the theater managers that no union men were arbitrarily dismissed and replaced by soldiers; nor, as a matter of fact, were these soldiers trained in operating with a view of putting them in Calgary houses, but that it was planned to find positions for them in other parts of the province. Their particular objection was based on the closed-shop clause in the union agreement, and the necessity of accepting any operator assigned to them by the union.

OIL STOVE EXPLODES.

Universal Exchange Shaken—Little Damage Done.

Vancouver, B. C.—The Universal exchange here was recently the scene of an explosion, which, had it occurred at any other time of the day, might have had very serious consequences. During the lunch hour an oil stove in Manager James E. Finch's private office exploded with great force, and a puff of flame filled the entire room. Pictures on all sides of the room were burned and scorched, and the furniture also suffered considerably. A heavy door near the heater was broken by the force of the explosion, and a large area of plaster was loosened from the ceiling. The adjoining room, used by W. Walkley, booker, and W. F. Grunnah, bookkeeper, was also damaged to some extent. Danny Freeman, shipper, who with the exception of Miss Roberts, reviser, was the only person present at the time, summoned the fire department, and says he was quite a hero generally. After the excitement had died down a life-size cut-out of Billie Ritchie was found lying prostrate across Mr. Finch's desk.

Fortunately, the films were stored in a vault at the other end of the suite and were in no danger of burning.

FORD BOOSTS RECRUITING.

Ford Company of Canada Issue Free Topical—Helps Local Recruiting.

Vancouver, B. C.—The Ford Motor Company of Canada has for the past few months been issuing a topical reel of pictures each month, under the name of the Ford Canadian Monthly, and these are supplied free of charge to theaters which desire to use them. A specialty is made of military scenes, and in addition to this the company is making a practice in some parts of the Dominion of taking moving pictures of the various activities of the troops, and presenting the films to local recruiting stations, to be used to stimulate recruiting. Two cameramen are employed, and several topical subjects have also been leased from Cameraman A. D. Kean of this city. Copies of the monthly releases have recently been sent to France for the entertainment of the Canadian soldiers in the trenches.

The company has recently secured the Canadian rights for an exceptionally interesting film, three reels in length, dealing with the first automobile trip ever made across Australia, through the bush and desert country. The man who made the trip and photographed the scenes went unaccompanied, and was the first white man to make a successful crossing since the ill-fated exploration party under Burke and Willis, in the middle of the last century, was overcome on the desert, and reduced to one survivor.

Winnipeg, Man.—Andrew P. Keegan, western general manager for the Specialty Film Import, Limited, has announced that his company has just closed a deal which provides for the showing of "The Iron Claw," the new Pathe serial, in all the Pantages houses in Canada, at Winnipeg, Calgary, Edmonton, Vancouver and Victoria. This now assures the exhibition of this serial in all Pantages houses in both the United States and Canada.

Calendar of Daily Program Releases

Releases for Weeks Ending April 22 and April 29

(For Extended Table of Current Releases See Pages 704, 706, 708, 710.)

General Film Company.

Current Releases.

MONDAY, APRIL 17, 1916.	Serial No.
BIOGRAPH—A Cry for Help (Drama) (Biograph-Reissue No. 46)	20380
ESSANAY—The Strange Case of Mary Page No. 13 (Two parts—Drama)	
KALEM—A War of Wits (No 4 of the "Social Pirates" (Two parts—Drama)	
LUBIN—Frocks and Frills (Comedy)	20381
SELIG—The Three Wise Men (Three parts—Drama)	20375-6-7
SELIG—Selig-Tribune No. 31, 1916 (Topical)	20379
VITAGRAPH—Life and Training In U. S. Navy (Educational)	20378
TUESDAY, APRIL 18, 1916.	
ESSANAY—The Elder Brother (Two parts—Drama	20382-3
KALEM—Ham and Preparedness (Comedy)	20384
LUBIN—One of the Pack (Two parts—Drama)	20385-6
WEDNESDAY, APRIL 19, 1916.	
BIOGRAPH—The Larrimore Case (Three parts—Drama)	20389-90-1
ESSANAY—Continental Nooz Pictorial No. 9 (Cartoon)	20388
—A Scenic Subject on the same reel	20388
KALEM—Their Taking Ways (Comedy)	20387
THURSDAY, APRIL 20, 1916.	
LUBIN—The Heart's Tribute (Three parts—Drama)	20392-3-4
SELIG—Selig-Tribune No. 32, 1916 (Topical)	20395
VIM—All For a Girl (Comedy)	20396
FRIDAY, APRIL 21, 1916.	
KALEM—A Double-Barreled Courtship (Comedy)	20400
KNICKERBOCKER STAR FEATURE—When Might Is Right (Three parts—Drama)	20397-8-9
VIM—Hired and Fired (Comedy)	20402
VITAGRAPH—His Lucky Day (Comedy)	20401
SATURDAY, APRIL 22, 1916.	
ESSANAY—A Woman's Naked Soul (Three parts—Drama)	20403-4-5
KALEM—The Governor's Special (No. 76 of the "Hazards of Helen" Railroad Series) (Drama)	20410
LUBIN—Millionaire Billie (Comedy)	20406
SELIG—Too Many Chefs (Comedy)	20411
VITAGRAPH—A Caliph of New Bagdad (Three parts—Comedy Dr.) (Broadway Star Feature)	20407-8-9

General Film Company.

Advance Releases.

MONDAY, APRIL 24, 1916.

BIOGRAPH—The Blind Princess and the Poet (Drama—Biograph Reissue No. 47).
ESSANAY—The Strange Case of Mary Page—No. 14 (Two parts—Drama).
KALEM—The Millionaire Plunger (No. 5 of the "Social Pirates"—Two parts—Drama).
LUBIN—Germs and Microbes (Comedy).
SELIG—The Woman Who Did Not Care (Three parts—Drama).
SELIG—Selig-Tribune No. 33, 1916 (Topical).
VITAGRAPH—The Rookie (Drama).

TUESDAY, APRIL 25, 1916.

BIOGRAPH—Celeste (Two parts—Drama).
ESSANAY—The Little Samaritan (Two parts—Drama).
KALEM—Title not yet announced.

WEDNESDAY, APRIL 26, 1916.

BIOGRAPH—The Spring Chicken (Three parts—Comedy).
ESSANAY—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—A scenic subject on the same reel.
KALEM—Counting Out the Count (Comedy).

THURSDAY, APRIL 27, 1916.

LUBIN—Playthings of the Gods (Three parts—Drama).
SELIG—Selig-Tribune No. 34, 1916 (Topical).
VIM—What's Sauce For the Goose (Comedy).

FRIDAY, APRIL 28, 1916.

KALEM—A Lucky Mistake (Comedy).
KNICKERBOCKER STAR FEATURE—The Broken Promise (Three parts—Drama).
VIM—The Rivals (Comedy).
VITAGRAPH—Terry's Tea Party (Comedy).

SATURDAY, APRIL 29, 1916.

ESSANAY—The Danger Line (Three parts—Drama).
KALEM—The Trail of Danger (No. 77 of the "Hazards of Helen"—Railroad Series—Drama)
LUBIN—Love and Bullets (Comedy).
SELIG—Badgered (Drama).
VITAGRAPH—The Man Hunt (Three parts—Drama—Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

BEVERLY of GRAUSTARK

The Three Reel Biograph released Wednesday May 17

The famous novel and play by George Barr McCutcheon

Thomas H. Ince

Announces that his

CINEMA-SPECTACLE

By C. Gardner Sullivan

CIVILIZATION

Will be presented for the first time anywhere at the

MAJESTIC THEATER

LOS ANGELES, CAL.

MONDAY NIGHT, APR. 17th

CIVILIZATION will be in ten reels. It is the most astounding and daring production known since the beginning of cinematography and the theater. Thousands of actors were engaged in the making of CIVILIZATION. One hundred and ninety thousand feet of film were taken to secure 10,000 feet for the final screen display.

IMMEDIATELY after the Los Angeles production CIVILIZATION will be presented in New York at an important Broadway theater to be announced later.

MR. INCE Desires
to give credit to the following assistants for their aid in the production of CIVILIZATION

RAYMOND B. WEST
Jay Hunt
Reginald Baker
Irving Willett
J. Parker Read
Walter Edwards and David M. Hartford

A special orchestra of thirty-five will interpret the incidental music by Victor L. Schertzinger

Calendar of Daily Program Releases

Releases for Weeks Ending April 22 and April 29

(For Extended Table of Current Releases See Pages 704, 706, 708, 710.)

Universal Film Mfg. Company.

SUNDAY, APRIL 16, 1916.	Serial No.
LAEMMLE—No release this week.	
L-KO—The Doubles Trouble (Two parts—Comedy)	01355
REX—The Sham Reality (Drama)	01354
MONDAY, APRIL 17, 1916.	
NESTOR—His Neighbor's Wife (Comedy)	01358
RED FEATHER PHOTOPLAY—Her Bitter Cup (Five parts—Drama)	01357
UNIVERSAL SPECIAL FEATURE—Graft No. 19 "Photo Badger Game" (Two parts—Drama)	01374
TUESDAY, APRIL 18, 1916.	
GOLD SEAL—The Best Man's Bride (Two parts—Drama)	01359
IMP—Love Laughs At Dyspepsia (Comedy)	01360
REX—No release this day.	
WEDNESDAY, APRIL 19, 1916.	
ANIMATED WEEKLY—Number 16 (Topical)	01363
L-KO—A Meeting For a Cheating (Comedy)	01362
VICTOR—Royal Love (Three parts—Drama)	01361
THURSDAY, APRIL 20, 1916.	
BIG U—Oh! What a Whopper (Two parts—Comedy)	01365
LAEMMLE—The Gambler (Drama)	01364
POWERS—The Toyland Villain (Novelty)	01366
—An Educational subject on the same reel.	01366
FRIDAY, APRIL 21, 1916.	
IMP—The Haunted Bell (Two parts—Drama)	01367
NESTOR—Eddie's Night Out (Comedy)	01369
VICTOR—A Strange Confession (Drama)	01368
SATURDAY, APRIL 22, 1916.	
BISON—The Passing of Hell's Crown (Two parts Drama)	01370
JOKER—Just Yet But Not Quite (Comedy)	01371
POWERS—No release this day.	
SUNDAY, APRIL 23, 1916.	
LAEMMLE—No release this day.	
L-KO—Little Billy's School Days (Comedy)	01373
REX—His World of Darkness (Three parts—Drama)	01372
MONDAY, APRIL 24, 1916.	
NESTOR—His Wooden Leg (Comedy)	03176
RED FEATHER PHOTOPLAY—Thrown to the Lions (Five parts—Drama)	01375
UNIVERSAL SPECIAL FEATURE—Graft No. 20 (Two parts—Drama)	01393
TUESDAY, APRIL 25, 1916.	
GOLD SEAL—The Other Half (Two parts—Drama)	01377
IMP—Billy's War Brides (Comedy)	01379
REX—The Unexpected (Comedy-Drama)	01378
WEDNESDAY, APRIL 26, 1916.	
ANIMATED WEEKLY—Number 17 (Topical)	01382
BIG U—Lonesome House (Drama)	01380
L-KO—Bill's Narrow Escape (Two parts—Comedy)	01381
THURSDAY, APRIL 27, 1916.	
LAEMMLE—Miss Blossom (Two parts—Drama)	01383
POWER—Such Is Life In China (Comedy)	01385
REX—Chicken Hearted Jim (Drama)	01384
FRIDAY, APRIL 28, 1916.	
IMP—Why Mrs. Kentworth Lied (Three parts—Drama)	01386
NESTOR—The Newlyweds Mixup (Comedy)	01387
VICTOR—No release this day.	
SATURDAY, APRIL 29, 1916.	
BISON—The Torrent of Vengeance (Two parts—Drama)	01388
JOKER—The Jitney Driver's Romance (Comedy)	01390
POWERS—A Family Affair (Comedy)	01389

Mutual Film Corporation.

SUNDAY, APRIL 16, 1916.	Serial No.
BEAUTY—The Improbable Yarn of McQuirk (Comedy)	04640
VOGUE—A Mix-Up in Photos (Comedy)	04641
MONDAY, APRIL 17, 1916.	
AMERICAN—His Masterpiece (Two parts—Drama)	04642-3
FALSTAFF—The Sailor's Smiling Spirit (Comedy)	04644
MUTUAL MASTERPICTURE DE LUXE—Feathertop (Gaumont Five parts—Drama) (No. 93)	
TUESDAY, APRIL 18, 1916.	
THANHOUSER—The Girl From Chicago (Two parts—Drama)	04645-6
VOGUE—Counterfeit Love (Comedy)	04647
WEDNESDAY, APRIL 19, 1916.	
BEAUTY—Number Please? (Comedy)	04649
GAUMONT—See America First No. 32 (Scenic)	04650
—Kartoon Komics	04650
MUTUAL WEEKLY—Number 68 (Topical)	04648
THURSDAY, APRIL 20, 1916.	
MUTUAL MASTERPICTURE DE LUXE—Master Shakespeare, Strolling Player (Thanhouser—Five parts—Drama) (No. 94)	
THANHOUSER—The Man's Sins (Three parts—Dr.)	04561-2-3
FRIDAY, APRIL 21, 1916.	
CUB—The Conquering Hero (Comedy)	04656
MUSTANG—The Return (Two parts—Drama)	04654-5
SATURDAY, APRIL 22, 1916.	
AMERICAN—Realization (Three parts—Drama)	04657-8-9
FALSTAFF—Simple Simon's Schooling (Comedy)	04660
SUNDAY, APRIL 23, 1916.	
BEAUTY—Bookworm's Blessed Blunders (Comedy)	04661
VOGUE—Slipping It Over on Father (Comedy)	04662
MONDAY, APRIL 24, 1916.	
AMERICAN—Title not yet announced	04663-4
FALSTAFF—Dad's Darling Daughters (Comedy)	04665
MUTUAL MASTERPICTURE DE LUXE—The Conscience of John David (Centaur—Five parts—Drama—No. 95)	
TUESDAY, APRIL 25, 1916.	
THANHOUSER—A Man of Honor (Two parts—Drama)	04666-7
VOGUE—The Island That Never Was (Comedy)	04668
WEDNESDAY, APRIL 26, 1916.	
BEAUTY—Bugs and Bugles (Comedy)	04670
GAUMONT—See America First No. 33 "Charleston South Carolina" (Scenic)	04672
Kartoon Komics (Cartoon)	04671
MUTUAL WEEKLY—Number 69 (Topical)	04669
THURSDAY, APRIL 27, 1916.	
AMERICAN—A Broken Genius (Three parts—Drama)	04672-3-4
MUTUAL MASTERPICTURE DE LUXE—The Stain in the Blood (Signal—Five parts—Drama—No. 96)	
FRIDAY, APRIL 28, 1916.	
CUB—The Traitor (Comedy)	04677
MUSTANG—Title not yet announced	04675-6
SATURDAY, APRIL 29, 1916.	
FALSTAFF—Willing Wendy to Willie (Comedy)	04681
THANHOUSER—The Carriage of Death (Three—parts—Drama)	04678-9-80

First National
Motion Picture Exposition
Madison Square Garden, May 6-14 inclusive

Binder hereby goes on record as staking his reputation on this show, if that means anything to you. Yes, and his expectations, too.

There won't be a "still" in the whole place. You will see the biggest "close-up" ever. Now register astonishment, for you are going to feel it! Action! That's me,

J. W. Binder

MOTION PICTURE BOARD OF TRADE
PROGRESSION PROTECTION PROMOTION
OF AMERICA

The Big Convention Events

Exhibitors Day—Every Day *Bankers Day* *Manufacturers Day* *Projection Day*
Fire Insurance Day *Distributors Day* *New York Fashion Day* *Players Day—Every Day*

Pictures, Music and Dancing — every day (direction S. L. Rothapfel)

Bureau of Standards Day (Meeting and Organization)

Art in Motion Pictures Day. In charge of Dr. Francis Trevelyan Miller, Litt. D., L. L. D. The most noted painters, sculptors and dramatic writers will be present and take part in the discussions. Art pictures to be shown.

HERE ARE THE CONCERNS THAT HAVE SIGNED CONTRACTS FOR SPACE:

Eastman Kodak Company
Mutual Film Corporation
Universal Film Mfg. Co.
Vitagraph Company of America
Paramount Pictures Corporation
Jesse Lasky Pictures Company
Famous Players Company
Oliver Morosco Photoplay Co.
Pallas Pictures
Bluebird Films
Fox Film Corporation
International Film Service
National Cash Register Co.
Nicholas Power Company
J. H. Hallberg
Cooper Hewitt Company
Bell & Howell
Novelty Slide Company
Typhoon Fan Company
Motion Picture Apparatus Co.
Searchlight Library
Motion Picture Directory Co.
Morning Telegraph
Motion Picture News
Moving Picture World
Metro Pictures Corporation
Motion Picture Magazine
Motography
Estey Organ Company
American Litho. Company
Menger s. Ring
Simplex Photo. Product Co.
Los Angeles Chamber of Commerce
St. Petersburg Board of Trade, Florida

For reservations, telegraph to J. W. Binder, Motion Picture Board of Trade, Inc., 18 East 41st St., New York, or Harry A. Cochrane, Madison Square Garden, New York.

MOTION PICTURE BOARD OF TRADE
PROGRESSION PROTECTION PROMOTION
OF AMERICA

I want to say in this message: I have business-managed all the big Madison Square Garden shows. The Style Show, The Business Show, The Motor-Boat Show, The Automobile Show, The Sportsman's Show and all the others. This one is going to be a whale!

Harry Cochrane

Stories of the Films

General Film Company

SELIG.

SELIG-TRIBUNE NO. 25 (March 27).—

Chicago, Ill.—Society celebrates St. Patrick's day at the South Shore Country Club entertaining former President Taft.

Berkeley, Cal.—The U. of C. gives an excellent example to the colleges of the country in their work for preparedness. The student body work constantly at long practice marches.

Waltham, Mass.—Hurrah! Maybe ice will be cheaper this summer! Modern methods of ice cutting enable the ice merchants to harvest their crop much quicker and at less cost.

Fresno, Cal.—This section boasts of the only jitney railroad in the country—five miles—five cents!

Portland, Me.—The steamship Herman Winter, after catching fire, sinks in the harbor here. All hands were saved.

Boston, Mass.—With the aid of a carefully chartered canvas, patrons of a hotel here enjoy winter golf on the roof.

Columbus, N. M.—Battery A, Fourth Field Artillery and Field Hospital Corps No. 7, arrive here, awaiting instructions to join General Pershing in Mexico.

Chihuahua, Mexico.—General Carranza's crack cavalry troop passes through here on the way to co-operate with the American troops in the capture of Villa.

Mineral Wells, Tex.—Manager Rowland has his "White Sox" on the job here "limbering up" before getting down to real hard work of regular training.

Seres, Greece.—Some idea of the cost of war may be gained from this view of supplies and forage for the Allies' forces operating in Greece.

Yarmouth, Mass. — Three thousand mules await in the snow transportation to Italy for work in the Italian army.

Salonika, Greece.—Incessant activity in the harbor here demonstrates that the French navy is ever alert despite the fact that no great naval battle has occurred during the war. Nets are stretched across the harbor entrance to catch and entangle any hostile submarines venturesome enough to attempt to enter.

SELIG-TRIBUNE NO. 26 (March 30).

Guantanamo, Cuba.—Shore sports are not overlooked by the crews of the U. S. battleships here for target practice. Basketball and fleet canteen cups in for full patronage.

St. Petersburg, Fla.—The Philadelphia Nationals and the Chicago "Cubs" engage in a spring practice game here. Score, 7 to 2, in favor of "Phillies."

El Paso, Tex.—The 23rd Infantry arrives here with full equipment and makes quick preparations to leave for "Somewhere in Mexico."

London, England.—Wounded soldiers from Charing Cross Hospital are taken for an airing in motorcycle cars.

Warbley, England.—With all regiments contesting the Irish Guards stationed here win the military cross-country race.

Ft. Meyer, Va.—Precipitately at the request of General Pershing the 5th U. S. Cavalry leaves here for Columbus, N. M., and possibly for the interior.

Nashville, Tenn.—Thousands are rendered homeless by a terrific fire which sweeps this city, destroying over thirty-five blocks and causing a property loss running into millions of dollars.

Bingham, Me.—Proverbial office seekers have one eye on the coming Presidential election and another on logging methods here. With a pull like this they could get anything.

Havana, Cuba.—Devotees of the "Sport of Kings" see "Wolf's Baths" with Jockey Connelly up, win the last race of the season at Oriental Park.

Havana, Cuba.—The closing of fashionable resorts abroad, brings to this city thousands of pleasure seekers who participate in the "Paseo de Carnival"—following the old Spanish custom of exchanging greetings. The steamer "Governor Cobb" entering Havana Harbor, breasting the roughest seas of the year. Morro Castle in background.

THE THREE WISE MEN (Three parts—April 17.)—The cast: Nellie (Bessie Eyton); William Owens (Thomas Santsch); Horace Johnson (Guy Oliver); Madge Fields (Edith Johnson). Directed by Colin Campbell. Written by Anthony McQuire. Madge Fields succumbs to the blandishments of William Owens, a wealthy roisterer, and when he tires of her beauty he casts her aside. Too late she realizes the wages of sin. She was loath to believe that Owens had deserted her and her little one. She wrote him letter after letter, pleading and tearful letters which would soften the heart of any one but a selfish rounder. But Owens came not. Christmas time was drawing near.

To William Owens and Horace Johnson, his friend, Christmas Eve meant the bright lights, the merry laughter of women and popping of champagne corks. At the height of the merry making of Owens, Johnson and their friends, enters Nellie of the Salvation Army. She refuses the brimming glass of liquor offered to her. "I don't drink," she says, "but let me tell you a story that was once told to you at your mother's knee."

"When Jesus was born in Bethlehem, there came wise men from the East to Jerusalem, saying, 'Where is He that is born King, for we have seen His star in the East, and have come to worship Him.'" Then the minds of the merry makers revert back to Biblical days when the Savior was born in the manger, and the wise men came bearing gifts.

"They crucified Him and two others with Him."

Then comes a vision of Bethlehem and Owens, by a miracle, finds a sudden distaste for the revelry and leaves the cafe. Seated alone on a park bench, in imagination, he is escorted through Galilee. On one side are his tempters and on the other side is the Salvation Army lassie. Suddenly he awakens by the Christmas morning bells chiming the message of peace and good will to all men. Standing there before him is Nellie, the Salvation Army lassie. Owen's thoughts go back to Madge Fields, the woman whom he had betrayed. Led by Nellie, he goes in search of Madge, finds her, and life's real happiness begins for both of them.

TOO MANY CHEFS (April 22).—The cast: Tom Forde (Tom Mix); Ruth Whitmore (Victoria Forde); John Whitmore (Joe Ryan). Written and produced by Tom Mix.

When Ruth returns to the Bar "G" ranch after acquiring eastern polish she chides the boys for chewing tobacco, cussing and smoking cigarets. When Tom, the foreman, orders the boys out on the range to round up cattle they are pleased, for they are anxious to be away from Ruth's constant admonitions.

Out on the range the cook becomes warmed with wine, is discharged, and in revenge puts his pipe and tobacco in the coffee pot. Tom sends a cowboy to the ranch and asks Ruth to find another cook for them. Ruth resolves to impersonate a French cook. She calls on Tom at the range in male attire. Starting in on her new duties, she makes a pan of fudge instead of cooking dinner. The boys are infuriated and are about to drive the French cook from the camp when she makes her identity known to Tom. Ruth is so attractive that Tom proposes on the spot and is accepted.

BIOGRAPH.

A CRY FOR HELP (Reissue, Apr. 17.) The cast: The Maid (Lillian Gish); The Tramp (Lionel Barrymore); Passerby (Dorothy Gish and Robert Harron); The Men (Harry Cary); His Wife (Claire McDowell); The Doctor (Walter Miller).

Knocked down by an automobile, the intoxicated tramp is taken to the doctor's house, revived and treated to a square meal. The husband of a patient who has just died, calls on the doctor, intending to kill him. The grief-crazed man is foiled several times by the return of the tramp, whom the maid at last pushes out of the house. She hears the doctor struggling with his assailant and faints. The tramp hears the doctor's cry for help and enters by a rear window, despite the objections of a policeman, in time to save his benefactor.

LUBIN.

FROCKS AND FRILLS (April 17).—The cast: The widow (Davy Don); the count (George Egan); Mrs. Ponweber (Florence Williams); her daughter (Patsy de Forest). Written and directed by Edwin McKim.

Otto is a member of the Wise Guys Club. Count Hunter, who is badly in need of money, sails for America to win a rich widow and relieve her of her money.

Count Hunter visits the club; Otto is there and the Count is introduced, but in his stiff and starched formality does not acknowledge Otto. This makes Otto angry. Otto shows an invitation to a masked ball to be held on the following evening at the home of one of the four hundred. The Count gets enthusiastic, and Otto offers him an invitation to go. He accepts. Otto, with two other club members, tells the Count what a wonderful catch the rich widow would be. The Count takes it all in.

The night of the ball arrives. Otto dresses as the rich widow. The fun is fast and furious. The Count wants to take off the widow's mask at the stroke of twelve, but his anxiety to win her and the fortune allows Otto to be quite safe from detection. The Count takes her home, asks to call again the following evening. He calls and Otto again dresses up as the widow. Otto carries the joke to the point where the Count proposes. He is accepted and is about to give her the ring when two friends of Otto's pull off his wig. The Count faints and is carried out by Otto's friends.

ONE OF THE PACK (Two Parts—April 18).—The cast: Pierre Moret (George Routh); Fred Hayden (Jay Morley); John Marston (Louis Fitz Roy); Helen Marston (Eleanor Blevins); Dr. Langham (George Berrell); Brant (Robert Gray); Dr. Schmidt (A. H. Hayn). Written by Tom Gibson. Produced by Leon D. Kent.

Helen Marston, daughter of an old scientist, is sought by two men; one, Pierre Moret, leader of a band of criminals known as "the Pack," who poses as a gentleman of leisure and who has tainted blood; the other, Fred Hayden, a young clerk, whom Helen favors. Dr. Langham, Moret's physician, is an old friend of Helen's father, and makes an informal call upon him. He warns Marston that he is slowly killing himself from overstudy, but Marston does not heed. Dr. Langham sees Moret with Helen, and divining his intentions, warns him that a marriage is out of the question.

Dr. Langham leaves town shortly afterward, and Moret takes advantage of his absence to call upon Helen again. While at her house one day her father suffers a break-down, and to save his life a transfusion of blood is necessary. Moret, fearing lest he be called a coward, is forced to offer himself for the operation. Fred, who has been summoned by Helen, also offers his blood. The samples of blood are taken for the test. The doctor turns his back for a moment, and Moret, seeing a way to dispose of his rival and shield his own condition, changes the samples, with the result that Fred is told he has an incurable disease, and Moret is chosen for the operation. Old Marston dies before the operation, and Helen is left alone in the world.

Fred, believing himself to be doomed, decides to end it then and there. He is seen by Brant, Moret's lieutenant, who persuades Fred to become a member of the Pack. With Fred out of the way, and Helen penniless after a settlement of her father's estate, Moret induces her to marry him. Dr. Langham returns from his trip, and learns of his old friend's death. He comes to offer his sympathy and finds that Helen has just married Moret. He sends her out of the room, and then has an interview with Moret. Moret, frightened by the doctor's manner, confesses everything. The doctor is bound by his profession not to divulge his patient's secret, but compels Moret to write a confession, telling him that as long as he stays away from Helen his secret will be safe, but should he ever try to come back, he (Langham) will place the confession in the proper hands.

The doctor takes Helen to live with him without explaining about Moret. Langham is unable to find Fred to explain that a mistake has been made. Moret sees him, and guesses what the doctor is trying to do. He tries to force the doctor to return the confession, but to no avail. Moret fears that if Fred ever learns of the trick played upon him, he will kill him (Moret), so he instructs his lieutenant, Brant, to get a man to open the doctor's safe, where the letter is, and secure it. Fred has thrown himself into his new life with such reckless abandon that he has earned the name of "the Wolf." When Brant is looking for someone to do the job for Moret, he chooses Fred. Fred goes to the doctor's house and opens the safe. He finds the confession, opens it and learns of Moret's treachery.

Moret, in the meantime, learns that Brant has put "the Wolf" on the job, and in a panic, hurries to the doctor's home in the hope of preventing Fred from learning the contents of the letter. He arrives just as Fred has read the confession, and knowing his only chance is to kill Fred, fires. The shot does not hit Fred, but he pretends it does, and when Moret enters the library to secure the confession, Fred grapples with him, and the fight to the death is on. Fred gets the upper hand, and when Helen and the doctor, attracted by the sounds of the conflict, come into the room, Moret is dead. Fred considers himself more unworthy of Helen than before, but the doctor instils new courage into him, and Fred determines to start life anew. Helen promises to go with him.

THE HEART'S TRIBUTE (Three Parts—April 20).—The cast: Dora Mills (June Daye); Ralph Taylor (E. K. Lincoln); Florence Lalor (Helen Greene); Mrs. Mills (Eleanor Barry); John Mills (Bernard Siegel); Alexander Taylor (Herbert Fortier). Written by Daniel Carson Goodman. Directed by Rene Plaissett.

Dora Mills, an employee in the big office of Alexander Taylor, goes with some friends to a neighborhood dance hall where she unknowingly meets the son of her employer, Ralph Taylor, who has just returned from college for his Christmas vacation. The two people have a love affair, sincere on Dora's side, but not so with Ralph, who is not aware of her employment in his father's office.

When the child comes, Dora is driven from her home and is the social derelict and outcast. While this is going on young Taylor marries Florence Lalor, a society girl. When Dora has no way to turn she sums up courage and goes back to the place of her old employment and there through the help of her forelady, who likes her, she gets back her old job.

Dora is in ignorance of her betrayer until one day when she happens to see on her employer's desk a picture of a man and woman and a baby. She learns the truth and seeks revenge. Florence, young Taylor's wife, calls up the office and asks for a stenographer. Dora is sent. She arrives in the home of her betrayer. Young Taylor comes in while his wife is upstairs, and there is a scene when he tries to buy Dora off. When Taylor goes out that evening with his wife, Dora stops her work, rushes upstairs, grabs the baby, and wants to kill it.

Then a better thought strikes her—a thought for a complete revenge. She rushes back to her hovel, grabs her own infant, hurries back to the home of young Taylor, puts her own child in the crib where she feels it rightfully belongs and is on the point of rushing away with the Taylor baby when she faints. She is found by the Taylors when they return home. There are explanations. Dora denounces the man who forsook her, and Florence drives the man who ruined Dora from her side and takes Dora in her arms for protection.

MILLIONAIRE BILLIE (April 22).—The cast: Billie, a tramp (Billie Reeves); Harold Vandewater (Francis Joyner); Mrs. Climber (Eleanor Blanchard); Tilly Climber (June Daye); Kitty Climber (Mary Rowland); Mrs. Brown (Margaret Moore); Joe Brown (Kempton Greene); Jennie Brown (Alice Mann). Written and produced by C. M. Greene.

Harold Vandewater, a sporting member of the Millionaire's Club, makes a bet with a fellow member that he can tramp his way from New York to Chicago entirely without funds, and without making any change whatsoever in his appearance, and the next day he is on his trip.

In the principal hotel of an intermediate town there are many people with high social aspirations, who are agog with excitement over the expected arrival of the millionaire tramp as promised in the newspaper accounts of his itinerancy. Among them is a family by the name of Climber, and another by the name of Brown, rivals in the social set.

Bille is a real "soldier" in the great hobo army, and after many rough deals at the hands of inhospitable farmers and their wives, he arrives on the outskirts of this particular town. Mrs. Climber and her two daughters, Tilly and Kitty, hearing of the approach of the millionaire tramp determine to entertain him, but capture Billie instead. To give the proper eclat to the event, cards are at once sent out for a dinner dance to Mr. Vandewater, the famous millionaire tramp. Mrs. Climber insists upon one of her daughters making a match with the illustrious though eccentric guest, and although each of them has a lover, one Joe Brown, the other Jim Smith, neither is averse to the securing of so wealthy a husband as is Harold Vandewater.

The entire social set of the town goes to the reception, with the two exceptions of Mrs. Brown and her daughter. Jennie. Joe Brown goes there much against his will, for no other reason than to prevent his sweetheart, Tilly Climber, from throwing herself away on this newcomer. The guests are much amused over the terms of the Vandewater bet, which specifies that he shall not, in whatever time it may consume to make his tramp, change his attire nor spend a cent of money. Much to the disgust of the two lovers, the Climbers are attracted to the newcomer, and the two lovers vow to get their revenge in some way or other. This comes, when after an altercation on the dance floor with Billie, Joe Brown is asked to leave the house, and on arriving at his own home, intercepts a procession headed by the real millionaire tramp, and summoning his mother and sister, he takes him to the Climber home. Their arrival throws great consternation in the Climber household, for the true millionaire tramp personally punishes the false one, and the Browns gain their end by presenting him to town society, while poor Billie ends his episode by sleeping behind the prison bars.

VITAGRAPH.

LIFE AND TRAINING IN THE U. S. N. (April 17.)—Taken in co-operation with the United States Navy, and with the permission of Secretary Daniels. Written and directed by Col J. E. Brady.

A series of intimate views which shows the life of our jolly tars during their work and play hours. In it are shown the drills of the cadets, both afloat and ashore. Artillery and boat drills, and views of the sailors climbing up into the crows-nest of the old frigate Constellation, are all revealed by the eye of the camera. The jackies are also shown partaking in their favorite sports and exercises, such as wrestling, boxing, high diving, etc. The cameraman just happened to be on hand when a sham battle was in progress, and obtained some excellent views of the marines landing from the boats and engaging the enemy forces in skirmishes. An infantry drill and football game on the Annapolis parade grounds are also shown. A fleet of battleships, destroyers and submarines passes in review before the camera.

HIS LUCKY DAY (April 21.)—The cast: Freddy (William Dangman); Felix (William Lytell, Jr.); Constable (George O'Donnell); Father (Harry Mayo); Daughter (Lucille Crane); Mother (Florence Natol). Written by James A. Stiles. Produced by Frank Currier.

Freddy, arriving in a new town, proceeds to "rub the Constable's fur the wrong way." Together with a drunken man he is arrested. At the town lockup Freddy manages to lock the constable in a cell, and escapes. On the street he sees a young girl in tears. She tells him that her father, a drunkard, had been locked up. Jumping at the conclusion that the man he had left in the cell was her father, Freddy returns and rescues him, too. After much difficulty he gets him to the girl's house, where he is not recognized.

Freddy leaves the stranger and walks down the street. A poster catches his eye, and on reading it he sees that $100 reward is offered for the return of an escaped lunatic. The description tallies with the man Freddy has just left, so he takes the poster and is returning to the house, when the constable, who has now freed himself, grabs him. Freddy pacifies his savage anger with the news of his discovery and they agree to split 50-50. They proceed to the house where the lunatic is captured. Freddy gets the constable to release the girl's father.

A CALIPH OF THE NEW BAGDAD (Broadway Star Feature—Three parts—April 22.)—The cast: Edward Gaston Van Dyke (Van Dyke Brooke); Alice Hope (Leah Baird); Mr. Rivers (Templar Saxe); I. Bawn (Edward Elkas); Tom McCarthy (E. A. Turner); Canby (Harry Fisher); Banut (Charles Edwards); Higgins (Joe Tucker). Written by William Addison Lathrop. Directed by Van Dyke Brooke.

Fond recollections of the days when he was a prominent actor, draw Van Dyke, now prosperous, to the boarding house which he knew so well in the olden days. Here he meets some of his old friends and they have a fine time, talking over the good old days. Here, also, he sees one Mr. Rivers, a society man, who is using the old game of telling a young girl, Alice Hope, that he will finance a musical comedy and put her in the leading role.

Van knew this trick in the old days, and he decides that Mr. Rivers shall be baffled. Rivers has Bawn, a theatrical agent, help him out in his scheming, by telling Alice that he will put on the production. Rivers goes out with Alice and Van follows with Canby, the owner of the boarding house, who, seeing his intentions, gets into an argument with him and threatens to eject him next day. The following day, Rivers, calling on Alice, reveals his character in the presence of Van and Canby, and leaves.

None of the people in the boarding house believe that Van is really rich. Alice and McCarthy, an actor, are married, and Van gives them a check for $1,000. McCarthy, however, thinking Van a poor man, tears up the check when he gets home. After the wedding Van decides to give the crowd a treat, so he tells them all to be down for a big blowout that night. When he sends a telegram saying that he cannot come, they all agree that he is a four-flusher, but then the chef enters with the big eats, and Van is "the real thing" and a "jolly good fellow." McCarthy, seeing that Van really has the dough, makes a dive for his room, where he goes down on hands and knees and picks up all the little pieces of the check, and pieces them together.

The

MOVING PICTURE WORLD

is the

Index to the Trade. Its pages contain every thing that the busy picture man needs to know. And all information is given in condensed and concise form.

Accurate reports on trade conditions, breezy sketches of the photoplayers, invaluable hints to the exhibitor on advertising and projection, reviews, comments, and synopses of pictures, calendars and tabulated lists of releases—these are only a part of the wealth of material published in each issue of the Moving Picture World.

If you want to be abreast of the times you cannot afford to be without the Moving Picture World. Subscribe today.

Domestic ..... **$3.00 per year**

Canada ..... **3.50 per year**

Foreign ..... **4.00 per year**

ESSANAY.

THE STRANGE CASE OF MARY PAGE (Episode No. 11—"The Raid"—April 3).—This episode opens with Detective Sergeant Callahan on the witness stand and takes up his testimony of how Philip Langdon himself was for a long time suspected of killing Dave Pollock—a crime for which he was defending his sweetheart, Mary Page. The police officer detailed how he raided the gambling den of Big Jim and found Mary Page a prisoner. Arresting her together with the gamblers she was immune to questioning, as she was suffering from psychosis, although this was unknown to the police at the time. Langdon was seen in the vicinity and suspected and shadowed by Callahan. As it developed the young lawyer's visit to Pollock's office was in an attempt to discover some trace of the missing Mary. Finding her, Callahan overheard Langdon ask her to give herself up and that he would defend her to his utmost. It was then that Langdon was no longer suspected.

THE STRANGE CASE OF MARY PAGE (Episode No. 12—"The Slums"—April 10.—The testimony of Bennett, friend of Pollock's, takes up this episode. He tells how, with Pollock, he dined with Mary Page and Amy Lerue, and how after dancing they made a slumming tour. Chinese opium joints followed visits to gambling dens and the city was thoroughly "done." Pollock, by this time strangely lively, invited the party to enter a shooting gallery in the heart of the district. They did, and all tried with both rifle and pistol. Mary was the last to shoot and surprised her companions by her skill with the revolver. Pollock, who had been drinking, lurched toward the girl he desired at this exhibition of another of her various capabilities. He made a remark, unheard by the rest, but sufficient to make Mary wheel suddenly and declare: "Another word like that from you and I will discharge this gun in your face!" That ended the party, and Bennett's only further knowledge of the case was overhearing Pollock instructing gunmen to "get" Philip Langdon, Mary's sweetheart.

THE ELDER BROTHER (Two parts—April 18).—The cast: Phillip, the elder brother (Francis X. Bushman); Irving (Bryant Washburn); the dancer (Gerda Holmes); Leider (John H. Cossar).

Phillip and Irving are left equal parts of their father's fortune. Irving promptly begins to spend his share and, falling in with Leider, the two soon win the reputation of being "the biggest sports in the city." Phillip has studied medicine and has begun practice. The life his brother is leading is only vaguely known to him. Irving becomes infatuated with a cabaret dancer, who has not been contaminated by her surroundings. However, in her childish way she liked Irving only for the pretty things he purchased for her. Leider came to like her too, and this jeopardized his friendship for the younger man.

Finally they quarrel over who will see her home and in the midst of it she steals out an-

other door, tripping on the threshold and twisting her ankle. Phillip drives along and picks her up and takes her home. Later Irving tells his brother of his infatuation and persuades the physician to accompany him to the cafe. Phillip sees the girl he befriended and, viewing her among the surroundings, is disgusted. On the contrary, she grows madly in love with him. Leider attempts to injure Irving by giving him adulterated cigarettes. He is a wreck and brought to his brother's home for attention. Phillip discovers cocaine in the cigarettes and accuses the girl, who has come to the house. Leider bursts in at this moment and confesses his duplicity. Irving swears never to smoke again and Phillip, realizing the girl is not as bad as he had pictured, takes her in his arms and tells her that he, too, is in love with her.

CANIMATED NOOZ PICTORIAL NO. 9 (Cartoon by Wallace Carlson—April 19).—An interview with Gen. Runteboat Debandski, one of the principal marshals of the Czar's army, features the latest Canimated Nooz, which takes up the first five hundred feet of this split reel release. Western scenic has the other half. The general is some stepper, the correspondents find, and can keep several leaps ahead of the biggest shells while answering his interviewers' questions. The new spring fashions, designed by Lucy Hill, form part of the latest news features. Among these is the "full" skirt with abbreviated length and whatchamacallit trimming, apparently the last word in class. The Zeppelin gown and a skirt which is very "full" are also shown. Hunky Dory, a well-known ale hound, is introduced to Canimated Nooz followers. His morning exercise is startlingly original, though imitation is not suggested.

HER NAKED SOUL (Three Parts—April 22).—The cast: Marvin Dexter (Darwin Karr); Shirley Davis (Nell Craig); Rupert Chadwick (Hugh Thompson); Rupert Chadwick, Jr. (Edmund F. Cobb).

Demure little Shirley Davis, stenographer, finally permits her employer, Chadwick, to take her out to dinner. The trips become more frequent thereafter, and wine is no longer strange to the erstwhile typist. Chadwick tires of her and discharges her. Embittered by being so lightly and harshly cast aside, she undertakes the primrose path absolutely.

A year or two finds her one of the leaders of the midnight crowds. One evening she entertains in her apartment. Chadwick and a few companions, intoxicated, come in unbidden. His words so infuriate her that she announces she is through with the sordid life and orders the entire party from her home. Next day she seeks work as a stenographer. Marvin Dexter, a young broker, skids his machine as he rounds a corner and the girl is knocked down. She is uninjured, however, and when Dexter asks what he can do for her, all she asks is a position. He hires her.

Some few years later Dexter and Shirley, now happily married are living in a western city. He suddenly meets Chadwick, also a resident of the same city and an old college chum. He invites him to his home. Chadwick attempts to get the old hold on the wife of his friend by threats of revealing her past. Dexter senses it and she tells him all. After his rage at her he sets out with a pistol, ostensibly to kill Chadwick. Shirley hastens to warn the intended victim, not for his sake, but to save the man she loves from being a murderer.

On Chadwick's door steps she discovers his dead body. Dexter arrives a moment later and the police shortly after. "I killed him," announces Dexter to protect his wife. He is alarmed when she tells him she did not kill him. But for Garvey, the detective, Dexter's confession would have convicted him. But the detective notes the disappearance of Chadwick, Jr., the dead man's dissolute son. He is captured and confesses that because his father would not pay his increasing debts he shot him. With Chadwick out of the way, Dexter and Shirley start life anew.

Universal Film Mfg. Co.

NESTOR.

HIS NEIGHBOR'S WIFE (April 17.).—The cast: The Bachelor (Neal Burns); Mr. Newlywed (Ray Gallagher); Mrs. Newlywed (Billie Rhodes); The Boss (Harry Rattenberry). Written by Neal Burns. Produced by Horace Davey.

Neal lives a bachelor's life in an apartment house. Across the hall live the Newlyweds, Ray and Billie, whose acquaintance Neal has made. One morning as Neal and Ray are talking, the former tells Newlywed that he is going to ask for a raise in salary, but he doesn't know just how to work the boss to get it. Ray suggests that he pretend to be married, as that is always a good lead to ask for a raise. Neal tries it on the boss and is successful.

The boss asks Neal about his home life, and states that he was so glad to hear of Neal getting married that he intends to take dinner with them that night. This puts Neal in a fix, and he is in a quandry as to what to do. He returns home discouraged, and meets Mrs. Newlywed in the hall. She notices his downcast appearance and asks what troubles him. He tells her of the raise he is receiving and how the boss is coming to celebrate, expecting to meet his wife. Mrs. Newlywed can suggest no way out of the difficulty, when Neal has a bright idea, and suggests that Mrs. Newlywed come over and pretend to be his wife. She tells him that if it was not for her husband coming home that night she would do so, and Neal returns to his room expecting to get fired by the boss.

Ray meets a bunch of friends who insist that he have dinner with them downtown. He 'phones his wife, telling her that he won't be home until late, and not to wait for him. Billie has prepared a sumptuous dinner for her lord, and decides that as he won't be home she will be doing an act of charity to help poor Neal out, so she calls him, and suggests that he bring his boss to her apartment and pretend that they are man and wife. This suits Neal fine, and the boss arrives to find the two anxiously awaiting him.

Ray's friends meanwhile have had to leave and he decides to return home earlier than he expected. He comes in in the midst of the dinner and catches Neal kissing his wife. He cannot understand the "going on" in his apartment, and begins to make trouble. Neal tries to hush the matter up by pretending that Ray is "slightly demented" and forcibly shoving him across the hall and locking him in his own apartment. Ray resents this treatment, and finding a revolver determines to wreak vengeance. He crawls through the window and goes into his own apartment. There is a wild scramble to escape, and the police, hearing the disturbance, call out the reserves. The boss is taken to the lock-up. Ray makes a complaint against Neal and the boss and Neal are brought in to answer. The boss recognizes the sergeant and is allowed to go. Poor Neal pleads with him to give him a recommendation, but the boss absolutely refuses to recognize him and he is locked up without bail. Ray returns home and his wife explains the reason for the party. She begs him to dismiss the charge against Neal, but Ray remains adamant.

EDDIE'S NIGHT OUT (April 21.).—The cast: Eddie Newlywed (Eddie Lyons); His Partners (Eddie Lyons, Lee Moran and Neal Burns); Mrs. Newlywed (Betty Compson); Her Mother (Stella Adams). Written and produced by A. E. Christie.

It is quite strange that Eddie, being a newlywed, should be down-hearted, and his two partners, who are his pals, comment quite frankly on his discouraged look. Eddie has quite a job of shopping every day after he leaves the office and generally arrives home smothered with bundles. His partners insist that he tell them what is worrying him, as they might be able to help him out. Thinking he is having trouble at home they ask if this is so, and Eddie, in a resigned voice, repeats "Trouble at home? No, only a mother-in-law, and she is a terror." The boys suggest that he meet them that night at the club and forget his troubles.

Eddie's reception at home that night inclines him to take the boys' invitation up. Mother-in-law is lord of all she surveys, even Mrs. Newlywed pulls under the dominion of her mother and as a consequence is unhappy. "The straw that breaks the camel's back" is when Eddie is ordered to bathe the parrot. He rebels, and escaping from the house, goes to the club. He tells his woes to the boys and they try to drown them in gurgling waters. As night wears on, Eddie gets consolation from the drinks he has taken and vows to return home and assert his rights as head of the house. The boys go home with him but leave him at the gate. Filled with bravery, Eddie tries in vain to get in. His wife tries to sneak him in, but the eye of his mother-in-law foils his plans. Poor Eddie is forced to spend the night in the park and next morning wakes full of fight.

Determined to get in the house by hook or crook, he calls his two pals to his aid and by smuggling him in a box they get him inside. Mother-in-law hears the noise in the box and tries to hold him down until the police can be summoned, but Eddie "comes home" and tells "who's who." Frightened at the unexpected authority displayed by her son-in-law, mother-in-law forgets her high and mighty ways and there is a change for the better.

LAEMMLE.

THE GAMBLER (April 20.).—The cast: Vance Thomas (Fred Church); Roberta Daly (Myrtle Gonzalez); Walter Boynton (Val Paul); Thomas, Sr. (Alfred Allen). Written and produced by Lynn Reynolds.

The desire to gamble seems hereditary with Vance Thomas. At twenty-five he was a confirmed gambler and the exact antithesis of his best friend, Walter Boynton, who was a steady, reliable young man. Both men were rivals for the hand of Roberta Daly.

Vance had been found short in several gambling deals and he went to his friend Walter for a loan. Walter gladly loaned him the money, but remonstrated with him and tried to win him away from that sort of life. The two urged the girl to make a definite decision and luck favored the gambler. While she believes Walter would make an ideal husband, she fears that they would soon tire of each other because of his regular habits.

Few gamblers reform by marrying, however, and Vance graduated from petty gambling to a higher class of finance. His father had remonstrated with him several times for drawing against the former's account and threatened the boy with legal punishment the next time the occasion should arise. Vance had what he considered a "sure tip" one day, and gambles on fluctuating stock. The result is that he draws on his father. The stock takes a downward trend and he goes broke. That night he disappears. Near the river bank they find a note, and the clothes he had worn. This was a blind, however, for after changing his clothes he slipped away and went west.

The years rolled by. Vance's supposed death was almost forgotten. Roberta had begun to depend on Walter more and more, when the years slipped by, cheating him of happiness. This is forcibly brought to her notice one day when she sees that Walter is beginning to grow gray. She finally consents to his pleadings and plans a hasty wedding. Vance Thomas had done better in his change of location and has quite a bit of money. He determines to run back to his home town, and look about. He arrives on the night of the wedding, and as he wanders through the garden grounds he sees Walter and Roberta about to be married. He hesitates whether to go forward and disclose his identity and finally decides to make it a gamble.

He throws dice to see whether he should go and disclose himself or return from the scene. Fate is against him and he abides by the decision. This time the river is not cheated of its prey and all that is left of the gambler is a few ripples which gradually fade away.

BIG U.

OH! WHAT A WHOPPER (Two parts—April 20.). The cast: Billy Bibbs (Harry Coleman); Clara Bibbs, his wife (Charlotte Lillard). Written and produced by Sidney Goldin.

Billy Bibbs, a hen-pecked husband, has promised to take his wife on Saturday afternoon to Manhattan Beach. On Saturday morning he sees a "double-header" advertised and decides to attend the game at the Polo Grounds. Accordingly he sends his wife a telegram calling off the seaside engagement on account of being unexpectedly detained. Wifey is something of a baseball fan herself and when she receives Billy's telegram she calls up her brother and they also go to see the game.

Billy secures a seat on the grandstand, advertised and decides to attend the game quite unaware that his wife and her brother are seated four rows back of him. As the game proceeds he grows more and more excited and makes himself decidedly objectionable. Finally he makes himself such a nuisance through his interference during a dispute between the umpire and the players that he is ignominiously ejected from the Polo Grounds.

ROLL TICKETS

PRICES
Five Thousand.....$1.25
Ten Thousand.....$2.50
Twenty-five Thousand.....$3.50
Fifty Thousand.....$5.00
One Hundred Thousand.....$8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
Shamokin, Pa.

His wife, thoroughly mortified, leaves immediately afterwards and manages to get home before him. On his arrival home Billy gives her a thrilling account of an unexpected adventure. According to this adventure Billy is on his way home to keep his seaside engagement when a piece of soap is thrown from the window of a house he is passing. Attached to the soap he finds a note stating that the writer is a young woman who has been kidnapped by a "black hand" gang, and that they are holding her captive until they can arrange for her ransom.

We next see Billy engaged in a heroic rescue of the young woman, who invites him to her home, where her father offers him a reward of $10,000, which he politely refuses, declaring that he has merely done his duty. Billy's wife listens patiently until the end of his remarkable story and then denounces him a a cast-iron liar. At first Billy protests that he is telling the absolute truth, but collapses when wifey reveals to him how she had seen his disgraceful behavior at the baseball game. The domestic *entente cordiale* is finally restored by Billy's promise never to go to the Polo Grounds without taking his wife along with him.

BISON.

THE PASSING OF HELL'S CROWN (Two parts—April 22.).—The cast: "Chuck" Wells (Bill Nye); Sheriff Bill Graney (Neal Hart); His Daughter Rose (Olive Fuller Golden); "Blaze" (Harry Carey); Cowboy (Hoot Gibson); His Girl (Peggy Coudray). Written by W. B. Pearson. Produced by Jacques Jaccard.

Hell's Crown, a town where law and order are as scarce as preachers, is ruled by "Chuck" Wells, a former gun man. He has a dupe in Blaze, the terror of the town, and holds him by keeping him well supplied with money. A sheriff is appointed at Carson City on account of the horse rustlers.

On the sheriff's arrival at Hell's Crown he has a brush with Blaze and shows he isn't a man to be fooled with. Chuck seeing his power slipping from him, gets Blaze to run him off. Blaze starts out with that intent, but meets Rose, the sheriff's daughter. Old memories are recalled while Blaze is with her.

The next day Chuck takes four men and corners the sheriff on the street. Blaze jumps to the sheriff's side as he falls wounded, and cleans up the town. He wings Chuck and Chuck's men quit. After the doctor has pronounced the sheriff out of danger, Rose is attracted to Blaze, and the story closes with the sheriff on the road to recovery, and Rose and Blaze the best of friends.

GOLD SEAL.

THE BEST MAN'S BRIDE (April 18—Two Parts).—The cast: Winthrop Gray (Herbert Rawlinson); Edith Henry (Francelia Billington); Upton Phillips (Charles Gunn); Mrs. Henry (Helen Wright). Produced by William Worthington.

Winthrop Gray, a wealthy globe-trotter, was much disturbed by the receipt of a telegram from his Aunt Adelia requesting him to stop in San Francisco and act as representative of the family and best man to his cousin, Upton Phillips. Winthrop is the only available relative and agrees to carry out his part with bad grace. He receives a cool reception at his cousin's home, for Upton is not at home and has failed to leave any word regarding the expected relative. Before leaving, however, Gray inquires of the butler the fiancee's address, and the butler, surprised, tells him Miss Henry's address before thinking.

Gray reaches the house and makes himself known. The relations between Gray and his cousin have not been of the best. Upton, while a lad, had been egotistical and self-seeking, and the trait has followed him to manhood. Knowing his cousin as he does, Gray could imagine the girl to whom he was engaged being some shallow-headed, giddy, butterfly sort of girl, caring only for the present. His surprise was very great upon meeting Miss Henry, and her cordial reception of the only representative of the family present made friends between them at once. They had talked but a short while until Gray noticed an underlying sadness in the girl's voice whenever she spoke of the marriage. She unconsciously let drop several hints that the marriage was a loveless one, being for practical purposes only.

Gray leaves the girl that night with a desire to help her but does not know how to do so. Not knowing anyone especially and not caring for the usual round of theaters, he decides on a trip through the Barbary Coast. Not knowing the place to which he sets out, however, Gray wears his evening clothes and several valuable articles of jewelry. Miss Henry and Upton are dining at one of the large cafes after the theater. She noted near them several lively parties. Her particular notice was called to a bunch of city sports. Upton's attention is attracted by a lively bunch nearby and he recognizes one of the girls as an old acquaintance of his. Edith has reproached Upton for his neglect of his cousin and her remonstrances lead to a small quarrel. Thinking to punish her, Upton leaves her for the table of his friends.

Some time later she sees Gray wandering about dazed. His clothing shows signs of hard usage. The bunch of men nearby notice him and suggest that he be invited to join them to see the town. The girl realizes it is for no good to him that they wish him to join them, and with the assistance of one of the waiters she succeeds in getting him to a taxicab. The men follow them out and pursue the fleeing taxicab. Their driver eludes them and the girl has Gray taken to the home of her godmother, where the expected wedding is to take place.

Gray still acts dazed, and the girl, fearing he is in a serious condition, tries vainly to revive him to a knowledge of the present. Fearing to leave him alone, she sits up the greater part of the night and at daybreak she lies down on a couch to rest and falls asleep. She awakes several hours later in terror, fearing all sorts of accidents may have befallen her patient. She is reassured when her knock is answered by the cheery voice of Gray, who demands to know where he is. She explains how she brought him from the hotel and tells him of his strange condition. He is very much embarrassed, as he believes the girl thinks he was merely drunk. He then tells her of having been doped and robbed of all his valuables.

He realizes the position the girl is in on his account, and suggests that the only way out of the matter is to marry her. She does not agree. The real idea of the marriage of the girl and Upton was to relieve the girl's family to some extent as well as to help out the younger children, and the girl, though it means sacrificing herself, refuses to disappoint her family. Gray overrules her objections, however, and finally confesses that it has been a case of love at first sight with him, and impetuously tells the girl of his love. With a glad cry she asks him why he had not said so in the beginning.

Gray is energetic, and soon has a license and a preacher, and also makes arrangements to sail on the steamer that evening. As the ceremony cannot be performed without witnesses, the two are in a quandary. This is easily remedied, however, for Upton, the girl's mother and the balance of the family, worrying about the girl's absence, come in a bunch to the house and are welcomed by Gray, who blandly suggests that Upton act as his "best man." While the surprise is a shock to everyone, Upton is glad of the opportunity to withdraw from his engagement. Gray and the girl hasten to catch their boat, followed by the good wishes of every one.

IMP.

LOVE LAUGHS AT DYSPEPSIA (April 18).—The cast: Achilles Payne (Victor Potel); Sallie Sloppus (Jane Bernoudy); Cupid (Zoe Beck). Written by Hal Clotworthy. Produced by Roy Clements.

Sallie Sloppus, desperately in love with Achilles Payne, finds that the path to the wedding altar is not a speedway, owing to a dyspepsia treatment which Achilles is taking, which forbids him from surrendering to his emotions.

Sallie consults the famous work of Cecilia D'Amour, "The Maiden's Guide to the Wedding Altar," but everything that Cecilia advises Sallie to try on Achilles, Dr. Bilkem's famous Dyspepsia Treatment, which Achilles is taking, forbids Achilles from engaging in.

Just as Sallie, in despair, is about to surrender her hope of winning Achilles, Cupid comes to her assistance, and directing her "love-making," harpoons Achilles for her and incidentally cures his dyspepsia.

THE HAUNTED BELL (Two Parts—April 21—The cast: John Lane, a novelist (King Baggot); Mrs. Lane, his wife (Edna Hunter); Prof Nassaib Haig (Joseph Granby); His Servant (Sam Crane); The Butler (Frank Smith); The Curio Dealer (Joseph Smiley). Produced by Henry Otto.

The picture opens with a close-up of a Hindu priest kneeling before a large bell. This fades into a scene of Hindu girls engaged in a lively Oriental dance. Again the scene fades out and we see John Lane, the novelist, seated at a desk in his den, gazing with apparent amazement at a large bell that is hanging near an open window. His wife enters and he asks her to close the window, telling her that the bell rang of its own accord.

The scene then shifts to the apartment of Prof. Nassaib Haig, who is praying with a priest at a shrine of Buddha. The professor dines the following day with John Lane, who tells him that his descriptions of India will be a great help to him in writing his novel. On entering the noveilst's den after dinner the professor sees the bell and bows to it, greatly to the surprise of Mr. and Mrs. Lane. After the professor has left Mrs. Lane looks in a dazed manner at the bell and suddenly screams and falls in a faint to the floor.

Lane and the butler rush to her assistance. On recovering from her faint she insists that the bell is haunted, as she heard it strike nine times. This seems to rouse the curiosity of the butler, who examines the bell. Later we see the professor confiding to the priest that he has discovered the long lost sacred bell of Tajmahal Temple, and they plan to get possession of it. Accordingly, the professor goes to a curio dealer and gives him a commission to secure the bell, warning him that Mr. Lane must never know of whom it is being purchased.

The curio dealer calls on Lane and tells him that, knowing him to be a fancier of antiques, he thought he must have some he would care to dispose of. Mrs. Lane suggests that her husband dispose of the haunted bell, but he tells the curio dealer that he wouldn't sell it for $1,000, having made up his mind to solve its mystery, and the butler is a silent witness to their conversation. On reporting Lane's refusal to part with the bell for $1,000, the professor authorizes the curio dealer to offer him $5,000 for it, and a Hindu servant overhears this from behind the portieres.

Back in the Lane parlor Mrs. Lane notes that the clock registers noon, and, on entering the novelist's den, both she and her husband are astounded to hear the bell ring twelve times.

Perfect Developing and Printing

There are reasons—
Come and see them.

Dependable Service—Prompt Delivery—
We sell Eastman raw stock and can make shipment same day order is received.

Rothacker Film Mfg. Co.

Successors to

Industrial Moving Picture Co.

223-233 West Erie Street Chicago, Illinois

Presently the curio dealer enters and makes the offer of $5,000 for the bell. That evening, while trying to solve the mystery of its spontaneous ringing, Lane sees that it is ten minutes to nine by the steeple clock in the distance and regulates his clock accordingly.

Ten minutes later he hears the clock strike nine and a light dawns upon him, as the bell rings at the same time. Mrs. Lane enters the den and he tells her that it is a case of sound vibration, explaining that the steeple clock and the bell are in tune when the window is open, but when the window is closed the sound vibration is cut off. Next morning Lane discovers in his den the body of the curio dealer. Meanwhile the butler is leaning against the door with pajamas in his hands. Lane goes to the door, opens it and the butler falls into the room in a nervous fright. Lane orders him to report the murder to the police, and the butler hides the pajamas behind the door. Mr. and Mrs. Lane find the pajamas, the coat of which is spotted with blood.

When the butler returns from telephoning the police Lane confronts him with the blood-stained pajamas and accuses him of the murder, but the butler declares he can explain the blood stains. He tells them that, after going to bed, he heard a gun discharged. He jumped up, ran into the hallway and found a man stretched out on the floor. In placing his hand over the man's heart to ascertain if life was extinct his hand became stained with blood, which he tried to wipe off on his sleeve.

Lane doubts his story and presently admits a detective, several policemen and the Hindu servant of the professor. Requested to give an explanation of the Hindu's presence, the detective says: "This man was arrested in this neighborhood last night. We brought him along, thinking he might be concerned in the case." The detective then asks to see the dead body, and proceeds to put the Hindu through the third degree. The Hindu acknowledges the crime, while Lane turns to his wife and says: "Now, I will get rid of the haunted bell."

REX.

HIS WORLD OF DARKNESS (Three Parts—April 23).—The cast: Philip Kent (Ben Wilson); Anita Kent, his wife (Clata Eyers); Beauty Kent (Lois Alexander); Henry Ives (Charles Ogle); Dr. Stone (Jack Newton). Jack Wilbur (Bert Busby). Written by Stuart Paton and Norbert Lusk. Produced by Ben Wilson.

Philip Kent while at the law office of his friend, Henry Ives, receives news that his wife has given birth to a girl. Suddenly Kent is stricken blind. Specialists are consulted, but they are unable to restore his sight. Taking advantage of her husband's blindness, Mrs. Kent, a frivolous, pleasure-loving woman, engages in an open flirtation with Ives.

Some years later Ives is in the library when a letter arrives from a noted eye specialist stating that, after a thorough examination he is convinced Philip will regain his sight. Ives suppresses his letter and makes Philip believe that the specialist has reported that he is hopelessly blind. Subsequently Philip's former college chum pays him a visit and induces him to have his eyes treated by a prominent specialist in another city, leaving Mrs. Kent under the impression that he is simply taking Philip on a trip for his health. After Philip has departed Ives obtains Mrs. Kent's consent to elope with him.

The operation proves a success and Philip is no longer blind. Instead of telegraphing the good news to his wife he decides to surprise her. Accordingly he returns home and, simulating blindness he "feels" his way with a cane up to the door and is admitted by the maid. Mrs. Kent, accompanied by Ives, comes home with bundles which she has purchased preparatory to her elopement. As she comes into the room Philip is about to jump up to greet her when he sees her kissed by Ives.

Philip, still feigning blindness, calls his wife by name and asks her if she is alone. Ives motions to Mrs. Kent to keep silent about his presence, and she replies to Philip: "Why certainly! When did you get home?" Philip feels for his wife's face and his fingers stiffen, as he is tempted to choke her for her deceit, but he controls himself and pats her with seeming affection. A few hours later a boy arrives with a message from Ives requesting Mrs. Kent to be at his apartment at 8 o'clock that evening. Philip rises from his chair, "feels" his way with his cane to where his wife is sitting and reads the message over her shoulder. After packing her grips Mrs. Kent stops at the library to tell Philip that she is going over to a neighbor's house. As soon as she is gone Philip rushes out of the house and is next seen coming through the window portieres of Ives' apartment.

He seats himself and waits for Ives, who presently unlocks the door and comes in, expecting to greet Mrs. Kent, when Philip looms up before him. Believing Philip still blind, Ives starts to leave, when Philip points to the adjoining room and says: "She's in there dead!" Philip then takes out his watch and calmly announces: "It is now five minutes of 8; at 8 o'clock you will also be dead!" Then, without taking his eyes from Ives, he draws a pistol from his pocket and sits down to wait.

Ives pleads with Philip. Philip remains silent. Ives clutches at his heart and finally falls dead. Philip then goes to the portieres and leaves the apartment the same way he entered it. Shortly afterwards Mrs. Kent comes in to keep her appointment with Ives, and, seeing her lover lying dead across the table, she staggers into the street. When Philip walks up and faces her on her arrival home she stammers: "You can see!" Philip stares at her and fairly hisses: "Yes, I have seen everything that has gone on today."

She pleads for mercy, but he is through with her, and as his fingers close on her throat he shouts: "You are too vile to live." "Beauty," their daughter, is awakened by his voice and calls "Daddy!" Philip hears her story in the library. He loosens his hold on his wife's throat and exclaims, pointing to the door: "Go, and never let me see your face again!" Then follows a symbolic scene in which the unfaithful wife is seen on the downward path departing over a hill, and, as the picture fades out, we see Philip seated in his library, lost in memories of the past.

L-KO.

A MEETING FOR A CHEATING (April 19).—The cast: The Husband (Billie Ritchie); The Real Burglar (Dan Russell).

Billie was rather proud of his wife's jewels and warned her repeatedly about leaving them lie so carelessly around, but without impressing her. Bill decides to have a friend play the part of a burglar so he writes a note to him, but is careless enough to let his wife get hold of the note.

Unfortunately, that night a real burglar breaks into the house. Bill's friend was late, so Bill himself decides to play the part of burglar. Soon the three are working around the house, dodging each other. The police arrive, but do not catch the real culprit until after some wildly exciting chases over the roof, down chimneys, etc. Bill and his friend have an exciting time proving their identity. But all ends well for them and the real burglar is carted off to a cell.

VICTOR.

A STRANGE CONFESSION (April 21).—The cast: John Stevens (Rex Rossell); Bob (Colin Chase); Mrs. Stevens (Mrs. Jay Hunt); Helen (Golda Caldwell). Scenario by L. Hutton. Produced by Jay Hunt.

The owner of a bird and pet animal store forgets to fasten the padlock on the cage of a huge monkey he keeps on the sidewalk in front of the store. The delivery bus belonging to the merchant next door is standing at the curbing

WANTED
COMEDY and FEATURE SCENARIOS
Eagle Film Mfg. & Producing Co.
Jacksonville, Florida

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby Display Frames
304-6 W. 42d St., NEW YORK
Phone Bryant 6621-22

We print and develop titles
EXCLUSIVELY
One Price—One Quality
Pan American Film Service
145 West 45th Street, New York City

Airdome Benches
made of seasoned Maple lumber, any length desired. All leading makes of moving picture machines. Operating booths that pass inspection. New and slightly used. Get our prices before buying elsewhere. All orders filled same day as received.
LEARS THEATRE SUPPLY CO.
509 Chestnut Street St. Louis, Mo.

In writing to Advertisers kindly mention the Moving Picture World.

Perfect Developing and Printing
Negatives Developed..1c. ft.
Positive Printing.....4c. ft.
Special price on quantity orders.
TITLES in any language
5c. per foot complete
Cards Free—Tinting Free
Satisfaction guaranteed by our fifteen years' experience.
GUNBY BROS., Inc.
145 West 45th Street New York City

EVERYTHING FOR YOUR PLAYHOUSE
MACHINES
SUPPLIES—REPAIR PARTS

All makes of machines carried in stock. We equip theatres completely. "The Exhibitors Mail Order House"
HOMMEL'S
947 PENN AVE. PITTSBURGH, PA.

DEVELOPING and PRINTING
5c. PER FOOT COMPLETE
Let Expert Do Your Laboratory Work
PERFECT TITLES
Give Us A Trial
H. N. NELSON
LABORATORY and STUDIO
79 Woodward Ave., Detroit, Mich.

FREE To Moving Picture Pianists
I will mail FREE to any pianist sending me his name and address and three cents to cover cost of mailing, my latest copy of special moving picture music. If same meets with your approval please remit 25c.; if not, send music back.
WALTER C. SIMON
761 East 163rd Street, New York

and the monkey decides to take a ride. He hides in the bus, and is carried to the home of John Stevens, a wealthy banker. Bob Stevens, the son, has just had an unpleasant scene with his father, who has refused him more money for card debts.

While the delivery boy is flirting with the house maid, the monkey enters the library through an open window, and, finding the safe open, takes a pack of bank notes and buries them under the hedge. A little later a policeman finds the monkey wandering about and returns him to his owner. Mr. Stevens acuses his son of stealing the money and orders him from the house.

Helen Davis, ward of Mr. Stevens, and sweetheart of Bob, later buys the monkey for a pet. The monkey picks up Mrs. Stevens' handkerchief, one afternoon while they are seated on the veranda, and takes it to the same place where he buried the money. Mr. and Mrs. Stevens follow him and discover Helen and Bob in the garden. Bob's father again orders him away, but Helen sees the monkey dig up the money and things are all satisfactorily explained.

POWERS.

THE STOLEN MELODY (April 15.)—The cast: Dolly Grey (Doris Pawn); Homer Pasmore (Sydney Ayres); Tobias Grey (Mr. Wadsworth); Fraulyne Walker (Val Paul); Pert Pasmore (Nancy Sweet). Scenario by M. R. MacKinstrey. Produced by Sydney Ayres.

Homer Pasmore, a composer, living in a little village with his sister Pert, is in desperate search of an idea for an opera. Dolly Grey, his sweetheart, stealing away from home, brings him a large bouquet of Cherokee roses and, standing in his doorway in her quaint little dress, she furnishes him with an inspiration and he begins composing an opera which he calls "The Flower Girl."

Mr. Grey, Dolly's father, the village banker, holds a mortgage on Pasmore's little home and opposes the match between Pasmore and his daughter. Franklyn Walker, a successful man and the favored suitor for Dolly, comes down from the city and is immediately taken into the family circle. Dolly, however, cannot be found until her visit to the Pasmore home is discovered.

Walker calls in person to take Dolly home, but she refuses to accompany him. When he attempts to force her to return with him, Pasmore angrily throws him out of the house. Old Grey then denounces Pasmore and closes the mortgage in retaliation. Pasmore then takes up his residence in a New York attic where he plans to complete his opera and market it. By coincidence he is in the same house in which Walker lives. Walker hears Pasmore playing his music and jotting it down, steals the piece before Pasmore feels that his score is perfected. In Walker's hands the opera meets with ready sale.

In the meantime Walker has intercepted Pasmore's letters to Dolly and she is left in a forlorn state of mind. To escape marrying Walker she leaves her father's house and later answers an advertisement for singers in a new opera. To her amazement she finds that the orchestra is playing Pasmore's music.

Meanwhile Pasmore, walking down the street, is amazed to hear the strains of his opera coming from the building. He investigates and finds Dolly discussing the stolen music with the producer. Walker is sent for and put under arrest. Pasmore derives his just reward for his music.

UNIVERSAL.

ANIMATED WEEKLY NO. 15 (April 12).—Aero for Citizen Sailors.—Aviator Glenn Martin gives naval militia $7,500 air craft.—Los Angeles, Cal.

Elephants Go Shopping.—Huge beasts take baby on trip down Fifth avenue.—New York City.

Singers Study in Open Air.—Future opera stars exercise on Mme. Novello Davies' housetop to develop voices.—New York City. Subtitles: Insurance against throat stagnation. Rehearsing an aria of "Madame Butterfly."

Mile-a-Minute Wins Race.—38,000 cheer as autos make thrilling dashes around "freaky" course.—San Diego, Cal. Subtitles. The winner, Bob Burman. Barney Oldfield.

Welsh Flag Day.—3,000 women, in national garb, sell flags for benefit of soldiers.—London, England.

Auto Chases Zeppelins.—"Air raid alarm" sends Middlesex Motor Battalion out on practice scout.—Hendon, England.

U. S. Repairs War's Ravages.—British officer inspecting artificial limbs for crippled soldiers.—Cleveland, Ohio.

Four-Legged John L. Sullivan.—Largest performing bear in world, star boxer and wrestler.—Sapulpa, Okla.

Army Chases Villa.—Feeding soldiers on 300-mile line without using railroads is big problem. Subtitles: Supply trains rushing back from front for another trip.—Columbus, New Mexico. Horses need hay. Twenty-fourth Infantry, biggest regiment in United States, bound for the firing line.—"Somewhere in Mexico." Soldiers march "on their stomachs." Gasoline aids chase. Carranza reviews Mexico's future soldiers.

Dinosaur Against Preparedness.—"He was armored, yet died," say armament's foes, of antideluvian reptile.—New York City.

1916's Baseball Season Opens.—Rival stars of two leagues meet in curtain-raiser.—Brooklyn, N. Y.—Subtitles: New York "Americans." Ex-Federal Leaguer Magee. "Home-Run" Baker, back after year's lay-off. Manager Donovan coaching Gilhooley. The Brooklyn "Nationals." "They're off." A fast double-play.

Cartoons by Hy. Mayer.

UNIVERSAL SPECIAL FEATURE.

GRAFT (Episode No. 18, "The Hidden City of Crime"—Two Parts—April 10).The cast: Major Harding (Richard Stanton); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White).

Dorothy Maxwell is seated in a restaurant with a party of friends. They are anxious to go "slumming," and are particularly desirous of seeing Chinatown, so the party arrange to make a trip there after the theater. As they leave the place a man at the next table, who has had a newspaper before his face while they were present, lowers it and the features of Stanford Stone are revealed. He has heard all and hastens to Chinatown and lays his plans.

At nine o'clock Harding, having overheard a mysterious telephone conversation, is strolling about the deserted cemetery when a slight noise near the far end attracts his attention. Several men are about an open grave removing a great quantity of small tin cans. Harding watches the work for some time, but unable to determine what the men are up to, boldly walks among them and inquires. The answer comes from behind—a well-directed blow from a sling-shot, and Harding falls, unconscious, into the open grave. The men quickly spade the earth over him, burying him alive; then, loading themselves with the cans, they make their way to an auto waiting some distance from the spot.

Harding, once his senses have returned, has little difficulty in pushing his body clear of the loose earth, the grave being a shallow one. One of the gang returns for the last of the little cans. As he stoops over to pick them up, Harding, with all his remaining strength, hits him over the head with a spade. The fellow is knocked out. Harding takes the man's coat and hat and puts them on, discarding his own clothes. The leader of the party curses Harding for his slowness, but does not discover that Harding is not "Mike," a new member whom the gang have picked up that day.

Harding climbs into the auto and it speeds toward the city. Their journey ends in a dark and deserted alley. The cans are removed and carried down a flight of stairs into a bare room, where a couple of Chinese guards are stationed; then down another flight into a room furnished in Oriental splendor. Here the cans are deposited. In this room is a richly dressed old Chinaman, Won Chin Foo, and his daughter,

(*Continued on page* 684.)

Features for Sale

Write the largest film brokers in the country for your wants. We have everything. Dramatic, sensational, animal, Western. See us first.

Wisconsin-Illinois Feature Release Co.
Mallers Building, Chicago

MAKE YOUR OWN CURRENT WITH A
Brush Electric Lighting Set
Send for 125-page catalogue with very complete information about electrical matters.
THE CHAS. A. STRELINGER CO.,
Box MP-2, Detroit, Mich., U. S. A.

SIMPSON'S SOLAR SCREEN AND CELEBRATED SLIDES
113 W. 132nd Street, New York
Pat. June, 1908

ACETINE FILM CEMENT
AT ALL SUPPLY HOUSES OR WRITE
QUAKER CITY CO.
3955 RIDGE AVE. PHILA, PA

CREATIVE IDEAS FOR POSTERS
GOES LITHOGRAPHING CO.
CHICAGO
206 Broadway NEW YORK

"Better-than-Program" Pictures
CALIFORNIA MOTION PICTURE COMPANY
San Rafael, Cal.

WATCH FOR
E. & R. Jungle Film Comedies
E & R JUNGLE FILM CO.
Los Angeles, Cal.

The First Moving Picture Journal in Europe

Kinematograph Weekly

The reliable Trade organ of Gt. Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—

The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W. Eng.

Central Film Co.
H. A. Spanuth, Mgr.
110 S. State St. Chicago

ONE OF THE MOST REMARKABLE FILM PRODUCTIONS OF THE CENTURY.
A SUBJECT THAT HAS RECEIVED MORE NEWSPAPER PUBLICITY THAN ANY OTHER DISCOVERY IN YEARS.
Lecture and Film 1½ Hours of Intense Interest
SEE McCLURE'S, LADIES HOME JOURNAL, METROPOLITAN, GOOD HOUSEKEEPING, EVERY WEEK, SURVEY, AND THOUSANDS OF OTHER PERIODICALS AND DAILY PAPERS.
TWILIGH
STATE RIGHTS NOW SELLING
ANY INFRINGEMENT OF COPYRIGHT WILL BE VIGOROUSLY PROSECUTED.
Attorneys: GOLDSMITH, ROSENTHAL, MORK & BAUM, NEW YORK; CHAS. ERBSTEIN, CHICAGO.

A TOPIC OF ABSORBING INTEREST TO ALL HUMANITY.

EVERY WOMAN WANTS TO SEE IT. EVERY MAN SHOULD SEE IT.

T SLEEP

PAINLESS CHILDBIRTH—A BOON to MOTHERHOOD

THE ORIGINAL AND AUTHENTIC PICTURES TAKEN UNDER THE PERSONAL DIRECTION OF DR. SCHLOSSINGK, ASSOCIATE OF DRS. KRONIG AND GAUSS, FRAUENLINIK, GREIBURG, GERMANY, WHERE "TWILIGHT SLEEP" WAS DISCOVERED.

SCENES OF REALISM THAT STAGGER THE IMAGINATION

The Most Sensational Box-Office Attraction of the Age

SIXTEEN MILLION WOMEN HAVE READ ABOUT IT
THEY ARE WAITING FOR THE PICTURES

Publicity Made "The Birth of a Nation"
"TWILIGHT SLEEP" HAS GOT IT TOO

MODERN MOTHERHOOD LEAGUE

924 LONGACRE BLDG., NEW YORK, N. Y.

SHERMAN HOTEL CHICAGO, ILL.

(Continued from page 681.)

Fan Lo; also Hector Graham, a respectable club man and society favorite to the world, but in reality the keeper of gambling dives, the head of the opium traffic and a white slave dealer.

As his reward Graham takes Fan Lo forcibly and holding her helpless, kisses her with brutal desire. Harding has remained in the background up to this moment. Now he springs forward, and, to the surprise of all, knocks Graham down and frees the girl. The gang [illegible] who is forced backward to the opposite wall. When he reaches it, the old Chinaman quickly presses a small button. A section of the floor beneath Harding drops downward and he slides into the cellar beneath. All of the angry mob rush for the stairs, bent on wreaking swift vengeance on the traitor. Harding just has time enough to look about his prison when the door is opened and Fan tells him to follow her quickly. Fan leads the way up a short flight of steps which is covered by a trap door. Opening this they enter a room above.

Dorothy and her party have looked into Chinese restaurants, the tea houses and the like, when a Chink, hired for the purpose by Stone, offers to guide them through the underground world. They are led into the opium joint. Harding, drawing far back in his bunk, for fear some of the party should betray him, does not see Dorothy. He has determined to save the girl whom Stone is plotting against. The guide throws open a door and tells the party to run, as all the Chinks have jumped to their feet and seem to threaten them. Dorothy is the last to leave. A Chink "gives her the needle" and she falls back into his arms unconscious. She is carried to the back room and placed on the floor. The balance of the party fly through the underground saloon, and reach the street before they discover the absence of Dorothy.

Harding has recognized Dorothy as she is carried to the back room. He tells Fan that he must rescue the girl. His interest in Dorothy arouses Fan's insane jealousy. Harding pleads with her, as he risked his life to save her, to try to save the helpless girl. Fan is finally won over and suggests a plan. While Harding turns his back the two women exchange clothing, then Fan shows him the way to the upper world. Harding is loath to leave her, but there is no other way, so leaving Fan weeping softly, he and Dorothy slip out of the room and make for the door. They reach the door when suddenly it is flung open and Stone steps in.

Harding attempts to slip past, but Stone insists on seeing the Chink girl, and when Harding attempts to push him aside pulls the latter's cap off. Upon recognizing him Stone jumps aside and tells the Chinks to get him. Harding snatches an oil lamp from the wall and hurls it in their midst. The lamp explodes and catches fire. Harding and Dorothy rush through the door. Stone and the others are about to follow when their way is blocked by Fan, armed with a long sword, who keeps them back for a time. The cooks above have heard the noise and all pull weapons for defense. Into this belligerent throng Harding dashes with Dorothy. With quick wit he shouts to the inmates "Fly for your lives, the place is on fire!" Behind them Stone, Fan and the Chinks are fleeing from the smoke that is rapidly filling the place. Harding and Dorothy, more dead than alive reach a place of safety.

The next day Hector Graham is surprised at receiving a request from the mayor for an interview. He calls and when the mayor asks him about certain opium deals of which he is accused, Graham flies into a rage and threatens to make it hot for the mayor to dare to suggest that he was ever mixed up in anything crooked. The mayor then invites Fan to step forward from her concealment. Next he produces Foo in irons and last he has Graham look into his face that he may recognize the man who struck him the night before. Graham collapses. Harding has won another victory.

AMERICAN.

PENDULUM OF CHANCE (Two parts—April 13).—The cast: Carl Churchill (Edward Coxen); Samuel Pelton (Charles Newton); Alice, Churchill's wife (Lizette Thorne); Ned Wallace (George Fields).

The head of his own business, a solid, substantial concern, Carl Churchill feels that he is successful. He is pleased with the slow, steady development and follows the customs inaugurated by his father, the founder of the company. Alice Churchill, his wife, is, however, of a different stamp. She tries to awaken Carl's ambition, at least to the point where he will change his business policies.

At this time Ned Wallace, formerly in love with Alice, and Carl's rival, speculated unsuccessfully and establishes a brokerage business in competition with Carl. He also meets Alice again and eventually Carl becomes aware of Alice's admiration for Wallace, and the discovery stings him to determination. He takes efficiency as his motto and commences to reconstruct his business accordingly. Under the new plan the first to go is Samuel Pelton, his aged bookkeeper, confidential man and the advisor of his father before him. The old man, cast adrift at his time in life, is unable to obtain employment and is soon in actual need. Meanwhile, as Carl becomes absorbed in his work, Alice turns to Wallace.

At a time when Carl's every effort is concentrated upon the big deal by which he hopes to clear a fortune, Pelton sees Wallace in company with Alice. His conclusion is that Carl's indifference has spoiled her life as well as his. It rouses his hatred of Carl to fury. He determines to see Wallace and through him endeavor to wreck his vengeance upon Carl. He calls upon Wallace at the exact moment when, having been refused by Alice, he has decided to break Carl to get her. Wallace accepts Pelton's cooperation and he is sent back to Carl to beg back his position and act as Wallace's spy. This succeeds as Carl is at the time in need of certain statistics which Pelton possesses.

Through Pelton's aid, Wallace ruins Carl, and Pelton, knowing Carl's plans, wins heavily in the market and becomes the firm's chief creditor. He discharges Carl immediately as inefficient, the same cause for which Carl had, a few months previously, discharged him. Returning home late that night, Carl struggles to determine the course to take. Silently he slips into his room and packs, but Alice is awake and watching. Her eyes opened to Wallace's methods, she is only too glad to receive Carl's forgiveness and go with him to start in anew.

THE WAYFARERS (Three Parts—April 16). The cast: Frank Andrews (Alfred Vosburgh); George Renfrew (George Periolat), Grace Deering (Vivian Rich); Jim Martin (George Webb).

Frank Andrews has been defrauded of his savings by George Renfrew, an investment shark. When Andrews reads of his loss in the paper, he goes to Renfrew's office with the intention of forcing him to make good. His protests are received by Renfrew with contempt and he is ejected from the office by a clerk. The noon hour comes slowly and the office force go to lunch with the exception of Jim Martin, whom Renfrew sends on an errand. Andrews, still smarting under the wrong, decides to return again to threaten Renfrew with exposure unless he makes restitution. When he enters the office, he finds Renfrew has been killed with a stiletto paper knife. Martin, returning from his errand, finds Andrews holding the blood-stained knife and accuses him of the murder. Andrews realizes that the evidence is against him, hurls Martin aside, and, rushing out of the office, goes to his room, where he hastily gathers a few belongings together and starts away.

The police have been put on his track, and he hears them questioning the landlady in the hallway below in time to turn back. He bursts into the first door he comes to, where he finds

The new model

Automaticket Seller

issues five different colored tickets for five different prices.

This machine audits and gives a complete record of each price and color.

Write for information and booklet describing this latest model machine.

The Automatic Ticket Selling and Cash Register Co.

1737 Broadway
New York, N. Y.

"NEWMAN" Brass Frames and Rails

Read what Sam'l R. Tyler, Mgr. of the Lyceum Theatre, Gull Lake, Canada, says about "NEWMAN" goods:

Gentlemen —
Frames received O. K. and are everything you claim them to be. The quicker other theatres use your frames, the better for their business. I might say they arrived without a scratch, glass included. Will always recommend your Brass Goods. I remain, Yours very truly,
SAM'L R. TYLER, Mgr. Lyceum Theatre.

The Newman Mfg. Co.
NEW YORK CINCINNATI CHICAGO
101 Fourth Ave. 717 Sycamore St. 68 W. Washington St.
Coast Representative, G. A. Metcalfe, 117 Goldengate Ave., San Francisco, Cal.

The Universal Camera Co.

is now located in its new quarters at

557 W. Jackson Boulevard, Chicago

1209 Times Building, New York City
821 Market Street, San Francisco, Cal.
229 East 6th Street, Los Angeles, Cal.

THE STERLING CAMERA & FILM CO.
Manufacturers of Feature Film Productions
Commercial, Industrial and other Camera Work a Specialty. All Work Guaranteed
145 W. 45th St., New York, N. Y.

L. A. MOTION PICTURE CO.
Manufacturers of high grade studio equipment
215-217 E. Washington Street
LOS ANGELES, CAL

a girl just in the act of taking a bottle of poison. His surprise overcomes his fear and while he is taking the bottle away from the girl, the officers pass by, enter, and search his room and depart. Grace tells him she was desperate and was taking the only way out. She begins to tell him her story, but he stops her, saying that they are both desperate and can keep their secrets. Andrews persuades Grace to steal away with him, and in a distant place under another name they begin a life of happiness together.

All goes well until destiny takes Martin to the same place on his vacation. He comes in contact with Grace while Andrews is away on a surveying trip, and desires her. When Andrews returns, Martin recognizes him, and later returns during Andrews' absence to threaten Grace with Andrew's exposure unless she consents to go with him. She has agreed to save her husband, when Andrews enters, declares he is not guilty, and explains the circumstances.

Grace realizes that she can still have Andrews and declares she can prove his innocence, and confesses that she killed Renfrew. He had betrayed and deserted her sister, who committed suicide. When she went to call him to account, he jeered at her. In a frenzy she attacked him with the paper knife and in their struggle he fell on it and was killed.

Martin declares that it makes no difference to him who did it, that he is going to have the reward offered for the capture of the murderer, and goes for the authorities. Andrews and Grace decide again to escape, but as they start away, Martin is brought in dead, from a collision with an auto. Their secret dies with him, and their future happiness is assured.

VOGUE.

RUBE'S HOTEL TANGLE (April 11).—The cast: Rube (Rube Miller); his wife (Alice Neice); Art (Arthur Neice); his wife (Madge Kirby). Written by Rube Miller.

When Rube visits the city he takes Alice, his wife, with him, not because he wants her along, but because she wants to go. Arriving at the hotel in the city, Rube sees Madge in the writing room and flirts with her. Art comes in and sees them. This, of course, starts a fight which Alice finishes when she comes looking for Rube. Rube, leaving her to fight his battle, runs upstairs, and in his fright gets into the wrong room, which happens to be Art's. Madge chases him out. Art, who is just coming along the hall sees him. From then on it is one riot of laughter. There is a cross-eyed maid, a monkey faced porter, a despondent man who tries to kill himself, several girls that are on the point of retiring, guests, etc. As a gloom chaser, and a grouch dispeller, it is all that, and more.

A MIX-UP IN PHOTOS (April 16).—The cast: The Little Blonde Lady (Rena Rogers); Jack, the college boy (Arthur Moon); his father (Jack Gaines); the rich spinster (Louise Owen). Directed by Jack Dillon. Scenario by P. A. Dillon.

Jack, a college man, receives a letter from his father, a book publisher, that the old gentleman has found a wealthy bride for him. Jack, after reading the letter, writes his father that he must first see the photo of his bride-to-be. Father then visits the rich spinster (his selection for Jack) and not being impressed with her photographs, he steals the picture of the spinster's secretary, a little blonde lady.

Jack, when he receives the blonde lady's photo, is so smitten that he hurries home from college, only to find that his bride-to-be is a homely gaunt old maid. He refuses to marry her, and is disowned by his father. The little blonde lady that night writes a story which she submits to father the next morning for publication, and the story father reads is the life of his son married to the spinster. Many humorous situations happen in the blonde lady's story, with the result that father is brought to a realization that a handsome young man is no husband for a spinster, and he tells his son to choose his own bride. Of course he chose the little blonde lady.

COUNTERFEIT LOVE (April 18).—The cast: The mysterious one (Rube Miller); the villain (Arthur Tavares); the go-between (Alice Neice); Gumshoe Madge (Marge Kirby). Scenario by Thomas Delmar. Produced by Rube Miller.

Madge, female detective, is sent out by her chief to round up a gang of coutnerfeiters which have been giving him a lot of trouble. Madge joins the gang, and when she has enough evidence to convict the gang, Rube, the mysterious one, joins the gang and Madge falls in love with him. Then, to inform on the gang means that Rube will get the same as the others, so Madge is torn between love and duty. Rube has trouble with the head of the gang about Madge. The police capture them all, and Madge and Rube find out that they are both in the same line of work.

MUTUAL.

MUTUAL WEEKLY NO. 67 (Apr. 13).—

Buffalo, N. Y.—Fire boats break ice jam in Buffalo River.

Berkeley, Cal.—5,000 celebrate 48th birthday anniversary of University of California.

Cambridge, Mass.—Spring weather brings out Harvard athletes. Subtitles: The baseball team has first workout. The 1916 'Varsity crew. The "Preparedness Squad."

Washington, D. C.—New motor truck searchlight is adopted by U. S. Army.

Paris, France.—Latest modes in milady's chapeaux (creations of Jeanne Blanchot).

San Francisco, Cal.—Miss Alice Goodman, girl boxer, demonstrates her fistic ability for the Mutual Weekly.

Bath, Me.—Rigged and ready for the sea, the schooner "Jerome Jones" is launched.

San Francisco, Cal.—Col. Marston, aged hiker, off on 60-mile dash to San Jose.

Berkeley, Cal.—Sculptor to sail to Greece in replica of Roman galley. Robt. Paine will carry crew of 12 fellow artists.

New York City, N. Y.—Four-alarm fire in downtown district causes $100,000 loss.

Chicago, Ill.—Old Lake Street structure is replaced with new bascule bridge. Subtitles: Last train over old bridge. First train over new $600,000 bascule bridge.

San Antonio, Tex.—Detroit Tigers ready for 1916 pennant race.

San Antonio, Tex.—Six persons die in fire which destroys fashionable country club here.

Ft. Sam Houston, Texas.—Third U. S. Cavalry off for Mexican border.

El Paso, Tex.—Motor trucks rush supplies to Gen. Pershing's command in Mexico.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Fifteenth and Last Episode—Two parts—"Driving the Last Spike"—April 3.).—The "Superstition" cut-off completed, Helen is picked to drive the last spike. A special train is to carry Helen, Rhinelander, Storm and a gay party of guests to the scene. Seagrue, angered by a sense of defeat, adopts a course of fiendish revenge. Calling his servants, Adams, Seagrue sends for Ward and instructs the two to "get" Storm and Spike.

At the cut-off, officials of the operating department await the arrival of the special. When it arrives two men, hidden on the hillside, looked down with unfriendly eyes as the golden spike is handed to Helen. To complete the ceremony, Rhinelander arranges for Helen to start the first train over the cut-off. She climbs into the cab and as the great drive wheels slowly revolve, she slips to the ground to join the party.

Storm and Spike, standing at the switch, do not notice two men silently creeping toward them. Suddenly Ward and Adams pounce upon them, making them helpless. Storm is carried unconscious up the track to await the coming of the train of empty ore cars—Ward and Adams planning to place the two men in one of the cars, leaving it to the ore to do the rest when the heavy mass of rock plunges down the chute from the mine.

Returning to bring Spike in like fashion, they find him gone. A hasty search not revealing his hiding place, Ward and Adams return to make sure of Storm. Bound and gagged Spike rolls along the track to the bridge, where he hopes to drop out of sight. As Spike tries to throw himself from the bridge the cord with which his wrists are bound catches on a projection and he hangs suspended by his wrists. As he struggles wildly for freedom he hears footsteps of men running along the track. With the cord sawing into his wrists, he gave a terrific jolt, the strands part, and he falls exhausted to the ground and hurries into hiding. In their hurry Ward and Adams overlook the hiding place of Spike and in another moment he is running toward the special.

In a few words Spike tells of Storm's fate. The next moment Helen jumps into the cab of the waiting train and uses every bit of power to reach the mine in time to save Storm's life. In the meantime Ward and Adams load Storm into an empty car. At the very moment that Helen drops from the engine the operator pulls the lever. Instantly the girl turns the dumping key of the car. Storm drops through the car bottom to the trestle.

Ward and Adams return to Seagrue. That evening Helen entertains to formally announce her engagement to Storm. The guests arrive. Among them is Seagrue. His two paid murderers wait in the garden. Spike hears the shot, learns that Seagrue had been killed, hears the murderers making their getaway in an auto, and he and Helen give chase. At the railroad crossing the train crashes into them and Ward and Adams are instantly killed. A week later Spike reads an account of the marriage of Helen and Storm.

MUSTANG.

UNDER AZURE SKIES (Three Parts—April 8).—The cast: Bill Hardy (Art Acord); "Pop" Dennis (Dick Lareno); Jim (Lawrence Peyton); Joe (William Tedmarsh); Al (Sid Algier); Mrs. Dennis (Madeline Fordyce); Nell (Nita Davis). Scenario written by Karl Coolidge. Directed by William Bertram.

Bill Hardy, fresh from the cow country with a load of steers, cashes in his six months' pay check, and is drawn into a card game by a couple of sharks at a "club." He discovers he is being cheated and gets into a fight, from which he emerges by way of a secret chute, badly battered and minus his pile.

Bill is rescued by Nell, a nurse in the Salvation Army Hospital, and cared for until he is able to go on. He is ashamed to face the boys with the story of his mishap, so he drops off at a strange pasture. By saving Mrs. Dennis from a runaway, Bill wins a place on the Flying U Ranch, owned by big hearted "Pop" Dennis. This is not to the liking of Jim, the foreman, who scents a rival.

Mrs. Dennis is an invalid and Dennis decides to send for a nurse. Bill suggests the little nurse he left behind, with his heart, and

(*Continued on page* 688.)

ANIMATED CARTOON COMMERCIAL ADVERTISING

Unlimited Subjects

Embracing Every Line of Retail Business

Pictures drawn and animated by

Famous Cartoonist and Expert Aids

Theatre owners and managers, supply houses, salesmen calling on theatre trade, etc., please write today for attractive proposition.

DRA-KO FILM CO., Inc.

Adv. Dept., 1451 Broadway, New York City

TO MANUFACTURERS: Let us help you. Test the Quality and Promptness of our Day and Night Laboratory. Capacity 200,000 feet per week. Address DRA-KO FILM CO., Inc., Tappan, N. Y.

FILM - TITLE MANUFACTURING

TRANSLATIONS

SPANISH and PORTUGUESE

OUR SPECIALTY

A. B. C. FILM COMPANY

145 West 45th Street New York

Phone, Bryant 6836

AMERICAN

Fotoplayer

(Trade Mark Registered)

The Musical Marvel Write for Catalogue

AMERICAN PHOTO PLAYER CO.

62 West 45th St. New York City

Kindly mention Moving Picture World in writing to advertisers.

THE MOST IMPORTANT ANNOUNCE
WILL APPEAR IN THIS

The gigantic Hearst organizations have entered the motion picture field. In the publishing business editors look to the Hearst organizations for their news.

In the motion picture business exhibitors will look to the INTERNATIONAL FILM SERVICE for their films.

The concentrated efforts of all the Hearst newspapers, magazines and periodicals will promote for the exhibitor's benefit a gigantic campaign of a magnitude undreamed of in film circles.

The following exchanges are i

INTERNATIONAL FILM

207 So. Wabash Ave., Chicago, Ill.—J. F. Bowman
69 Carver Street, Boston, Mass.—F. H. Vine
146 Marietta Street, Atlanta, Ga.—G. R. Allison
912 So. Olive St., Los Angeles, Cal.—G. H. Atwood

Watch for Nex

International

INTERNATIONAL FILM SERVICE INC

Twenty Million

MENT EVER MADE TO EXHIBITORS
PAPER NEXT WEEK

APRIL 24th is the first release date of

The Mysteries of Myra

This two part *feature series* is the most revolutionary advancement ever made in motion pictures. It is the development of a new plot—a new theme—a new promotion idea.

In keeping with the gigantic plans outlined by the International Film Service this feature series will open up a new era in motion pictures.

Exhibitors are advised not to book any serial or series of pictures until they have received particulars regarding the feature series to be released by the International Film Service.

position to furnish particulars

SERVICE, Inc.

729 Seventh Avenue,
New York City
—JOE ENGEL

280 Golden Gate Ave., San Francisco, Cal.—H. L. Knappen
1237 Vine St., Philadelphia, Pa.—E. W. Sweigert
712 11th St., N. W., Washington, D. C.—F. B. Wathne
804 Penn Ave., Pittsburgh, Pa.—B. F. Lyon
3313 Olive St., St. Louis, Mo.—E. W. Dustin

Week's Announcements

Film Service Inc.

INTERNATIONAL FILM SERVICE INC.

People Daily

(*Continued from page 685.*)

she comes to make the cowboys of the Flying U take notice.

Jim with some of the others is rustling Dennis' cattle. Jim falls for Nell, and exercises his authority to interfere with her companionship with Bill. Bill gets his further enmity by riding a bucker Jim could not manage and he knocks Bill down, for which he is discharged. Jim plans to get a big bunch of cattle before he goes and his plan is overheard by one of the boys, who notifies Dennis, and they take the trail. Nell and Bill, riding, are attacked by Jim and his gang. Bill is roped, but Nell escapes. As Jim is about to string Bill up, Nell rides through, cuts the rope and Bill, jumping on behind the cowboy who has come to warn them, they escape. In the end Bill is happily tethered with Nell and the baby.

MUTUAL MASTERPICTURE DE LUXE.

APRIL (American—Five parts—April 10.).—The cast: April (Helene Rosson); Jefferey Gordon (E. Forrest Taylor); Tim Fagan (Harry von Meter); Martha Fagan (Louise Lester); Doc Jenkins (Charles Newton); Judge Devore (Al Fordyce); Mrs. De Voe (Marie Van Tassell); Casper (Harry McCabe); Cora, the nurse (Nellie Widen).

Judge De Voe and his wife are robbed of their baby girl, Mary Katharine, by a nurse in retaliation of her discharge. The nurse takes the baby to the mountains seeking the aid of her cousin, Martha Fagan, in hiding the child. Martha is the wife of Tim Fagan, a brutal mountaineer. They have a baby—the same age as the De Voe child, whom she calls April and who her husband cares nothing about. While he is on a hunting trip, their baby dies. The nurse arrives while Martha is at the grave of her child, and leaves the stolen baby while she goes out in search of Martha. In passing a deep canyon she makes a misstep and is dashed to death. When Martha returns and finds the child, she thinks that it is a gift from heaven to take the place of her child, and calls it "April." When her husband returns she lets him believe it is their child.

Eighteen years later April is still in the mountains with her supposed parents. Martha Fagan has aged with the hardships of life, and has become sullen and bitter; but she still loves April. Tim Fagan is engaged in counterfeiting with a young mountaineer, Casper, who wants to marry April. Tim agrees to sell April to Casper for $500. April dislikes Casper, though unaware of the bargain. The only one of the mountain folk who appreciates April is Doc. Jenkins, and between these two, there is a strong affection.

Jerry Gordon, of high social standing, has written a book of poems. He takes a trip to the mountains for his health. He meets April and she recognizes him as the author, having read his book, and friendship is established between the two. He pitches his camp nearby and she brings him his vegetables, milk and eggs. As the days go by, they become more interested in each other, but he hesitates to tell her of his love as he feels the gulf of social standing between them.

One night Casper comes to Fagan and induces him to sell April for $3.50. April overhears this and goes to tell Jeffery about it. Jeffery is out hunting, a storm takes place and April stays in his tent for the night. He is obliged to find shelter elsewhere. In the morning Fagan discovers April's absence. He and Casper start out immediately in search of her. Just as they are nearing Jeffery's tent, Jeffery returns as Fagan is about to shoot him, April comes between them and at this moment, Doc Jenkins appears on the scene. Casper declares that he loves April and that she belongs to him, while April clings to Jeffery who, declares that he is going to marry her. Doc Jenkins says that the ceremony must take place at once in order to settle the matter and performs the ceremony while covering Fagan and Casper with his gun.

In the meantime Martha Fagan becomes seriously ill and dies. Before her death she tells Doc Jenkins of April's identity and that the baby clothes she wore when she was first found were concealed in a chest. In the meantime, the DeVoe's are visiting Jeffery and when they find out of his marriage to a girl living in the mountains, are very much horrified and shocked. April hears this and decides to throw herself into the ravine. Just as she is about to leap off the rock, Casper finds her and tries to save her. She struggles with him, and in the struggle, he loses his balance and falls to his death.

When Doc Jenkins goes to the camp and meets the DeVoe's they quickly discover that they are the parents of April as they recognize the baby clothes that Doc has with him. In the excitement Doc asks for April, he finds her standing on the rock preparatory to sacrificing her life. She is saved from her impending fate, learns the truth regarding her parentage, and that Jeffery really loves her and wants her.

Triangle Film Corporation

HIS WIFE'S MISTAKE (Keystone—Two Parts—April 2).—The cast: Roscoe Arbuckle, Al. St. John, William Jefferson, Minta Durfee, Betty Gray and Arthur Earl.

Roscoe begins work on his new job as janitor of the Shortacre Building in New York. While performing his duties he enters the offices of a broker, I. Steele. The broker is out, but his wife, who knows that her husband expects a rich customer in with a check for $10,000 to close an option, mistakes Roscoe for this Mr. R. U. Stout of Showme, Missouri. Thinking to be of assistance to her husband in his business, Mrs. Steele is very affable and finally invites the supposed Mr. Stout to go to luncheon with her.

Steele returns with the necessary papers and is told by his office boy that his wife has gone to a gay cafe with the new janitor. The option expires in fifteen minutes, but Steele longs for blood and takes a revolver from his desk and starts for the restaurant. No sooner has he departed than the right Mr. Stout appears. With Al, the office boy, he goes in pursuit of the broker.

Meanwhile Roscoe and Minta are having a pleasant meal, entirely unaware of the danger in which they are about to be. Mr. Stout develops unexpected speed, keeps pace with the bounding Al and they arrive in time to prevent a murder and get the necessary papers before the expiration of the option.

THE HABIT OF HAPPINESS (Fine Arts—Five Parts—April 2).—The cast: Douglas Fairbanks, George Fawcett, Dorothy West, George Backus, Macey Harlam, Grace Rankin and William Jefferson.

Sunny Wiggins is regarded as worthless by the other members of his family, who have risen to the social station where they are snubbed by the best people. The morning of the day the play begins his sister is preparing to entertain a party of butterflies, among whom is the mentally lacking beanpole she intends to marry. Sunny is in bed with as queer a lot of associates as could be collected. He has recruited his following from the bread line; two of them are in bed with him while the others are sleeping on the carpet, and one has even gone to rest in the bath tub. Not too willingly do all hands go to the shower, but it is a wash or no breakfast.

Down-stairs goes the motley array and into the dining room. Sunny thinks it fine that such a spread has been prepared for his guests and there is little left when sister enters with her guests. Of course, Sis at once tells father and Sunny is called to book. Dismissing his own guests, he finds that he has only one friend in the place, one of his sister's guests, and he doesn't know her name. She thinks Sunny is splendid and when his father has sent him out to try his sociological theories along the Bowery, she wishes him luck.

There in a cheap lodging house Sunny teaches the derelicts to laugh, and with such success that an eminent specialist drafts him to cure a millionaire grouch of dyspepsia. In the rich home of the dyspeptic he finds that the girl is the millionaire's daughter. She enters heartily into his plans but an aged 'cellist, whose favorite music is Chopin's "Funeral March," exerts more influence in the household than he. But when father has discovered his daughter and the supposed physician in fond embrace there is a fight, which ends with father a prisoner in his room, to be cured by starvation.

Meanwhile a broker, whose offer of marriage has been refused by the daughter, is plotting to ruin her father in Wall street. How Sunny thwarts the attempt, cures the grouch, becomes his son-in-law and partner and thereby is reinstated in the good graces of his own family, is the story this comedy tells.

THE WAIFS (Kay-Bee—Five Parts—April 2).—The cast: Jane Grey, William Desmond, Robert Kortman, Carol Holloway, J. Frank Burke, Fannie Midgley, Lewis Durham, Truly Shattuck and Harry Keenan.

The story derives it plot from a practical joke perpetrated by underclassmen at the theological seminary from which Arthur Rayburn has just been graduated. At the reception following his ordination these jokers put rum in the punch served and Rayburn becomes intoxicated. In this condition he is unfrocked by the bishop and the latter's daughter, Rene, breaks their engagement.

Down into the slums goes Rayburn, where he falls under the influence of a pretty piano player, Rags, in a saloon. Rags tries to redeem him, but makes little headway until she prevents the young preacher's attempt to commit suicide in the river. She loves him without reserve and under her guiding care he recovers from his degradation and opens a club for workingmen. He is so successful that the enterprise comes to the attention of the bishop of the diocese. The bishop visits the club, recognizes its leader and promptly reinstates him in the ministry.

With his future assured, Rayburn turns in gratitude to the girl of the slums who has saved him. He asks her to marry him but in spite of her love, knowing that he still loves Rene, Rags refuses him and returns to the life in which he found her.

A BATHHOUSE BLUNDER (Keystone—Two Parts—April 2).—The cast: Mae Busch, Joseph Belmont, Frank Hayes, Polly Moran, Blanche Payson and Don Likes.

Hayes and Polly arrive at the beach with their son, Belmont, to spend their vacation. Father is looking forward to a gay time and starts right in flirting with girls in the lobby of the hotel. He is whisked away by Polly but returns to find his son and Mae, the bathing instructor, together.

From now on complications pile up with great rapidity. Hayes attempts to keep his son away from Mae; Polly tries to keep her husband away from Mae; and Belmont does his best to escape being snared by Blanche Payson, the girl of his parents' choice. Before the general explanation at the end nearly all the principals have received a good wetting in the ocean.

Pathe Exchange, Inc.

PATHE NEWS NO. 28 (April 5).

Somewhere in Mexico.—Strong convoys of armed troops guard all supply wagon trains along the 300-mile line of communication to General Pershing's forces. Subtitle—1. The trail is a difficult one and the troops on the march frequently have to separate.

New York City.—Harlem's pretty babes, in original perambulators, are out to win the prize in the Carnival Contest. Subtitle—1. King and Queen of the Carnival.

Los Angeles, Cal.—Glenn Martin, the famous

A Steady, White Light for Motion Picture Exhibits
Is produced by the
Lemon Arc Regulator
WITH ALTERNATING CURRENT
It gives high electrical economy. It has four operative points, giving perfect control of light.
NO HEAT—NO NOISE
Write for particulars
VINDEX ELECTRIC MFG. CO.,
Aurora, Ill., U. S. A.

START RIGHT
Install
CORCORAN TANKS
Get No. 8 Price List
A. J. CORCORAN, Inc. 11½ JOHN STREET NEW YORK CITY

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

THE TALK OF CANADA
MONTREAL
IMPERIAL, ST DENIS, WINDSOR, LONDON, CANADA, GLOBE, REX, PERRON, FAIRYLAND, ELECTRA, DOMINION AND CRYSTAL-PALACE
METRO PICTURES
TORONTO
HIPPODROME, ECLIPSE, GLOBE, DORIC, ACADEMY, REVUE, DUNDAS, COLLEGE, BIG NICKEL, PEOPLES, IMPERIAL, KING GEORGE, PETER PAN, & TECK.
MARITIME PROVINCES
IMPERIAL----ST JOHN
GAIETY--FREDERICTON
ACADEMY--NEW GLAGOW
KING EDWARD---HALIFAX
DREAMLAND-----MONCTON
WINNIPEG
WALKER, NATIONAL
IMPERIAL,
BRANDON
ROYAL
AND 100 OTHER HIGH CLASS Theatres
QUEBEC
AUDITORIUM & VICTORIA
OTTAWA
REGENT
SHERBROOKE
CASINO
STARFILMS LIMITED
SOLE DISTRIBUTORS IN CANADA
FOR METRO PICTURES
AND OTHER HIGH CLASS FEATURES
MAIN OFFICES;
STARFILMS BLDG.
MONTREAL, P.Q.
Branches
116 PHOENIX BLOCK..WINNIPEG, MAN.
245 YONGE ST TORONTO, ONT.
167 PRINCE Wm ST ST JOHN, N.B.
C

aviator, instructs the State Militia in the art of flying as the first step to form an organized reserve Aero Corps.

San Diego, Cal.—World famous speed kings dedicate the new Boulevard Course on the Exposition Grounds with a 50-mile race. Subtitles—1. Indians of the Painted Desert look on with primitive awe at the mad "gas demons." 2. Miss San Diego attempts to induce Barney Oldfield to give up his racing cigar.

San Francisco, Cal.—The German freighter Republic, sunk at Papeete Harbor in 1914, arrives here after being raised from the ocean bed. Subtitle: Holes made by German warships which shelled the vessel.

Eastchester, N. Y.—A new armored car, equipped with two 30-mm. automatic quick-firers, is tested before being taken over by the New York National Guard.

Bath, Me.—The unprecedented demand for tonnage has led to the opening of long discarded New England shipyards. Subtitles—1. The good ship Jerome Jones is launched with all her five masts in position. 2. Although costing $90,000, this vessel is already chartered for $120,000 for her first voyage.

Ysleta, Texas.—"Practical Preparedness" is the motto of the people of this border city, who have organized a Home Guard as a protection against possible Mexican raiders. Subtitle—1. The women, too, are all armed with pistols.

Columbus, N. M.—Large numbers of tank wagons are unloaded to carry the precious fluid to the American troops along the hot and dusty Mexican trail. Sub-title—1. Some of the wagons used for transportation to Casas Grandes resembles the old prairie schooners.

Pathe Paris Fashions.—In natural colors. Creations Laferriere. Sub-titles—1. Blue lounging gown of printed taffeta. 2. Black taffeta street dress with steel button trimmings. 3. Beach dress of printed lawn, waist and skirt of white cotton voile.

PATHE NEWS, NO. 29 (April 8).

Guantanamo Bay, Cuba.—When the bo'sun pipes "Coal Ship," everyone sets to with a will to get the task done in record time.

College Park, Md.—A long pull and a strong pull is seen at the annual tug of war of the Maryland State Agricultural College. Subtitle. 1—The tape of the losers.

Somewhere in Mexico.—The difficulties of transport over the barren wastes of the Chihuahua desert are overcome by the use of large number of mules. Subtitles: 1—Lucky are the mules when there is plenty of water for them after their day of toil. 2—A little relaxation.

San Francisco, Cal.—The troops at Fort Winfield Scott are paraded and inspected to show their readiness for any emergency call. Subtitle: 1—The tents can be packed very quickly.

New York City.—Two Suffrage leaders leave in the "Golden Flier" for an auto tour to the Pacific Coast. Subtitle: 1—Mrs. Carrie Chapman Catt christens the "flier" with a bottle of gasoline (now more precious than champagne).

Washington D. C.—The new army searchlight is tested at the War College before dispatch to the troops in Mexico. Subtitle: 1—The powerful light can detect a man at seven miles distance on the darkest night.

New York City.—The elephant family catches the spring outdoor fever and goes out for a stroll down Fifth avenue. Subtitle: 1—Little Miss Chin Chin purchases a smart Fifth avenue hat.

St. Denis, France.—A violent explosion completely destroys a large munition depot here, killing and wounding scores of people. Most of the victims were passers-by. Subtitle: 1—Passing trolley cars were severely damaged.

Cleveland, Ohio.—J. H. Fisher, the village blacksmith, continues to forge iron and steel despite his 90 years.

Seattle, Wash.—A new type of water craft, driven by aerial propeller, is built to overcome the difficulty of navigating Alaska's shallow streams.

Somewhere in Mexico.—Colored troops of the 24th Infantry are proving their ability as able fighters for Uncle Sam in this hot climate. Subtitles: 1—Duplex tents are used for sleeping accommodation while on the march. 2—On account of the heat, all superfluous hair is removed. 3—Writing to the old folks at home.

THE GIRL WHO WON (Balboa—Two Parts—April 8).—Nancy, a street gamin, is the daughter of a noted woman pickpocket, and is allowed to run practically wild. One day she finds a dog whose foot is badly cut, and brings the poor animal to the office of Dr. Warden, a big surgical specialist. The doctor is so taken up by the innocent effrontery of the girl that he fixes up the sufferer.

The wife of Dr. Warden has an affair with Dinistesky, a foreigner, and in attempting to get rid of him is killed. Poor Nancy sees the crime, and, since she was on the doctor's grounds at the time, is suspected. In court, however, she proves her innocence, and Dr. Warden adopts her, sending her to school.

Two years elapse and vacation time comes. Nancy is to come to her new home and be chaperoned by Mary Caldwell, fiancee of the doctor. Teddy Wilmont, a local bachelor, falls in love with the girl, but Mary tells him of her origin, and he ceases his attentions. Heartbroken, she prepares to go back to school, and one day sees Mary drive up to the house in a carriage. The horse bolts and runs away, but Nancy succeeds in catching him, saving Mary's life. The poor girl is injured in so doing, but is more than repaid when the doctor, disgusted at Mary for her disclosure, confesses his love for Nancy.

LUKE'S DOUBLE (Phunphilm—April 12).—Luke falls asleep and dreams that he has a double of himself. He has an awful time about it and can't quite figure it out. They go along and Luke No. 1 gets into a "jam" with an officer of the law. The result is that No. 2 gets all the blame for all the trouble. Then Luke No. 2 arouses the anger of a young lady in the park and makes his escape. The result of this is that the policeman called into the case runs across Luke No. 1 and arrests him.

Finally he is thrown into jail and is languishing there when his other self appears on the outside of the cell door. His only remark to this new phenomenon is "Whether I'm me or you, or who's what, you're in wrong." But while rolling around in his bed he comes to his senses and realizes that it was all a horrible dream.

TEDDY AND THE ANGEL CAKE (Pathe—April 15).—A cartoon comedy by Earl Hurd. Teddy is usually a mighty good boy, but this day he is tempted to make away with a new angel cake which his mother has just baked. Fury rises within the maternal breast and mother pursues her offspring into the neighboring wood where he has fled. Teddy leaps a stream with the agility of a gazelle and, in attempting to follow, mother lands into the stream on all fours. Her young hopeful runs to her rescue and pulls her to safety, but all this is forgotten when they reach home, for Terry gets what is usually meted out to erring youths when they transgress the laws of the kitchen and pantry.

ALGERIA, NEW AND OLD (On the Same Reel As Foregoing).—The remarkable march of progress and the contrast between the old order and the new is most clearly shown in this subject. Oran, an important shipping point for Algeria, North Africa, which France is converting from a primitive country into a prosperous colony, and its vicinity, being the subject taken, the picture shows the changes wrought by progress. Oran at the present time as a modern city, and surrounding it, as yet untouched by improvements, utter primitiveness is pictured. Many of the old Moorish relics are shown; Tlemcen, an old inland city which the French engineers have rebuilt; El Figuig, an ancient desert city; views of an oasis and a caravan in the desert, and other interesting sights go to make this picture a worthy educational release.

THE GIRL THAT DIDN'T MATTER (Balboa—Two Parts—April 15).—Judge Hoover, who presides over a small county court in the middle west, is a man beloved by all and metes out justice according to his lights. One day there comes to him an orphan, Myra Wilson, homeless and charged with delinquency. Moved with pity for the poor girl, the judge orders her sent to his house, over which a spinster sister reigns. The girl is just tolerated by the sister and everything possible is done to make Myra feel uncomfortable.

Later, Hoover is elected State Senator and is forced to go to Washington. He then sends Myra to a boarding school, feeling that she will be treated better there than at home while he is away. But the girls of the school soon learn of Myra's court experience, and such is the chaffing she receives that she leaves the institution and hurries to the Capital to her guardian. Big-hearted Hoover wires for his sister to come on at once to take charge of the apartment he has taken.

Meanwhile, the Senator has been "rushed" by a crowd of lobbyists anxious to secure the passage of a certain bill in the Senate. It is their idea to catch Hoover in a compromising position with Marie Straska, a female lobbyist, and they bend all efforts in this direction. The Senator is about to prove a willing victim when Harry Lentham, a suitor of Myra, learns of it and arrives at Marie's house in time to prevent trouble. Later, Myra, who kept secret her love for her guardian, discloses it to him, and he is overjoyed, having thought that Lentham was the man in whom she was most interested. The spinster, of course, turns up her nose, but what care the happy Senator and Myra?

BIG JIM GARRITY (Gold Rooster—Five Parts—April 18).—Big Jim Garrity is the superintendent of a mine in Georgia. The owner

Wise Exhibitors

are making

Money

by booking

The Unwritten Law
7 parts
With Beatriz Michelena

Victory of Virtue
5 parts
With Gerda Holmes and Wilmuth Merkyl

His Vindication
5 parts
With Charles Rock

COMING RELEASES

The Woman of Sin
April 24 5 parts
With Alma Forbes

Blood of the Forefathers
May 1 5 parts
With Marion Leonard

One Reel
JUVENILE KID COMEDIES
Imitating Charlie Chaplin
Released Each Week
Following now ready for booking

World War in Kidland
Chip Off the Old Block
Chip's Elopement

Exclusive Features

INC.
JOSEPH M. GOLDSTEIN, Pres.
71 West 23rd St.
New York City
566 So. Salina St., Syracuse

METRO PICTURES

MOVED

METRO PICTURES

We now are settled in our new offices,

Seventh Ave. at Forty-Ninth Street
Godfrey Building, Twelfth Floor

All local Exhibitors are invited to call and look us over and we will be pleased to have out of town exhibitors make our office their headquarters when in the city.

NEW YORK METRO FILM SERVICE, Inc.

E. M. SAUNDERS, General Manager

METRO PICTURES

"The door mat has a big Welcome on it."

METRO PICTURES

MIRROROID

The screen that is used by over 9,500 exhibitors, leading colleges, state, public and government institutions.

The screen that is the result of a definite purpose to supply a definite need, definite results and finality.

Now made absolutely seamless—with that uniformity of surface and matte finish that so many tried hard to imitate.

Increased factory facilities, latest coating machinery (our own) enables us to make this statement: We can turn out, ready for shipment, more screens in one day than all of our competitors put together can in a month.

RESULTS—MIRROROID—Is now sold for 33 1-3 cents a square foot; $3.00 a square yard.

You have the reasons. We are satisfied to reduce our price, because facilities and complete organization give us complete control of the situation. Our profits are satisfactory in every way.

Write—do it now—for our large, free samples. Test, compare with any screen on earth.

Therefore use the brains God gave you.

Why pay from 50 to 75 cents a square foot for a coated window shade?

Mirroroid is made in 3 tints—silver white, pale gold, silver flesh—all 33 1-3 cents a square foot.

Realize we are the oldest, the largest, the pioneer screen manufacturers of the world.

Mirroroid is guaranteed for five years against cracking, peeling or turning in color.

It is the only screen that will give you true perspective and color tone. Eliminating all eye strain, hazy, out-of-focus effect, and fade-a-way at close up or angle view. A very pronounced defect in all other metalized screens.

THE J. H. GENTER CO., INC., Newburgh, New York

WHITE CLOTH 13 FT. WIDE AT $2.00 PER RUNNING YARD.

of the mine, an old and infirm man, wills the property to Jim on his death, leaving living expenses for his nephew, who is a doctor and victim of a drug which he distributes. He makes repeated requests to Jim for money, but they are turned down. Later Jim incurs the enmity of a mine foreman, and the latter, with the doctor, attempts to blow up the mine. They are partially successful, and in a fight over the spoils, the cashier is killed, Jim being accused of the murder, and sent to jail. He escapes and goes to a foreign land.

Coming back several years later, he meets socially the Craigen family, which is prominent in New York society. He falls in love with the daughter of the house, and learns that she is a drug victim, who receives the drug from the doctor, who was responsible for his incarceration. They meet face to face and the doctor, in mortal fear of Big Jim, admits that he killed the man who, it developes, is the only son of Mr. Craigen. Reconciliation follows and Big Jim, after an uphill fight, finally manages to wean his beloved from her unfortunate habit.

Miscellaneous Subjects

BLUEBIRD PHOTOPLAYS, INC.

THE GREAT PROBLEM (Five Parts—April 17).—The cast: Mary Carson and Peggy (Violet Mersereau); Bill Carson (Dan Hanlon); George Devereaux (Lionel Adams); Peggy (the child) (Kittens Reicherts); Skinny McGee (William J. Dyer); Mrs. Devereaux (Mrs. J. J. Brundage); Joseph (Howard Crampton). Written and produced by Rex Ingram.

Bill Carson is sentenced to twelve years for housebreaking. He vows that he will, upon ending his term, have vengeance upon George Devereaux, the prosecuting attorney, whose speech swayed the jury to conviction. The little daughter of Carson is left in charge of his pal Skinny McGee, when the mother died of shock, because of Carson's conviction.

When Skinny dies the girl Peggy turns to picking pockets for a livelihood, Skinny having brought her to proficiency in this line, as her only education. There is a scene pictured in the board rooms of a reform organization. Devereaux accepts a challenge that he cannot take a criminal and reform him by improved and beneficial surroundings.

Peggy is brought into a police station on charge of picking pockets, and is chosen to be the one upon whom Devereaux shall practice his experiment. Taking her to his palatial home, Devereaux seeks for two years to train Peggy in the better way. His efforts are variously successful, and finally a young man proposes marriage to Peggy and is accepted.

Upon arriving at the church Peggy discovers that she is in love with Devereaux, and flees from the wedding party in consternation. She decides to return to her old life, and departs from the Devereaux home without making her intentions known.

About this time Carson ends his term of imprisonment. He seeks to conclude his vengeance by shooting Devereaux, and for that purpose waits for him to come from his house. Carson is hiding behind a tree when he is recognized by Peggy and when, on the instant that Carson is about to fire a revolver at Devereaux, the girl throws herself before her father and receives in her own body the bullet intended for Devereaux.

The story acquires its ending in the recovery of Peggy, the avowed reformation of her father, and the final picture shows Peggy once more established happily in the Devereaux home where we are led to believe she will, in legal and ceremonial form, eventually become a permanent resident.

GREAT NORTHERN.

THE FOLLY OF SIN (Five Parts—March).—Dr. Hatton and Dr. Felix, two young physicians, are working to produce a serum for the cure of cancer. Dr. Felix secretly envies Dr. Hatton's personality and social conquests, while the latter is jealous of the other's more advanced work. Hatton conceives a plan to divert his colleague's mind from his work by getting him interested in society and a charming orphan, Margaret.

Lieutenant Vincent, Margaret's brother and guardian, is soon transferred to another city and Margaret is left alone with an old aunt. Dr. Hatton maneuvers so that Felix spends most of his time with Margaret, while he diligently applies himself to his work. Marguerite's infatuation for Felix results disastrously, and Dudley, Lieutenant's friend, goes to inform him of the improper relations between his sister and the physician. Vincent obtains leave of absence and sets out to defend his sister's honor. Meanwhile Margaret has written Felix about her condition, to which he replies with a check. This she indignantly returns to him.

Upon his return Lieutenant Vincent challenges Dr. Felix to a duel, in which the former is fatally wounded. Felix is sent to prison for six months, and the night of his release Dr. Hatton, as Mephistopheles, takes him to a mask ball. In the midst of revelry Dr. Felix thinks how cruelly he has treated Margaret, and he goes to the hospital in search of her, where he learns that she and her child both have died. Overwhelmed by sorrow he returns to his rooms, where he reads of Dr. Hatton's discovery of the Cancer cure. Too late he realizes that Dr. Hatton's duplicity has ruined his career. As life no longer appeals to him he takes poison and his dying eyes behold a vision of Mephistopheles with the face of Dr. Hatton, and seems to hear his mocking words: "I have superseded you. Your folly achieved my triumph."

Spring Has Come

And with it the time for a general house-cleaning. The good house-wife throws away the "junk" which has accumulated and the good motion picture exhibitor would do well to discard that inferior projection surface which he has been using and install a

Radium Gold Fibre Screen

Soft, clear, yet clean-cut pictures are possible through the use of no other surface.

The decrease in the cost of electrical current will be welcomed, too, with the warm summer months approaching.

Write Us Today for Price and Further Particulars

Radium Gold Fibre Screen, Inc.

220 W. 42d St., New York

GEORGE KLEINE.

THE MISHAPS OF MUSTY SUFFER NO. 8 "JUST IMAGINATION"—(April 19.).—Musty is enjoying a nap in the middle of a country road when along comes Silly Billy with his wheelbarrow full of hay. He loads Musty into his one-man-power pushmobile, covers him up with hay and resumes the journey. Pretty soon he passes a well and stops for a drink. While he is drinking, Musty awakens and departs. Billy refreshed by his draught, is very strong, and when he seizes the handles of his lightened vehicle, it flies into the air, descending upon the head of the unlucky Musty and completely knocking him out. Musty is discovered by some passing soldiers and interned as a suspicious character, but when he sees that his guards pass through the grating of his cell by merely bending aside the flexible bars, our noble young hero loses no time in making his escape. Tired of aimless wandering, Musty seats himself on a convenient stump and wishes for a good "soft" job. A fairy tramp suddenly appears before him and leads him to a huge signboard which announces that Dr. Hickory and Dr. Nut are looking for a refined young man as a subject in their experiments with the power of imagination. After mysteriously changing clothes with a tastily attired clothier's dummy, Musty gets the job.

Dr. Hickory and Dr. Nut, assisted by their charming young lady helper, put Musty through a fine course of sprouts. He is seated before a splendid dinner, but when he turns his head the plates become empty as if by magic. The two doctors congratulate Musty on his splendid appetite. "You've eaten it all," they say. "Now drink," referring him to a punch bowl which fills automatically with tempting liquid before his very eyes. He fills one small glass and sees the punch bowl empty. While gazing in wonderment at the bowl, his glass changes to a flatiron, much to his disgust.

He is put to bed and immediately awakened, told that he has slept twelve hours and that it is now time for breakfast. Delighted, he takes his place at the table and seizes a coffee pot which suddenly takes on the appearance of a live goose. He is then treated to an imaginary game of pool, in which he shows great dexterity, and a psychological sleigh ride, which amuses him hugely, but nearly freezes him to death. Then Dr. Hickey tells him he ill show him his future wife. His hair is carefully combed and he is hit over the head with a stuffed club. While he is semi-conscious the imagination specialists urge him to look through a pair of field glasses. Through the lenses he sees a vision of his old friend Dippy Mary, busily engaged in massaging a lawn with curry comb and brush. Then Dr. Hickory hits him over the head with an axe, and when Musty awakes he finds himself in the road beside the shattered remains of Silly Billy's wheelbarrow.

WORLD-EQUITABLE.

THE SHADOW OF DOUBT (Equitable—Five Parts—April 10).—The cast: Ned (Carlyle Blackwell); Alice (Jean Sheiby); John Randolph (George Anderson); Ruth (Lillian Allen); Henry Collins (Frank Beamish). Directed by Ray Physioc.

John, eight years old, is adopted by Mr. and Mrs. Randolph. Before leaving, John gives a beautiful miniature of his mother to the matron for safe keeping until Ned, four years younger, finds a new home. Fifteen years later John is admitted to the bar in England, a well educated, refined young man, while Ned is a shipping clerk in a wholesale house.

Several years later John comes to America with his wife, Alice, and establishes law offices in New York. Ned has worked diligently but has never gotten ahead. Trying to make both ends meet, he becomes desperate as his wife, Ruth, is an invalid. He comes under the influence of two crooks, and when he cannot raise money for his wife's necessities, goes with them to crack a safe. They are caught, Ned's plea for leniency is ignored by the judge, and he is sent to jail.

Alice Randolph is interested in model tenements and John contributes to the fund. When she tries to interest him in the uplift of criminals, he refuses, saying money spent on jailbirds is wasted. Ned, released, starts over again under the name of Henry Andrews, but his jail record follows him and he cannot get

For Artistic Lobby Display

AND STAGE DECORATIONS

Install our Line of Artificial

FLOWERS, TREES, VINES, LEAVES, GARLANDS, WREATHS, PALMS

Estimates made and theatres decorated under contract by our expert.

Our Thirty-two Page Catalogue No. 16, illustrating in colors the latest Artificial Flowers for Theatre Decoration, FREE.

FRANK NETSCHERT CO., Inc.
61 Barclay Street New York City

Mr. Exhibitor:

If you are the leading exhibitor in your town and interested in maintaining your lead, learn about the new and effective Marlux Lens.

Marlux

Write **today** the

CROWN OPTICAL COMPANY
Rochester, - - New York

The Wagner WHITE LIGHT Converter

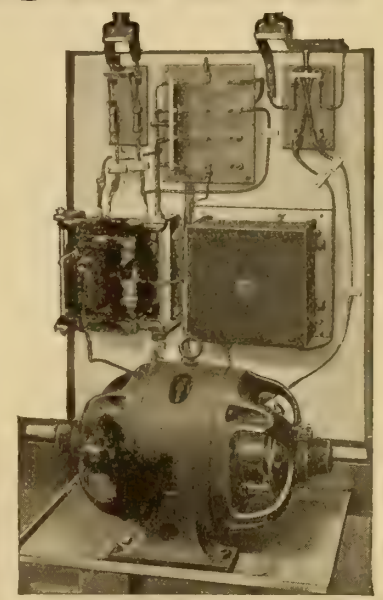
for

Motion Picture Theatres

Direct current from the WAGNER CONVERTER produces a steady, WHITE LIGHT. This light will not tire the eyes.

The Wagner Converter is compact and light in weight, and, therefore, may be readily installed in the projection booth. It is simple to install and simple to operate. It requires very little attention. Maintenance costs are lower than any other device for similar service. And above all, it is reliable.

Send for our literature now. Bulletin 10923.



Wagner Converter in a prominent Massachusetts Theatre

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

147

work. His wife is failing rapidly and nothing but an operation costing $1,000 can save her.

One of Randolph's clients, Henry Collins, is a subtle beast of prey where women are concerned. Alice has learned of Ned's plight and determines to help him. John refuses to lend her money for the assistance of a man he knows is a criminal. Collins offers the money, which Alice refuses. Haunted by the thought of the tenement sufferer, she goes to Collin's apartment and secures the loan. Ruth's operation is successful and Alice aids Ned in getting employment with John's business partner, asking him to shield Ned's past, and tell John that he came well recommended.

Collins has evil intentions towards Alice. When he hears that John is going to leave town that afternoon, he resolves to visit Alice that night. Rushing out of his office, John takes the wrong raincoat, noticing the mistake as he reaches the depot. Placing his hand in the coat pocket he brings out the miniature picture of his mother, which he has given his brother Ned at the orphanage. Ned puts on John's railcoat, and finding in it John's deed and papers, rushes to the house to give John his coat.

John comes home and finds Ned near his safe. As he attempts to conceal himself, John believes him to have come there to rob him and has him arrested. Later, when Alice tells him that the man he knew as Henry Andrews is his own brother Ned, John goes to the station and brings Ned back. Meanwhile, Collins comes to visit Alice, who is terrified and at his mercy, he being in a drunken condition. He goes direct to her bedroom, and after a struggle, she wards him off, running out of her room just as John comes in. At the sight of Collins, John is infuriated and a fight ensues. Ned intervenes just in time to save Collin's life. After a thorough explanation, John understands and forgives everything, becoming reconciled with his wife and brother.

HUMAN DRIFTWOOD (Peerless—Five Parts—April 10).—The cast: Robert Hendricks (Robert Warwick); Velma (Frances Nelson); Myra (Leonore Harris); Father Harrigan (Alec B. Francis); Lief Bergson (Albert S. Hart). Directed by Emile Chautard.

Robert Hendricks, who is a rich young bachelor, becomes infatuated with Myra, a beautiful, but evil, dancer of a New York dancing resort. He invites her to his apartment, where his attorney calls unexpectedly. Hendricks sends Myra in an adjoining room and receives the lawyer, who comes to tell him that he is leaving for Europe and wishes to turn over $20,000 in unregistered securities, as the balance of the estate of Hendricks' father, of which he was trustee.

Myra pricked her ears at this and, peeking through the portieres, saw Hendricks place the securities in a concealed wall-safe. After the departure of the lawyer, Myra comes out of seclusion and Hendricks tells her to remain in his rooms until his return, as he wishes to speak to his broker at once regarding the bonds.

The moment Hendricks leaves the apartment, Myra phoned to her pals a band of crooks, telling them to hurry there for a rich haul. They were just taking the bonds out of the safe as Hendricks returned. In the fight that ensued, one of the crooks, Myra's lover, was accidentally killed by Myra's own hand. When Hendricks realized the full significance of the situation, rather than turn the girl over to the police, magnanimously allows the girl to escape.

The years pass and Hendricks becomes a serious reformer, forceful and effective. He is sent for as the head of his society to clean up the fearfully immoral conditions prevailing in an Alaskan mining camp. Unknown to Hendricks, Myra is the sinister influence of the camp, where she conducts a dance hall. The mystery of the place is the presence there of a beautiful unsullied young girl known as Velma. She is supposed to be Myra's niece. Despite the vicious conditions surrounding her, Velma is innocent of evil, with the pure heart of a young girl.

Hendricks falls in love with her, but Myra has already promised the girl to the bully of the camp, a huge, uncouth ruffian, who has "struck it rich" and who can pay Myra's price for Velma. Father Harrigan comes to the assistance of the good little girl and is pleased to learn of her true love for Hendricks. However, to prevent Hendricks marrying the girl, Myra reveals her identity to him, who hitherto had not suspected it, and declares that Velma is his own daughter, the offspring of their illicit relationship years before.

Driven half mad by the hideous lie, Hendricks sets out in pursuit of the bully who has carried off Velma after a desperate fight in Myra's dance hall in which the woman is fatally wounded. Eventually he comes to grips with the ruffian. The bully goes to a fearful death, while fate unravels Hendricks' tangled love and he gathers Velma in his arms after her true identity was revealed by the dying Myra.

St. Nicks Theatre

174th St. and St. Nicholas Ave.
NEW YORK

An up-to-date theatre fully equipped, seating capacity, 600; to lease to responsible tenant. Moderate terms. Apply to

AXEL. G. LOBER
535 West 113th Street, N. Y. C.

REFLEX

Made in Switzerland

The Quality Carbons of the World

THE following dealers and distributors are good men to know as they stock **Reflex** carbons.

Write to them or direct to us for descriptive circular.

Picture Theatre Equipment Co.
19 West 23rd Street, New York, N. Y.

Central M. P. Supply Co.,
8 Fourth Avenue, Brooklyn, N. Y.

Palmore & Homand,
412 E. Lexington St., Baltimore, Md.

Exhibitors Supply Co.,
516 Peoples Gas Bldg., Chicago, Ill.

G. A. Metcalfe,
117 Golden Gate Ave., San Francisco, Cal.

Electrical Supply Co.,
326 Camp Street, New Orleans, La.

Kansas City Machine & Supply Co.,
813 Walnut Street, Kansas City, Mo.

Electric Supply & Fixture Co.,
Walla Walla, Wash.

A & B Moving Picture Supply Co.,
Raleigh, N. C.

A. N. Feldstein,
294 Theodore St., Detroit, Mich.

Southern Film Service,
Houston, Texas.

¼ x 12 plain cored, $10.00 per 100 carbons.
⅝ x 12 plain cored, 7.50 per 100 carbons.
⅝ x 6 copper coated cored, $3.75 per 100 carbons.
½ x 6 copper coated cored, $2.75 per 100 carbons.

If your dealer cannot supply you with Reflex carbons, send cash with your order or instruct us to ship C. O. D. and we will fill sample orders in lots of not less than fifty each in all the above sizes.

JONES & CAMMACK
SOLE IMPORTERS
Corner Bridge & Whitehall Sts.
New York City

In answering advertisements please mention The Moving Picture World

PARAMOUNT PICTURES CORP.

THE LOST BRIDEGROOM (Famous Players—Five Parts—March 20).—The cast: Bertie Joyce (John Barrymore); Dorothy Hardin (Katherine Harris); Mrs. Amelia Hardin (Ida Darling); Madge McQuirk (June Dale); Black McQuirk (Hardie Kirkland); Slim Denny (Edward Sturgis); Crooks (Jack Dillon and Tammany Young).

Bertie Joyce is a young society chap who is struck on the head by thugs while returning from his bachelor dinner on the eve of his marriage to Dorothy Hardin. His memory completely obliterated by the blow, Joyce wanders down to the river front, falls asleep on a wharf and tumbles into the river. Of course Joyce was in evening clothes at the time of the hold-up and the thieves have divested him of his coat and overcoat.

When Joyce scrambles out of the water, he removes his dress shirt, wrings it out, finds his tall hat, and ambles into the first saloon with the shirt over his arm. There is a mild sensation in the place when the stranger enters and the inhabitants—it is the headquarters of a band of thieves—are all for throwing him out. But the proprietor's daughter comes to the rescue and the stranger is fed and clothed. Then it is decided that he would make an excellent gentleman burglar, adding "class" to the gang, so he is trained in the art of burgling.

The papers are full of the disappearance of young Joyce and the descriptions of the vast assortment of wedding presents over which the near-bride is pictured as weeping. It looks like a rich haul to the gang and Joyce, his identity never for a moment suspected, is sent with two others to rob his own fiancee's home. They get inside the house, and when Dorothy interrupts the work, Joyce instinctively shields her from the blow of one of the crooks.

The thug attacks Joyce and the two men engage in a desperate battle during the course of which they fall down a flight of eighteen steps. Joyce lands on the bottem at the foot of the stairs and is stunned. The police arrive and a doctor is immediately summoned for Joyce. He declares that a very minor operation will completely restore Joyce's memory, and when it has been performed, Joyce has no knowledge of his excursion into the underworld, but believes that he is simply recovering from the hilarity of his bachelor dinner. If the instructions of the doctor have been carried out, he still believes so, for Dorothy, whom he has married, has solemnly promised never to tell.

THE SALESLADY (Famous Players—Five Parts—March 23).—The cast: Helen (Hazel Dawn); Bruce (Irving Cummings); Lizzie (Dorothy Rogers); Bruce's father (Clarence Handysides); Officer Burke (Arthur Morrison).

Poverty forces Helen Shirley, a country lass, into New York in search of a living. Shy and unsosphisticated, Helen falls an easy victim of the notorious band which preys upon young girls and she is easily induced to go to a boarding house which is in reality the headquarters of the gang.

Failing to find employment, she decides to give violin lessons and while practicing, she hears the agonized cough of a girl in the next room. Investigating, she discovered that the girl is in last stages of tuberculosis and that only instant removal to the mountains will save her. Moved by compassion, Helen impulsively sells the beautiful dog which is her only source of amusement and contrives to set the girl on the path to recovery.

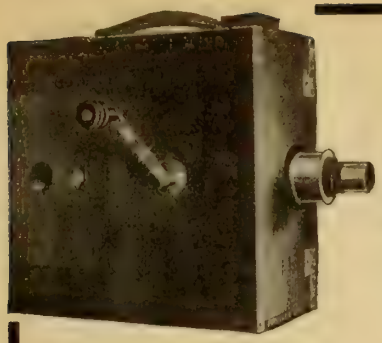
Practically penniless as the result of her kindness, Helen is ejected from her room but young Bruce Kerwin, a wealthy New Yorker, who has been attracted by her beauty, learns of her plight and induces one of the other girls in the house to "loan" Helen some money.

Through the efforts of Burke, a mounted policeman and his sweetheart, the girl obtains employment in a department store where the advances of a floorwalker annoy her. When she repulses him, he contrives to have her discharged, but when she tells her story to the matron, she is taken to the manager and reinstated.

The floodwalker, finding that Helen and young Bruce are going together, informs the boy's father that he is interested in a shop girl. In the row which follows between father and son, Bruce leaves his home and then marries Helen. Soon after he is injured and Helen decides to try her luck on the stage. She is a tremendous success and scores a great hit, captivating, among others, the elder Kerwin, who does not suspect that she is his daughter-in-law. The old gentleman meets Helen—she, of course, is aware of his identity—and the girl adroitly wins his heart before revealing her identity.

AUDREY (Famous Players—Five Parts—March 27).—The cast: Audrey (Pauline Fredericks); Lord Haward (Charles Waldron); Evelyn Byrd (Margarete Christians); Jean Hugon (E. Fernandez); Mrs. Darden (Helen Lindrith); Mr. Darden (Henry Hallam); John Byrd (Jack Clark).

Audrey, the only survivor of an Indian raid, is found by Marmaduke Haward, a young Englishman, who adopts her and returns to Eng-



$55.00

For a Model 3 Photo Cines Camera fitted with P. C. F. 2.9 Lens

Marvel Tripod $35.00

Complete M.P. Outfits

for professional and semi-professional use.

SEND FOR OUR CATALOGUE

CAMERAS, PROJECTORS, PRINTERS, BOOTHS AND LABORATORY REQUISITES

WE EQUIP M. P. THEATRES

G. GENNERT

24-26 E. 13th Street

320 S. WABASH AVE. CHICAGO — New York — 455 S. OLIVE ST. LOS ANGELES

Consider the Results at the Ticket Window

The size of your receipts depends directly on the quality of your pictures. It surely pays and pays well to use the best possible lens equipment.

Bausch & Lomb Projection Lenses

give your patrons the best sort of pictures—clear, sharp, brilliantly illuminated. Your operator will do better work—and do it more cheerfully, too—if you supply him with Bausch & Lomb objectives and condensers.

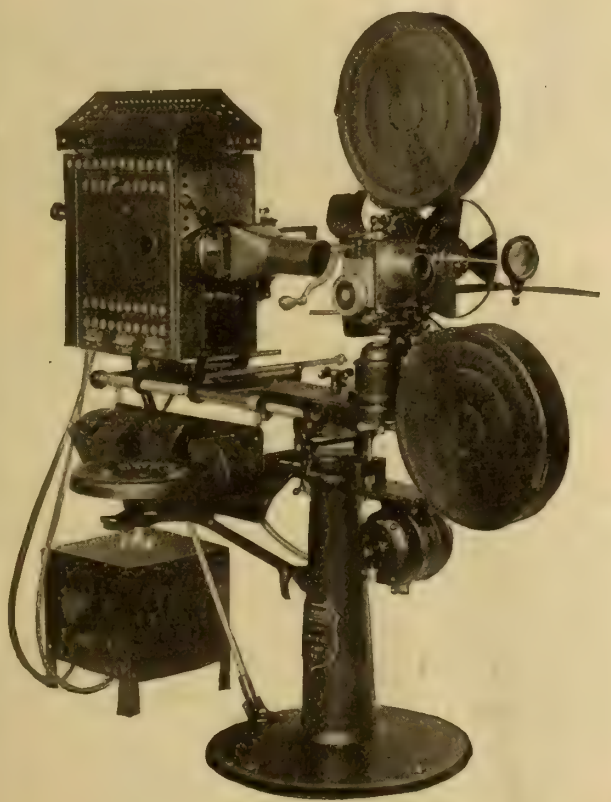
You can get them through any film exchange. Both Edison and Nicholas Power Machines are regularly equipped with our lenses.

Bausch & Lomb Optical Co.

566 ST. PAUL ST., ROCHESTER, N. Y.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO

Leading American makers of Photographic Lenses, Projection Lanterns (Balopticons), Microscopes, Stereo Prism Binoculars, Ophthalmic Lenses and other high grade optical products.



The Biggest Motion Picture Projector

BUY OF TODAY IS

The Late Model Motiograph

Every Exhibitor when purchasing a Projector should take into consideration QUALITY, PROJECTION and PRICE.

The MOTIOGRAPH is made only of the BEST MATERIAL, is UNEQUALED in PROJECTION and is PRICED for conservative buyers.

Ask the man who is using a Late Model MOTIOGRAPH.

Write for literature.

The Enterprise Optical Mfg. Co.

574 W. Randolph St., Chicago, Ill.

Western Office: 833 Market St., San Francisco, Cal.

land with her as his ward. He entrusts her to the care of Gideon Darden, a minister. A short time later Haward returns to England upon receipts of news that he has been left a title and great fortune.

Years have passed and Audrey, a carefree child of the woods, who has grown to womanhood, unknowingly attracts the admiration of Jean Hugon, a trapper. Hugon attempts to woo Audrey, who laughingly shuns him. Innocent of her physical charms, as she roams the woods, she lures Hugon who attempts to enforce his affections upon her. She becomes afraid of him and retreats.

Haward returns from England with the title of Lord and Darden, who has neglected Audrey, gives her suitable clothing. Haward's interest in Audrey grows until Lady Evelyn, his sweetheart, discards him. Audrey attends a social function in company with Lord Haward, and Lady Evelyn's brother insults her. He fights a duel with Lord Haward in which the latter is wounded. Next Sunday the minister denounces Audrey and she is dispossessed and driven away from home. Lord Haward, learning the news, rescues her and attempts to re-establish her, which results in a better understanding between Lord Haward and his ward.

THE SOWERS (Lasky—Five Parts—March 30).—The cast: Karin Dolokhof (Blanche Sweet); Prince Paul Alexis (Thomas Meighan); the Princess Tanya (Mabel Van Buren); Count Egor Strannik (Ernest Joy); Boris Dolokhof (Theodore Roberts); Chief of Secret Police (Horace Carpenter); The Peddler (Raymond Hatton); the Tramp (Harold Howard).

Headed by a young nobleman, the Russian League of Freedom determines to free the peasants from oppression by the government. Prince Paul Alexis is in love with Karin Dolokhof, daughter of the chancellor. Both are working for the league.

Shortly after they announce their engagement the prince receives word from the Czar that he must marry the Princess Tanya, for political reasons. Upon receiving the command the prince expresses his intention to leave Russia with Karin Dolokhof, but she reminds him of his allegiance to the freedom league. Princess Tanya is in love with Count Egor Strannik, but under pressure, she discards the count and marries the unwilling prince.

Through espionage, the chief of the secret police learns of the prince's affiliation with the freedom league and as Prince Alexis and his wife, Princess Tanya, hold a reception, at which the government heads are present, he sends Count Egor Strannik to secure the evidence. The count, who is still in love with Princess Tanya, tries to force his love upon her, and as he holds her in his arms, Prince Alexis discovers them and beats the count with a knout. For revenge the count, with a band of followers, forces the prince to reveal the hiding place of some important league papers.

THE HEART OF PAULA (Pallas—Five Parts—April 3).—The cast: Paula Figueroa (Lenore Ulric); Claire Pachmann (Velma Leller); Stephen Pachmann (Jack Livingstone); Bruce McLean (Forrest Stanley); Emiliano Pachero (Howard Davies); Mr. Adams (Herbert Standing).

Stephen Pachmann, a young mining engineer, is sent to Mexico to examine a mine. His young wife is very apprehensive and her fears are shared by her brother, Bruce McLean. Just as Pachmann is about to enter Mexico, McLean overtakes him and persuades him to give up the trip for the sake of his wife. McLean takes Pachmann's passports and enters Mexico.

He soon meets Paula, and the girl falls madly in love with the American. This arouses the intense jealousy of Pacheco, Mexican bandit, who finds that Paula loathes him. Pacheco manages to capture McLean and holds him in a mountain wilderness for ransom. News that "Stephen" is being held by the bandit is flashed to the United States and Claire starts to rescue her brother.

The bandit tells Paula that Pachmann (McLean) has a wife and that she is on her way to buy her husband's release. The Spanish girl waits and sees the supposed wife greet McLean with kisses. She is furious until she learns that McLean is a brother to the woman. Pacheco threatens to kill McLean after he had attempted to escape, but Paula saves him by offering herself to the guerilla leader. That night she plans revenge, but Fate changes her decree.

THE RACE (Lasky—Five Parts—April 6).—The cast: Grace Vandyke (Anita King); James Grayson, Sr. (Robert Bradbury); Jimmy Grayson, Jr. (Victor Moore); Andrew Vandyke (William Dale); Mrs. Jefferson (Mrs. Louis McCord); Mr. Anderson (Ernest Joy); mechanic (Horace B. Carpenter).

After losing $10,000 in gambling, Jimmy Grayson, son of a wealthy automobile manufacturer, is disowned by his father. He was standing on a street corner a few minutes later when an automobile driven by a beautiful young, feminine chauffeur struck and slightly injured him. The owner of the automobile, a kind hearted elderly woman, secures employment for Young Grayson as a garage mechanic and when the young woman chauffeur learns that he has no home she takes him to her father's house.

Her father is a clerk in the office of Grayson, the auto manufacturer. The younger Grayson and Vandyke design a new carburetor and in order to make a number of models, Vandyke steals $9,000 from the firm. Grace, his daughter, learns of her father's crime and in an effort to protect him, she accepts an offer of an automobile firm to drive a machine across the continent. She is instructed to beat the Grayson car, which is making a similar trip, but she does not know that it is being driven by Jimmy. Young Grayson is unaware that he is racing against the plucky girl.

There are many thrilling scenes in the transcontitental run. The race ends when Grace, given the wrong route, drives over an embankment. Jimmy finds her, hears her story and decides to go to jail. He deliberately breaks his machine and is towed into New York by Grace's car.

THE LOVE MASK (Lasky—Five Parts—April 13).—The cast: Kate Kenner (Cleo Ridgley); Silver Spurs (Earle Fox); Dan Deering (Wallace Reid); Jim (Robert Flemming); Estrella (Dorothy Abril).

Forced through the death of her parents to make her own way in the world, Kate Kenner, a girl of the west, prospects. In her daily toil she discovers "virgin" gold, which is taken from her by unscrupulous miners. She enlists the aid of Dan Deering, the sheriff and blacksmith, and in Deering's absence, Silver Spurs, a bandit, enters Deering's shop, sees a reward for his capture, steals the sheriff's watch and flees.

Deering's intervention is resented by the miners who fire upon him. During the affray, Silver Spurs appears and aids the sheriff and returns his watch. During the altercation, one of the miners files claim to Kate's mine and she is dispossessed. As the thieves are about to ship some of the mined gold away, Kate impersonates Silver Spurs and is about to reclaim her own, when Silver Spurs also appears in quest of the treasure.

The bandit concedes her the first chance which proves unsuccessful and in the affray the real Silver Spurs is wounded. He is traced to Kate's cabin where the sheriff finds a spur, believed to be his, but which is Kate's property. The sheriff arrests her and she is about to be hanged when the bandit sends a note, acquitting Kate, and telling of the theft of the gold from a saloon where it was left for safety.

THE ETERNAL GRIND (Famous Players—Five Parts—April 17).—The cast: Mary (Mary Pickford); Amy (Loretta Blake); Jane (Dorothy West); Owen (John Bowers); Ernest (Robert Cain); James Wharton (J. Albert Hall).

Three sisters, Mary, Amy and Jane, live together in dire poverty. Mary has assumed the responsibility of caring for her other sisters, Amy, a moral weakling, and Jane, a chronic invalid, by working in a factory owned by James Wharton. Ernest, the worthless son of Wharton, establishes Amy in an apartment of her own and the worry and anguish which Amy's terrible mistake causes her sisters result in a complete breakdown on the part of Jane.

If Jane is not sent away, the doctor gives Mary no hope for her recovery. In her desperation, Mary makes a direct appeal to the elder Wharton, but is summarily dismissed from his home. Ernest, however, sees Mary and attempts to win her as he did Amy. The latter's suspicions aroused by Ernest's indifference, she arms herself and follows him to see who the new charmer might be. The sacrifices which she has made for Jane have necessitated Mary's removal from the old rooms to more humble quarters. So when Amy follows Ernest into a tenement house and confronts him with a revolver as he takes another girl in his arms, she is stunned to find that the girl is her own sister Mary.

In a tremendous scene, Mary takes in the situation and, seizing the revolver from Amy's hand, she holds Ernest at bay while a minister is obtained. Then she slides behind a curtain and holds the gun at Ernest's back while he and Amy go through the marriage ceremony.

Mary, meanwhile, has found a new and deep interest in Owen Wharton. Ernest's very manly brother. Owen is deeply in sympathy with the factory workers and even goes so far as to take a position in the plant under another name. When the rotten factory floor caves in, Owen is caught in the debris and seriously injured. Mary finds him and assists in saving his life. Of course, the father finally relents and changes his views on the subject of factory construction and of daughters-in-law, but it is not until Mary has fought a few more battles.

PHOTOPLAYS

Two or more reel Comedies and Five Reel Features Wanted. We are Literary Agents, and sell the work of Writers of Reputation on flat commission basis. MSS. typewritten. The work of novices is charged for.

Manuscripts Universal Society of Writers-Inc.
Literary Agents **220 Fifth Ave., N. Y.**

A Seeburg Pipe Organ
will solve your music problems.
J. P. SEEBURG PIANO CO.
Republic Building, Chicago

ALL THE PLAYERS

of prominence in any sized picture can be furnished instantly—WIRE US YOUR WANTS—If you fail to display the face of a popular player who is appearing at your house, you are overlooking an opportunity for larger receipts. THE FACE OF A WELL-KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES

Size 22 x 28 inches, 75 cents each. Every prominent player.

FAC-SIMILE OIL PAINTINGS, all sizes, from $8 to $25 framed. Quotations submitted on any size, framed or unframed.

THE SEMI-PHOTO POST CARDS, $3.00 PER THOUSAND, of over 600 players. The indispensable article for your mailing list.

PHOTOGRAPHS, SIZE 8 x 10, of all the prominent players; 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11 x 14, all the prominent players, $2.00 per dozen; in aluminum frames, 50c. each.

GRAVURE FOLDER, containing pictures of the prominent players, including stars from the stage, $10.00 per thousand.

SINGLE COLUMN CUTS of every prominent player, 40c. each.

KRAUS MFG. CO.

220 West 42nd Street, NEW YORK

12th Floor Candler Building

Send for Catalogue of over 600 players and samples free. Write us, giving details of your dull nights, and we will send you a remedy.

LIGHT ON LUBRICATION

THERE ARE MANY GOOD OILS, THAT ARE NOT INTENDED FOR AND NOT GOOD FOR PICTURE MACHINES.

FULCO FULCO FULCO

Our special oils cost no more than unsuitable oils. By using them your machines will do their best work—will run with noiseless ease and last longest.

FULCO

E. E. FULTON CO.
152 W. LAKE ST.
CHICAGO

DISTRIBUTERS OF PICTURE THEATRE EQUIPMENT AND SUPPLIES

	Qt.	Gal.
Fulco Okay	75c	$2.00
P. M. S.	75c	2.00
Power's Special	75c	2.00
Simplex Special	60c	1.25

ASK FOR CIRCULAR

DEVELOPING AND PRINTING

American Film Laboratories, Inc.

"The Tiffany of the Film Trade"

THE FINEST FILM LABORATORIES AND STUDIO IN THE WORLD

America First
American Film
Laboratories
Second

LOUIS B. JENNINGS
Pres. and Gen. Mgr.

EDWIN S. PORTER
Vice-President

69-71 West 98th Street — New York City

Telephone Riverside 1410

"EASTMAN"

in the film margin answers the question,

"How clear should a motion picture be?"

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
17 Madison Avenue, New York

.....
.....
.....
.....

Cut out and mail — Theatre .....

AUTHORS FILM CO., INC.

ALSACE (April).—Mr. Orbey, a wealthy manufacturer of Thann, has decided to remain in the newly annexed country, after the war of 1871. He is the champion of the struggle between the Alsatians and their oppressors, which began with the first day of the annexation. Every occasion is taken advantage of to instil into the hearts of the Alsatians the love of their lost Fatherland, which they are sure will be restored to them some day. But how different is the attitude of the Teuton immigrants, both military officers and civilians, who remain isolated in the midst of an unflinching population.

The festival of the patron Saint of Thann is the occasion for all the faithful Alsatians to gather for a rustic dance. Pleasure and joy reign supreme. Suddenly a group of intoxicated Germans comes to disturb the peaceful throng. Mme. Orbey was dancing with her husband when an officer, pushing aside the crowd, impudently comes to ask her to dance with him. She refuses, and he moves to snatch her away from the arms of her husband, who slaps him in the face. The struggle becomes general, blows fly all around, the opponents roll in the dust, and the feast ends in bloodshed.

Mr. Orbey, wounded, returns home, where he is made the object of many sympathetic calls. Excited at the thought of the incidents of the day those present are filled with an overwhelming love for their lost Fatherland. Their hearts are filled with joy when Mme. Orbey starts playing the "Marseillaise." Outside the patrol hears the forbidden song. The soldiers come upstairs and arrest Mr. Orbey. He is sentenced to be expelled from Alsace, and he leaves with his wife in the midst of great popular excitement. Mr. and Mrs. Orbey have left in Thann their son, James, who, with his uncle, Mr. Honneck, takes charge of his father's manufacturing plant. Having been compelled to bow down to the law of the oppressor, James has had to do his military service in Germany, a very bitter sacrifice, because Rene, his cousin Susie's fiancee, has crossed the frontier to serve France.

Having been admitted into the home of Mr. Schwartz, a wealthy manufacturer, and having been attracted by the charm of his daughter, Marguerite, James gradually falls in love with the girl. His father and mother are still exiles in France, and his uncle is the only relative who tries hard to make the young man forget his unfortunate infatuation. But Mr. Honneck's efforts are futile and not knowing what more to do, he communicates his distress to Mme. Orbey, who finally secures permission to return to Alsace. His mother pleads with him to give up the girl, and he consents. But his sacrifice makes him desperately ill, and his mother finally has to get Marguerite. The young people are married. More than ever arises in the young family the irreconcilable race antagonism. The conflicts are continuous, and James' heart is torn between the love for his wife and his filial devotion.

July, 1914: James' position has become intolerable when suddenly there comes the most dreaded news. Germany is mobilizing. The long awaited day has arrived and France is making ready to enter upon a campaign by which she hopes to tear out of the book of history the page written forty-four years ago. Young Rene has decided not to leave for the front without kissing his sweetheart once more, and braving all dangers, he succeeds in crossing the frontier, hiding under his chauffeur's coat the French uniform.

He meets Susie at the Orbeys, but having been found out and denounced, he is about to be arrested as a spy when, thanks to James' devotion and presence of mind, he succeeds in escaping and in reaching his post. Events follow each other quickly. Mme. Orbey has made ready to leave for France, with her son, whose place is in the ranks of the defenders of freedom and justice. Time is pressing and as her son does not appear, Mme. Orbey rushes to his house, while James, dressed in civilian clothes, steals away to fulfill what he believes to be his "other duty."

James passes through agitated groups of those who are responding to the order of German mobilization and suddenly stops. Someone has just cried "Death to the French!" The generous blood which runs in his veins cannot lie, and facing the enemy, he cries "Long live France!" He is immediately attacked, and badly wounded he crawls to his house to fall dead in the arms of his mother.

The dawn of the "Great Day" has come. All over the great plain the villages captured by the French are still burning. The French enter Thann. Mme. Orbey, in mourning, staggers towards the tomb of her son, her beloved James, and cries, "Rejoice, Rejoice, my son, the Frenche are here!"

V-L-S-E, INC.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 24 (Mar. 24).—

Salonika—Unusual motion pictures from Salonika show the effects of an air raid made by aeroplanes of the Teuton forces. The wrecked buildings, some of which are still blazing; the captured aeroplanes and aviators, generals who have figured largely in the news from the eastern campaign are shown in these views.

London—Convalescent English soldiers enjoy the first heavy snowfall London has had in twelve years.

San Francisco—Forty-horse team drags a 60-ton cable up the hills of San Francisco.

Washington—An intimate picture of Representative Schall, of Minnesota, the new blind Congressman, shows him with a page who helps him about the capitol.

Marlin, Tex.—Manager McGraw puts the husky New York Giants through their paces at their training camp.

Washington—Boy scouts take part in field sports and render first aid to an injured companion.

New York—Costumes for street and formal wear from America's leading designers are shown in the Fashion Section.

Richmond, Cal.—Pullman coaches that have outlived their usefulness are dismantled and burned.

Columbus, New Mexico.—A base for the punitive expedition that has pushed its way into Mexico in pursuit of Francisco Villa is established at Columbus. Other soldiers are shown on the desert trail following the outlaw.

Krazy Kat longs to be a hero and save Ignatz Mouse, but Ignatz plays a joke and Krazy falls in a funny Herriman cartoon.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 26 (March 31).—On this release we are given views of the explosion of an arsenal at Fort De La Briche, Paris, France, in which fifty persons were killed. In another city of the same name (Paris) Texas, five thousand miles away, a fire swept through the town leaving hundreds homeless and a Hearst-Vitagraph camera man was there to take the lurid scene.

At Chicago, the high school pupils built portable officers' quarters which were photographed for the Hearst-Vitagraph, before they were shipped with compliments to General Frederick Funston.

In Salonika the troops of the Allies are shown rushing work on mighty defenses, the second United States cavalry are caught at Fort Ethan Allen, Vt., just as they start for the Mexican border, while down at Aqua Prieta, Mexico, in search of the festive item, another Hearst-Vitagraph filmed Colonel Fierro and his Carranzaista soldiers en route to join the hunt for Villa.

New York and Paris fashions showing charming Easter conceits and cartoonist T. E. Powers' latest models of a Funnygraph entitled "Do You Know This Man," end this offering.

SALVATION JOAN (Vitagraph—Seven parts April 10.).—The cast: Joan Crawford (Edna May); "Bill" John Hilton (Harry T. Morey); Madeline Ellison (Dorothy Kelly); Robert Ellison, her husband (Donald Hall); Master Bobby Ellison (Bobby Connelly); Philip Ralston (L. Rogers Lytton). Written by Marguerite Bertsch. Produced by Wilfred North.

Salvation Joan is a society girl who wearies of the empty life of society when she realizes the suffering, misery and poverty that exists in the great city in which she lives. In spite of the opposition of friends and relatives she joins the Salvation Army, but conceals her identity. Joan is attracted by Bill, who she thinks, is one of a gang of rough characters of the saloon and gambling places, but who really has more sterling qualities of manhood concealed within him if they could be brought out.

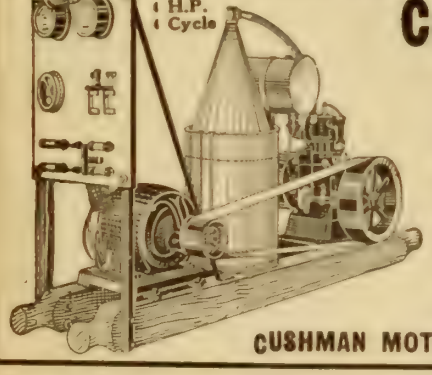
In a fight started at a Salvation Army meeting by the rowdies, Bill comes to the rescue of Salvation Joan, in spite of the risk of great danger to himself. This wins the gratitude of Salvation Joan and the result is that Bill becomes a regular attendant at the Salvation Army services. It is hard to keep love and religion from mixing. As a society girl Salvation Joan had previously broken off her engagement to Phillip Balston because somehow she could not place confidence in him. This distrust was well borne out when Ralston's associations with gangsters was accidentally revealed to her one day when she chanced to discover him leaving a meeting with a crowd of them.

To promote his sinister ends, Ralston traps Madeline Ellison, sister of Joan and the wife of Ambassador Ellison, and threatens that if they expose him he would sandalize Madeline. The situation becomes more and more complicated and reaches its final climax when "Bill," after an evening of thrilling adventures, turns out to be a secret service man and arrests Ralston as a spy, saving the country from war. Ralston, in an attempt to escape, is shot and killed. "Bill's" heroism wins the heart of Salvation Joan, and both reveal their identity and vow that they love each other.

THE FLAMES OF JOHANNIS (Lubin—Five Parts—April 10).—The cast: Marika, a foundling, and Zirah, an old gypsy maid (Nance O'Neil); Mr. Vogel (George Clarke); Mrs. Vogel (Eleanor Barry); Gertrude (Ethel Tully); George (Victor Sutherland); Pastor Hoffner (Irving Dillon); Kate, a slave (Mrs. Carr); Paul, the handy man (James Cassady); Little George (Violet Axzell); Little Marika (Rosemary Carr). Scenario written by Herman Sudermann. Directed by Edgar Lewis.

The picture opens in Pennsylvania twenty-five years ago, during the winter of terrible drought. Vogel, the most prosperous farmer in the village, is called to the bedside of his only brother to take charge of the brother's child, George, four years of age. On his way home from the suicide's house, Vogel finds an old gypsy woman carrying an infant almost frozen to death. Vogel takes the infant home with him and the next day adopts it together with George. The old gypsy is paid a sum of money to give up all claim of the child on condition that she will not interfere in the future. She accepts and departs.

Marika and George are known in the town as the calamity children. Three years later, a daughter, Gertrude, is born to Vogel. Returning from the christening, Marika is suddenly seized by the old gypsy woman who caresses her. The old woman is driven off by the crowd but the incident makes an impression upon Marika's mind. Marika and George become childhood sweethearts, and when George is twelve years of age, he and Marika plant a little tree in the garden back of the house, and call it their sweetheart tree. Vogel, who oversees this, chides George for being so sentimentally silly, saying that he should be at work filling the grain bins. George resents Vogel's manner, and the latter becomes angry and then tells George how his father was a suicide who left Vogel to pay all his debts and bring up his son. George runs away, vowing that he will not return to the village until he can repay Vogel in full.



CushmanLightingPlants

Get the Crowd.

Cushman throttling governed engines give steady voltage. It's cheaper to make your "juice" than to buy it. You get a good light at arc, which makes clear, bright pictures. Extremely light in weight, 4 H. P. complete plant weighs only 575 lbs. **Not the cheapest,** but cheapest in the long run. Get information describing exclusive features. It's free.

CUSHMAN MOTOR WORKS, 938 N. 21st St., Lincoln, Neb.

DEVELOPING AND PRINTING

Our modern fireproof laboratory is completely equipped with the most approved appliances for turning out high grade work in record time.

COLUMBIA FILM MFG. CO.
1514 Prospect Avenue Cleveland, Ohio

TransVerteR

Better light without waste of current. Better pictures with less trouble for operator.

HERTNER ELECTRIC & MFG. CO.
431 Prospect Ave., Cleveland, Ohio, U. S. A.

Years pass and Marika and Gertrude are grown to young womanhood. Marika, with the memory of George ever in her heart, learns that he has prospered and is about to return to the village. Vogel, who hears this news, decides that George is the man to marry his daughter, Gertrude. George returns, and is hailed with delight by all except Marika, who, actuated by a motive of gratitude because of all Vogel has done for her in the past, stifles the call of her own heart and keeps her love for George locked within her own breast. Later George questions Marika as to why she insists upon avoiding him, but she is evasive, and he, in a fit of pique, proposes marriage to Gertrude.

When she hears of this, Marika insists upon fitting up the new home which George and his future bride are to occupy in a neighboring village. This necessitates her making frequent trips at night, returning to her home the following day. On one of these trips Marika again meets the old gypsy woman, who seizes her and calls her her daughter. Marika rushes to her home and later, as she hears the family discussing the incident of meeting the gypsy years ago, she realizes for the first time that the old hag is her own mother.

It is St. John's eve, two days before the wedding of George and Gertrude, and Marika on this night is to make her last trip to the new home of George and Gertrude. The family have retired and George has remained up to keep Marika company until train time. As she realizes that George is soon to go out of her life forever, Marika is unable to restrain the pent-up passion of years, and she begs George to take her in his arms.

This action is seen through the window by the old gypsy, who realizes that from now on she can secure money from George to keep the facts of what took place from the public. As the day dawns George begs Marika to let him go to Vogel and tell his love for her, but she, knowing that the shock would kill Gertrude and break her foster parents' heart, refuses. Later she silently looks on with breaking heart as George and Gertrude are married.

During the wedding ceremony the old gypsy enters Vogel's house and is found by the returning guests in the cellar, intoxicated. She is arrested and taken to jail. Marika learns of this and goes at once to her mother, and finds her very ill. She dies in delirium. The next morning Pastor Hoffman, who has always loved Marika, comes to the cell and finds his beloved bending over the body of her mother. He takes her into his arms and she leaves the prison with him.

CHARLIE CHAPLIN'S BURLESQUE ON "CARMEN" (Essanay—Four parts—Apr. 10).—The cast: Darn Hosiery Don Jose (Charles Chaplin); Carmen (Edna Purviance); Toreador (John Rand); Second Officer (Feo White); The Uncle (Jack Henderson); Smuggler (Ben Turpin); Chiquita (May White); Tramp (Wesley Ruggles).

Lieutenant Darn Hosiery Don Jose in the opera is sent to a province in Spain to stop smuggling. The smugglers try to bribe him, but he steals their money so that they have nothing to bribe him with.

Carmen tempts him. He falls prey to her blandishments. A fellow officer also loves Carmen and he and Don Jose fight a duel in which the latter is victor. The other officer is killed, but shortly afterward decides to come back to life.

Don Jose flees, and inasmuch as he is no more in authority, Carmen runs away with a popular toreador. Don Jose follows her, stabs her, and then himself with a stage knife. While they are lying on the ground dead, the toreador makes Don Jose feel the toe of his boot, which quickly brings him to life, and the play ends with a laugh instead of the wonted tears.

MR. JACK'S ARTISTIC SENSE (No. 9 Vitagraph—April 17.).—The cast: Mr. Jack (Frank Daniels); His Wife (Rose E. Tapley); His Son (Arthur Cozine); Pazzini, Artist (Dave Burton); Dottie, Model (Marguerite Forrest). Written by Bruno Lessing. Director C. J. Williams.

Mr. Jack was never interested in things artistic until he discovered one Dottie, oh, so sweet! and an artist's model. Of course, Jack makes it his business to call at the studio as often as possible, to see a picture which Pazzini, the artist, is making of Jack's son, Albert. The latter has also been bitten by the same bug as his father, and is madly in love with Dot. After Albert was supposed to be back in college, when his vacation was over, he was still visiting Dot, at the studio. On one of these occasions our Mr. Jack also entered, and he in turn, has to hide when his wife comes in to look at their son's picture, cuts out the face, and sticks his own face through the opening.

Mother isn't satisfied with the color of her son's nose, so Pazzini obliges by adding a little red, and is rewarded by having a strong set of molars close on his index finger. Jack is discovered by Albert, squares matters by announcing his engagement to Dottie. The gay old lothario in kissing his prospective daughter-in-law, deposits a streak of red on her cheek from his nose, and almost starts another fight, but things are finally smoothed over, and Jack is ready for a new adventure.

ARTIE, THE MILLIONAIRE KID (Vitagraph—Five parts—April 17.).—The cast: Artie (Ernest Truex); Annabelle (Dorothy Kelly); Artie's Dad (John T. Kelly); Uriah Updike (Albert Roccardi); The Detective (William Dunn); The Widow (Etianne Girardot). Written by William Courtney. Produced by Harry Hardworth.

Artie Hamilton is kicked out of college. He starts for New York to break the news to father, Colonel Philetue Hamilton, millionaire railroad magnate. Arriving at the office he helps himself to the stenographer's bon bons, gives his college yell and is then ushered into the office of the president by an office boy who thinks him a "nut," but respects his claim of being the "boss's" son. When his loving parent asks him if he has attained a degree, he replies that they gave him the "G. B., P. D. Q." Whereupon the elder Hamilton ceases to be "loving" and confers the degree of "N. G." on Artie as he throws him through the door. After gaining his balance he shouts back that within a year he will return with enough money to buy the whole road.

Artie is next seen on the outskirts of Byways with a number of books on "How to be Beautiful." During his wanderings he comes across a young woman's seminary and decides this ought to be a good place to dispose of some of his wares. Deciding to investigate, he climbs the wall surrounding the place, discovers a charming young girl, whom he proclaims a "peach" and decides to marry her. He jumps down from the wall and goes to the young lady to make known his intentions. She is greatly alarmed at his disregard of a rule made by the old maid principal, prohibiting men on the school grounds. He is only a short time with Annabelle when the rest of the girls learn of his presence and "How to Be Beautiful" becomes very popular. The principal then discovers the cause of all the excitement when she sees Artie from a distance and makes a mad rush toward him to demand an explanation. When she learns the title of the book she is won over to the cause and nothing is too good for little Artie.

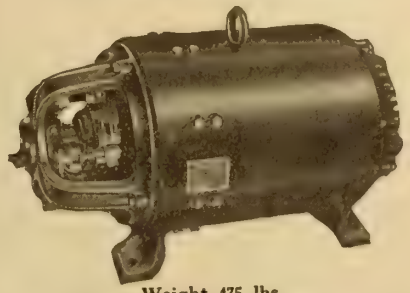
Byways seems to have some attraction for the elder Hamilton, for Artie sees his car on the main street, and unnoticed, steals up behind the machine to find out what it is. From the conversation he learns that Dad is trying to gobble up a right-of-way for a branch of his road from a man named Updike. Now it happens that this same Updike is the wealthiest man in Byways and has set his heart on Annabelle, promising her parents half his fortune if they will consent to the marriage. Artie decides to "get" Updike and still win Annabelle. He buys up a country paper from an editor who is "down and out" and inserts a notice in his paper that a prominent society leader, a widow, was leaving for Byways, where she is interested in an immense business enterprise. He then gets in touch with his old college chum and arranges with him to play the part of the widow.

Updike, ever on the alert, goes to Artie to find out about the business deal. Artie tells him of the railroad and informs him that this is the reason of the widow's coming. When the "widow" arrives Updike is one of the first to greet her and immediately falls victim to her charms. She tells him that his is not the property wanted and advises him to put his land in the hands of Artie, who is now the leading real estate dealer of Byways, to dispose of. This he consents to and Artie forms a syndicate of some of the townspeople and buys the ground. Not satisfied with this, Artie decides to "sting" Updike a little more. He has him buy in some property at an enormous price, of which he and the "widow" are the owners and makes him think this is the ground wanted by the railroad magnate. Updike then informs the people who had entered into Artie's scheme that they have been "bunked," and the office of "The Byways Bee" is stormed with excited people who demand their money back. Artie gladly returns their cash with the exception of Annabelle's pa, and he refuses to give him back his. With the amount secured from the deal with Updike, he purchases the property himself.

Philetue Hamilton again comes into the story when he arrives at Byways with the idea of getting the right-of-way, his surprise cannot be imagined when he finds out that it is his own little boy who owns the desired stretch. He tries to "put one over" on Artie when he gives him a tip on a certain stock in order to get him to draw out of the property deal to invest. Artie plays the tip the other way and "cleans up." He places his price on the land at one million dollars. It comes high, but father must have it—so he signs the check. He has brought joy to the heart of his future father-in-law who sanctions his marriage to his daughter, and Artie places that young lady's fears at rest when he discloses the identity of the "widow."

HALLBERG

20th CENTURY MOTOR GENERATOR



Weight 475 lbs.
Height 15", Width 15", Length 30"

$249 Adjustable for One 30 to 70 Amp. D. C. Arc

For 110 or 220 volts, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $40 extra.

$20 extra for control for (2) 30 to 40 amp. arcs.

Other Sizes and Styles of All Kinds—Quoted hpon Request.

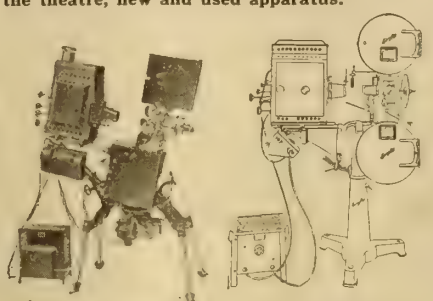
This Perfect 2-Lamp Switchboard only

$50

for (2) 30-40 amp. arcs with volt and amp. meters and special field rheostat.

—No live part on front of board.
15" wide—18" high—10" to 12" from wall.
With angle iron legs.

I am distributor of all makes moving picture machines and furnish everything complete for the theatre, new and used apparatus.



POWER'S 6B "SIMPLEX"

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 Cents.

I EQUIP THEATRES COMPLETELY AND CARRY "SPEER" AND OTHER MAKE CARBONS AND SUPPLIES.

Send $2.50 for latest Operators' Book "MOTION PICTURE ELECTRICITY"

J.H.HALLBERG SWEDISH ELECTRICAL ENGINEER

38 East 23d St. The House of Quality New York

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

SITUATIONS WANTED.

OPERATOR—Electrician, thoroughly experienced, four years steady, any machine, desires change of position, better class theaters only. Replies to R. F. A., care Moving Picture World, N. Y. City.

AUDITOR—Accountant, systematizer; age 40, single. Thoroughly experienced film exchange man. Now employed by well-known feature company. Must give present employers month's notice before leaving. Several years' experience as public accountant before entering film business. Salary $75 weekly. Address A. A., care M. P. World, Chicago, Ill.

LIVE WIRE MANAGER—Expert booker, with operator's license. Nine years' moving picture, vaudeville experience. William, care M. P. World, N. Y. City.

EXPERIENCED MANAGER—At liberty after April 15th. Have had ten years' experience as head of large exhibiting concern. Would like position with some reliable firm. I understand every branch of the business and can show results. Would consider only a house with a large seating capacity. Address Intelligent, care M. P. World, N. Y. City.

CONCERT ORGANIST—Desires theater engagement. Experienced picture accompanist. Address Concert Organist, care M. P. World, N. Y. City.

CAMERAMEN FURNISHED—With outfits. Cameras and portable electric lights for rent. Moving pictures made anywhere. Features produced. Ray Film Co., 326 Fifth Ave., N. Y. City.

FIRST-CLASS OPERATOR—Understands and repairs all kinds of machines. Wife crackerjack picture pianist. Salary reasonable. Will go anywhere. LeRoys, care M. P. World, N. Y. City.

MANAGER—Live wire, ten years' experience, also pianist or operate. I can liven the dead ones. Go anywhere. Wm. Alvine, R. F. D. No. 2, Fairfax, Va.

OPERATOR—Experienced on best projection machines. Thorough understanding of motion picture apparatus and electricity. Wants position. Address J. S. Wells, Gen. Del., Chicago, Ill.

TRY THIS COMBINATION—Operator, manager with wife pianist. Seven years' experience, now employed, desires change. Best references. A combination that will save you money. Go anywhere, New England preferred. Combination, care M. P. World, N. Y. City.

OPERATOR—Go anywhere, reasonable salary. Familiar all machines. First class reference. Will Mullorkey, L. Box 415, Charles City, Ia.

WANTED—Position as manager. Seven years' experience in the game. Best of references as to honesty and character. Address W. R., care M. P. World, Chicago, Ill.

EXPERT CAMERAMAN—Travel or studio work. Own first class outfit. Will accept moderate salary. Address J., care M. P. World, Chicago, Ill.

OPERATOR—Sober, reliable, don't smoke. Desires position where first class projection is appreciated. Handle any equipment, go anywhere. Address Henry Alsman, Backusburg Ave., Mayfield, Ky.

YOUNG LADY—Wants position on negatives or positives. Six years' experience. M. C., care M. P. World, N. Y. City.

LIVE WIRE MANAGER—Booker, experienced in all lines of picture theater business, having been connected with theater for seven years. Best of references. Address Balto, care M. P. World, N. Y. City.

EXPERT CAMERAMAN — And experienced negative developer at liberty, desires position. A. C. Bushcott, 4711 Indiana Ave., Chicago, Ill.

CAMERAMAN—Experienced, desires position; studio or outdoor. Reliable company, moderate salary. Address Cinematographer, care M. P. World, Chicago, Ill.

FOUR YEARS' EXPERIENCE—Cameraman wishes a position with own outfit. Palumbo, 55 Park Ave., Brooklyn, N. Y.

EXPERT CAMERAMAN—Best photography, thorough experience outdoor, studio, laboratory. Can furnish camera. Go anywhere. Hoe, care M. P. World, N. Y. City.

CINEMATOGRAPHER—Experienced in color photography, desires connection with reliable concern. Can turn out the goods. References. Address Expert, care M. P. World, N. Y. City.

HELP WANTED.

WANTED—Motion picture musician. Apply if can satisfy discriminating class of patronage. Address Arcade, Attica, Ind.

AGENTS—Who call regularly on motion picture houses, wanted to sell device low in price and paying good proportionate commission. Caille Brothers Co., Detroit, Mich.

CELLIST WANTED—(Male preferred) motion picture theater in the Adirondacks, summer resort, no Sunday work. State salary, qualifications, etc. Pontiac Theater, Saranac Lake, N. Y.

MANAGER WANTED—Thoroughly experienced for modern moving picture and vaudeville house, town 10,000. Don't write unless you have made good. Strong reference required; good opportunity for right party. State all first letter. Address M., care M. P. World, N. Y. City.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker. Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

WANT—To lease or buy picture theater in city not less than 10,000. Address Picture Theater, care M. P World, N. Y. City.

SOLD—My moving picture house. Want to rent house in town one to five thousand, state of Wisconsin. P. O. Box 21, Brillion, Wis.

THEATERS FOR SALE OR RENT.

MOVING PICTURE BUYERS—Here is a remarkable opportunity in moving pictures. With or without real estate. Seating capacity 800, large stage, brick building, one of the most beautiful show houses in town. Admission 10c. Population 120,000. Good reason for selling. John H. Murray, 138 Main St., Tarrytown, N. Y. Tel 460.

SEND—For our list of movies. The finest selection on the market today. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

(*Continued on page 701.*)

Removal Notice

ON April 15th, 1916, we open the doors of our commodious New Offices and Salesrooms in the Heart of the Theatrical District in New York City.

We look forward with pleasure to greeting our many hundreds of regular customers, and to meeting new friends who seek the best of everything in Modern Motion Picture Equipment.

Very truly yours,

Picture Theatre Equipment Co.

1604 Broadway : : New York

CLASSIFIED ADVERTISEMENTS---Continued from page 700

FIVE CENT MOVIE—The main street in city of about 200,000. Running seven days week from 10 A. M. to 11 P. M. Seating and standing capacity about 500. Best machinery has been installed. Expenses about $350 week, receipts $450-$550. For best reasons will sacrifice for $6,000. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

WANTED TO SELL FOR CASH—The best theater and motion picture business in any city of 10,000 in the middle states. A ground floor opera house building newly remodeled, 68x120 ft. Seating capacity of 1,000. Modern in every respect, equipped with modern motion picture equipment and a stage 48x68 ft. with 55 ft. flys which will take care of the largest road shows. Also a motion picture theater new and equipped with modern outfit, seating capacity of 440. No other picture shows or theaters in the city. These two houses control the business in one of Indiana's best cities. Guaranteed to show earnings of from $7,500 to $10,000 per year. Only replies from those in position to invest will receive any attention from the present owners. This takes real money, no trades considered. Address L. S., care M. P. World, N. Y. City.

FOR SALE—Profitable picture business in one of the best Delaware towns. Established eight years by present owner. Draws from seven other nearby towns. Gets ten, fifteen and twenty cent admission prices. Seats 500, easily made seat more. Not a sacrifice. For particulars, address N. S. H., care M. P. World, N. Y. City.

EQUIPMENT WANTED.

WANTED—To buy two No. 6 Power's heads only. Need not be in best condition. Address Maryland Amusement Co., 703 Maryland Ave., Pittsburgh, Pa.

WANTED—Four 16 or six 12 inch oscillating 60 cycle, 110 volt, A. C. fans. Small size A. C. to D. C. motor generator 3 phase, 220 volt, 60 cycle. Must be in first class shape. Give description, price. Eagle Theater, Grand Junction, Ia.

EQUIPMENT FOR SALE.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theatre Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

CAMERAS, perforators, printers, tripods, projectors, developing outfits, polishers, rewinders. Special filming, private screening. Titles, Zeiss lenses, optielectromechanical repairing. Eberhard Schneider, 219 Second Ave., N. Y. City.

FOR SALE—110 volt A. C. motor drive Simplex. Demonstration machine, never used, $302. Pink Label, Electra & Plania imported carbons. Hommel's, 947 Penn Ave., Pittsburgh, Pa.

WE HAVE—Several lots of exceptionally good chairs on hand at present, all alike at 65c. each. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

MACHINES GALORE—Edison Exhibitions, $40 to $75. Simplex motor drive, almost new. Royal, $40, Compensarc; other bargains. Wichita Film & Supply Co., Wichita, Kans.

FOR SALE—Two hundred fifty opera chairs, practically new. A bargain if taken soon. Union Transfer Co., Madison, Wis.

CONTENTS—Of completely equipped studio for sale at a bargain. Address D. F., care M. P. World, N. Y. City.

POWER'S NO. 6A—Simplex, Motiographs, Edison, Standard and Optigraph. Bargains in all makes of machines. A full line of used machines and theater equipment. Write for bargain list. We are the largest dealers and your inquiries receive prompt attention. Write today. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

BARGAINS—Guaranteed articles, town changing to A. C. 16 inch oscillating, 8 inch desk fans. New Fort Wayne 10 K. W. generator with rails, volt ammeter, rheostat, belt. Complete. Several motors, 1/10 to ½ H. P. All above 110 volt. D. C. large motors 110, 220 volt. Also Power's 6A. Other things not listed. Tell me your wants. Eagle Theater, Grand Junction, Ia.

$110 BUYS—Power's No. 6 moving picture machine; Fort Wayne compensarc $30. Mercury wanted. H. David, 711 So. Kedzie Ave., Chicago, Ill.

OPERA AND FOLDING CHAIRS—1,800 opera slightly used, perfect condition, 65c. each. Brand new maple folding, 40c. Write for catalog with direct factory prices on new theater chairs. Atlas Seating Co., 10 East 43d st., N. Y. City.

ASK—Nicholas Power or F. H. Richardson—then order an "Amberlux Lens Filter." Hundreds already in use. Ten times more effective than best gold fibre screen made. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

CAMERAS WANTED.

WANTED—Motion picture camera for cash. Professional, any condition, any price. Address H. R. H., care M. P. World, N. Y. City.

CAMERAS FOR SALE.

THE OPPORTUNITY OF A LIFETIME—Real motion picture cameras at an enormous saving. Each one guaranteed to take a rock steady picture. 1st—$200 Ernemann, Baby size, motion picture camera, F. 2.5 anastigmat lens, projector and printing apparatus. Complete in every detail. Our price $60. 2d—100 ft. capacity Thomas motion picture camera, rosewood box, Ernemann F. 3.5 lens in focusing mount. Our price is $52.50. 3d—200 ft. Kinograph motion picture camera fitted with Goerz Hypar F. 3.5 lens, brand new, our price $75. 4th—350 ft. Urban professional motion picture camera Goerz Hypar F. 3.5 at an excellent value, $125. 5th—Friese 400 ft. capacity motion picture camera. Every movement highest grade construction, Zeiss Tessar lens F. 3.5. Our price $200. 6th—Extra heavy American panoramic and tilting top tripod, $45. 7th—American light weight panoramic and tilting top tripod, $25. Write to-day. Every machine guaranteed. David Stern Co., 1047 W. Madison St., Chicago, Ill. In business since 1885.

MOTION PICTURE CAMERAS—Motion picture tripods, view cameras, kodaks, folding hand cameras, fine imported cameras, professional studio cameras, complete photographic outfits in all sizes and styles, photographic lenses for all photographic purposes, of all makes and sizes. Speed shutters, hundreds of fine photographic outfits in stock. Send for the largest bargain book and catalogues of photographic apparatus. Koehler's Camera Exchange, Inc., No. 7 East 14th St., N. Y. City.

NEW MODEL NO. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

ENSIGN—100 foot daylight loading camera with Zeiss Tessar F3.5 lens, $40. 4 Schneider tanks and four racks (100 foot capacity), one film rack holder, all for $32.50. Stereopticon, $5. Two Simplex Multifex lamps for titles, $5. Everything for $75 or separately as quoted. Exhibitor, Box 423, Scranton, Pa.

PATHE CAMERA—With two 300 foot inside magazines, Carl Zeiss 50mm. lense. Perfect condition. $135. Gunby Bros., Inc., 145 West 45th St., N. Y. City.

SAVE MONEY—Vistas $60, Ernemann, 400 ft., $250, Peters $150, all with F. 3.5 lenses. Tripods with tilt and panoramas $18 upward. Ray, 326 Fifth Ave., N. Y. City.

FILMS WANTED.

I WILL—Purchase five and six reel features. State what you have and mention amount of paper and prices. Wm. Orr, 172 W. Washington St., Chicago, Ill.

FEATURES—All lengths, in good shape to work on commission basis, or will buy outright desirable subjects at the right price. We buy, sell, exchange and represent State Right owners. Advise fully what you have first letter. Address Kriterion Film Service Co., 125 Opera Place, Cincinnati, Ohio.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

1,000 Single reels American and foreign subjects at $3.00, in first-class condition. Try one or two and be convinced of the condition. Cash with order. Federal Feature Film Co., 119 East 23d St., N. Y. City.

FOR SALE—Three reel features with original lobby displays, $25 each. "Tracked by Wireless," "Zigomar," "Tiger Lily," "Pit and Pendulum," "Cycler's Last Lap," "Dawn of Tomorrow," "In Touch With Death." Barney Film Brokers, 5 So. Wabash Ave., Chicago, Ill.

"THE POISONED POOL"—A dandy three-reel Westerner. State Rights, ten cents per foot. Lone Star Co., Twenty-four-ten North Flores St., San Antonio, Tex.

SITS WANTED. z

PAUL J. RAINEY'S AFRICAN HUNT—In six reels, in splendid condition (practically new), with plenty of good mounted posters, including 24-8-3-1 sheets, slide and heralds, will sell at a reasonable price, or will exchange for some good feature. Address Kriterion Film Service Co., 125 Opera Place, Cincinnati, Ohio.

MISCELLANEOUS.

BIG PACKAGE printed cards, signs, posters, etc., all practical. "To-day," "To-morrow," "Coming," days of week, months, etc., 500 pieces. Would cost $5 to order. All postpaid, $1.25. Evening Call Printing Co., Monessen, Penn.

STAGE MONEY—The cleanest ever published. Printed one side green, other side yellow. Sole owners. Universal Supply House, P. O. Box 1743, Los Angeles, Cal. Send for samples and prices.

MOTION PICTURE MACHINES

WE ARE DISTRIBUTORS OF

HALLBERG'S MOTOR GENERATOR

Minusa Gold Fibre Screens

The Acme of Screen Perfection

POWER, SIMPLEX and BAIRD Machines and All Supplies

Catalogs for the asking

LEWIS M. SWAAB

1327 Vine Street, PHILADELPHIA

FOR SALE

MOVING PICTURE MAILING LISTS

Only complete one to be had, numbering 24,050; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

1173 Film Exchanges	$4.00
205 Manufacturers and Studios	1.50
235 Moving Picture Machine and Supply Dealers.	1.50

Write for particulars

Trade Circular Addressing Co.

168 West Adams Street, Chicago

Franklin 1183 Estab. 1880

INDEX

TO CONTENTS

Advertising for Exhibitors..... 613
Aldous, H. J..... 635
Arrow Elects New Officers..... 600
At Leading Picture Theatres..... 606
Australian Notes..... 611

Beauty May Become Screen Star..... 626
"Big Jim Garrity" (Pathe)..... 645
Big Mutual Week, A..... 635
Biograph Advance Showing..... 601
Biograph Comedy and Drama..... 638
"Blue Blood and Red" (Fox)..... 639
Bluebirds for May..... 636
"Bonds of Deception" (American)..... 642
Boosting Buffalo Ball..... 660
Brisbane, Arthur, Changes His Mind..... 630
Brooklyn Associated Exhibitors Meet..... 598

Calendar of Daily Program Releases..672, 674
Caterpillar to Butterfly..... 592
"Celeste" (Biograph)..... 638
Censorship Under Fire..... 659
Chaplin Begins "The Floor Walker"..... 607
Chaplin, Charlie, Burlesque on "Carmen" (Essanay)..... 639
Chicago News Letter..... 602
Cincinnati's Fine Park Theater Sold..... 660
Cleveland Exhibitors Hold Meeting..... 598
Comments on the Films..... 646
Crane, Ogden, With Pallas Pictures..... 631
Cummins and Gore..... 628
Course of Film Empire Sways to South..... 624

Death of Arthur Spiegel..... 599
Detroit (the Week in)..... 603
"Doctor Neighbor" (Universal)..... 643
"Dollars and Woman"..... 633
"Dumb Girl of Portici, The" (Universal)..... 640

"Eternal Grind, The" (Famous Players)..... 642
Example to be Followed, An..... 593

Facts and Comments..... 591
Famous Players Engage H. K. Durant..... 636
Farrar in "Maria Rosa"..... 634
"Feathertop" (Mutual)..... 643
Fisher, Sallie, With Essanay..... 627
"Flames of Johannis, The" (Lubin)..... 644
Fort Worth, Texas, Opens Sundays..... 668
Fund Swelled by Actors..... 596

Gaumont Finds Conditions Good..... 597
"Gay Lord Waring, The" (Bluebird)..... 642
"Good Bad-Man, The" (Fine Arts)..... 643
"Greater Wrong, The" (Lubin)..... 644

History of Indiana..... 632
"His Wife's Mistake" (Keystone)..... 643
"Human Driftwood" (Peerless)..... 638

"Invisible Enemy, The" (L-KO)..... 639

Kalem Stars in Two Releases..... 644

Lehr, Anna, New Figure in Triangle..... 624
Lexington, Ky., Wants Local Censorship..... 662
List of Current Film Release Dates, 704, 706, 708, 710

MacDermott, Marc, Joins Vitagraph..... 607
Manufacturers' Advance Notes..... 649
Many Features at Trade Board Show..... 600
Marx, Mitchell, on Censorship..... 626
May, Edna, at Fulton Theater..... 628
Minneapolis Screen Club..... 667
Motion Picture Educator..... 612
Motion Picture Exhibitor, The..... 598
Motion Picture Photography..... 622
Music for the Picture..... 623

New American Serial..... 629
News of Los Angeles and Vicinity..... 604
New Orleans Grows..... 664
No Censorship in Rochester..... 627
Notes of the Trade..... 654

Observations by Man About Town..... 608
Oregon Sabbath Up..... 670

Pan-American Screen, The..... 593
Paramount Program..... 633
Pathe Dramas..... 597
"Peg o' the Ring" (Universal)..... 637
Penn Gardens Sold..... 658
Philadelphia Matters..... 657
Photoplaywright, The..... 616
Projection Department..... 617
Protested Censor Fees..... 665

"Race, The" (Lasky)..... 639
"Ramona" (Clune)..... 640
Ramona Opens New York Run..... 628
Review of Current Productions..... 637
Roasting Censorship..... 625
"Romance and Riot" (Kalem)..... 644
Run Your Own..... 610

"Salvation Joan" (Vitagraph)..... 637
San Francisco Censors..... 669
San Francisco, Picture Center?..... 629
Screen Club Aids Actors' Fund..... 595
Seelye, C. R., with Pathe..... 594
"Shadows of a Doubt, The" (Equitable)..... 638
Socialist Party Finds Fault with Censor..... 666
Some Boston Bills..... 656
Southern Trade Exposition..... 597
Spokes from the Hub..... 609
"Spring Chicken, The" (Biograph)..... 638
Starfilms, Ltd., in Canada..... 630
Stars Gives Services..... 596
State of Film Business..... 666
Stories of the Films..... 676
Sunday Law at Work..... 662

Tact is a Wonderful Thing..... 593
Thanhouser Benefit Ball..... 636
Toronto's Film Ball..... 661
Trade Board Holds Regular Meetings..... 601
Triangle Program..... 643
Turner, Alice..... 634
Two Lubin Productions..... 644
Two World Film Offerings..... 638

Vitagraphs for Week of April 17..... 631

"War of Wits, A" (Kalem)..... 644
Western Canada..... 671
"Who's Guilty?" Coming in May..... 632
World Film Absorbs Equitable..... 594

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack..... 694
Speer Carbon Co..... 713

CHAIR AND SEATING MANUFACTURERS.
American Seating Co..... 717
Family Opera Chair Organization..... 712
Steel Furniture Co..... 717

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co..... 714
Calehuff Supply Co..... 714
Cushman Motor Works..... 698
Erker Bros..... 713
Foos Gas Engine Works..... 716
Fulton E. E..... 697
General Electric Co..... 705
Globe Ventilator Co..... 711
Hallberg, J. H..... 666
Hertner Electric & Mfg. Co..... 698
Hommel, Ludwig & Co..... 680
Kleine Optical Co..... 710
Lears Theater Supply Co..... 680
Lucas Theatre Supply Co..... 716
Northwestern Electric Co..... 715
Northwestern Motion Picture Equip. Co..... 714
Picture Theater Equip. Co..... 701
Porter, B. F..... 716
Stern Mfg. Co..... 715
Strelinger, Chas. A..... 681
Swaab, Lewis M..... 701
Typhoon Fan Co..... 709
Vindex Electric Mfg. Co..... 688
Wagner Electric Mfg. Co..... 696

FILM EXCHANGES.
Central Film Co..... 681
Star Films, Ltd..... 680
Wisconsin-Illinois Feature Release Co..... 681

LENS MANUFACTURER.
Bausch & Lomb Optical Co..... 695
Crown Optical Co..... 695

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc..... 584
Authors Film Co., Inc..... 719
Biograph Co..... 672
Bluebird Photoplays, Inc..... Colored Insert
California Motion Picture Co..... 681
Clara Kimball Young Film Corp..... 550
Dra-Ko Film Co., Inc..... 685
Edison, Thos. A., Inc..... 569
Essanay Film Mfg. Co..... 543, 560-61, 571-73
Exclusive Features, Inc..... 690
Famous Players Film Co..... 551
Gaumont Co..... 558
Great Northern Film Co..... 714
International Film Service..... 686-87
Ivan Film Productions..... 574
Kalem Co..... 564, 590
Kleine, George..... 586-89
Knickerbocker Star Features..... 563
Lasky, Jesse L., Feature Play Co..... 552
Lesser, Sol L..... 585
Lubin Mfg. Co..... 565
Modern Motherhood League..... 682-83
Paramount Picture Corp..... 553-56
Pathe Exchange Inc..... 575-80
Selig Polyscope Co..... 568
Signal Film Corp..... 582-83
Sterling Camera & Film Co..... 684
Thanhouser Film Corp..... 542, 557
Triangle Film Corp..... 548-49
Universal Film Mfg. Co..... 544-47
Vim Comedy..... 562
Vitagraph Co. of America..... 566-67
Vogue Films, Inc..... 581
World Film Corp..... Colored Insert

MISCELLANEOUS.
A. B. C. Film Co..... 685
American Film Laboratories, Inc..... 697
Automatic Ticket Selling & C. R. Co..... 684
Bioscope, The..... 714
Botanical Decorating Co..... 714
Cattle Bros..... 717
Cine Mundial..... 717
Classified Advertisements..... 701
Columbia Film Mfg. Co..... 698
Corcoran, A. J..... 688
Eagle Film Mfg. Co..... 680
Eastman Kodak Co..... 697
Erbograph Co..... 717
E & R Jungle Film Co..... 681
Evans Film Mfg. Co..... 717
First Nat'l M. P. Exposition..... 675
General Film Co..... 559, 570
Grinden Art Metal Co..... 711
Gunby Bros..... 680
Il Tirso Al Cinematografo..... 714
Ince, Thos. H..... 673
Kinematograph Weekly, The..... 681
Kraus Mfg. Co..... 696
Lober, Axel B..... 694
Manuscripts Universal..... 696
Metro Pictures Corp..... Colored Insert
Motion Picture Campaign..... 718
M. P. W. Anti-Censorship Slides..... 717
M. P. W. Circulation Coupon..... 697
M. P. Directory Co..... 713
Moore, Wm. N..... 688
National Cash Register Co..... 707
National Stars Corp..... 655
National Ticket Co..... 678
Nelson, H. N..... 680
Netschert, Frank..... 693
New York Metro Film Service, Inc..... 691
Pan-American Film Service..... 680
Richardson's Handbook..... 712
Rothacker Film Mfg. Co..... 679
Standard Motion Picture Co..... 717
Third International M. P. Exposition..... 703
Trade Circular Addressing Co..... 701

MOVING PICTURE CAMERAS.
Gennert, G..... 695
Kochler Optical Co..... 716
Los Angeles M. P. Co..... 684
Universal Camera Co..... 684

MUSIC AND MUSICAL INSTRUMENTS.
American Photo Player Co..... 685
Harmo Pipe Organ Co..... 655
Phototune Co..... 655
Schirmer, G., Inc..... 714
Seeburg, J. P., Piano Co..... 696
Simon, Walter C..... 680
Sinn, Clarence E..... 717
Wangerin-Weickhardt..... 713

POSTERS AND FRAMES.
Goes Lithographing Co..... 681
Menger & Ring..... 680
Newman Mfg. Co..... 684

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mch. Co..... 716
Enterprise Optical Co..... 695
Power, Nicholas, Co..... 720
Precision Mch. Co..... 715

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc..... 691
Gold King Screen Co..... 655
Radium Gold Fibre Screen, Inc..... 692
Simpson, A. L., Inc..... 681
Satin Goldfibre Screens, Inc..... 711

STEREOPTICON SLIDES.
Niagara Slide Co..... 655
Utility Transparency Co..... 714
Simpson, A. L., Inc..... 681

THEATRICAL ARCHITECTS.
Decorators' Supply Co..... 715
Kinsila, Edw. Barnard..... 716

MAY 1st, 2d, 3d, 4th, 5th, 6th

Don't Forget

The Third International Exposition

of the

Motion Picture Art

at

GRAND CENTRAL PALACE

Patronize those who patronize you. *Buy space where you will get results.*

Apply for space at

Motion Picture Exhibitors' League of America
218 West 42d Street, or at

Grand Central Palace
Lexington Avenue and 46th Street

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 672, 674.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Mar. 22—The Battle of Truth (Three parts—Drama).
Mar. 27—The Golden Supper (Drama) (Biograph—Reissue No. 43).
Mar. 28—Alias Jimmie Barton (Two parts—Drama).
Mar. 29—Madelaine Morel (Three parts—Dr.).
Apr. 3—Three Friends (Drama) (Biograph—Reissue No. 44).
Apr. 5—Paths that Crossed (Three parts—Dr.).
Apr. 10—The Tender-Hearted Boy (Drama) (Biograph—Reissue—No. 45).
Apr. 11—The Man Who Called After Dark (Two parts—Drama).
Apr. 12—The Stampede (Three parts—Drama).
Apr. 17—A Cry for Help (Drama) (Biograph—Reissue No. 46).
Apr. 19—The Larrimore Case (Three parts—Drama).
Apr. 24—The Blind Princess and the Poet (Drama) (Biograph Reissue No. 47).
Apr. 25—Celeste (Two parts—Drama).
Apr. 26—The Spring Chicken (Three parts—Comedy).

ESSANAY.

Mar. 22—Canimated Nooz Pictorial, No. 7 (Cartoon).
—A scenic subject on the same reel.
Mar. 25—I Will Repay (Three parts—Dr.).
Mar. 27—The Strange Case of Mary Page, No. 10, "The Clew" (Two parts—Dr.).
Mar. 28—The Dixie Winner (Two parts—Dr.).
Mar. 29—Vernon Howe Bailey's Sketch Book of Paris (Cartoon).—Scenic of Western America on same reel.
Apr. 1—The Spider's Web (Three parts—Dr.).
Apr. 3—The Strange Case of Mary Page No. 11 (Two parts—Drama).
Apr. 4—Under Royal Patronage (Two parts—Drama) (Reissue).
Apr. 5—Canimated Nooz Pictorial No. 8 (Cartoon).
—A Scenic subject on the same reel.
Apr. 8—The Lightbearer (Three parts—Dr.).
Apr. 10—The Strange Case of Mary Page No. 12 (Two parts—Drama).
Apr. 11—Millstones (Two parts—Drama).
Apr. 12—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—A Scenic subject on the same reel.
Apr. 15—The Last Adventure (Three parts—Drama).
Apr. 17—The Strange Case of Mary Page, No. 13 (Two parts—Drama).
Apr. 18—The Elder Brother (Two parts—Drama) (Reissue).
Apr. 19—Canimated Nooz Pictorial No. 9 (Cartoon).
—A Scenic Subject on the same reel.
Apr. 22—Her Naked Soul (Three parts—Dr.).
Apr. 25—The Little Samaritan (Two parts—Drama).
Apr. 26—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—Scenic Subject on the same reel.
Apr. 29—The Danger Line (Three parts—Dr.).

KALEM.

Mar. 31—Almost a Heroine (Comedy).
Apr. 1—The Trapping of Peeler White (No. 73 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 3—The Corsican Sisters, No. 2 of "The Social Pirates" (Two parts—Dr.). (Special release.)
Apr. 4—From Altar to Halter (Comedy).
Apr. 5—Trapping the Bachelor (Comedy).
Apr. 7—The Fickle Fiddler's Finish (Com.).
Apr. 8—The Record Run (No. 74 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 10—The Parasite (No. 3 of "The Social Pirates"—Two parts—Drama).
Apr. 11—Millionaires by Mistake (Comedy).
Apr. 12—Fashion and Fury (Comedy).
Apr. 14—Romance and Riot (Comedy).
Apr. 15—The Race for a Siding (No. 75 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 17—A War of Wits (No. 4 of the "Social Pirates"—Two parts—Drama).
Apr. 18—Ham and Preparedness (Comedy).
Apr. 19—Their Taking Ways (Comedy).
Apr. 21—A Double-Barreled Courtship (Com.).
Apr. 22—The Governor's Special (No. 76 of the "Hazard's of Helen" Railroad Series—Drama).
Apr. 24—The Millionaire Plunger (No. 5 of the "Social Pirates"—Two parts—Dr.).
Apr. 25—Title not yet announced.
Apr. 26—Counting Out the Count (Comedy).
Apr. 28—A Lucky Mistake (Comedy).
Apr. 29—The Trail of Danger (No. 77 of the "Hazards of Helen" Series—Dr.).

LUBIN.

Mar. 18—Dare Devil Bill (Comedy).
Mar. 21—The New Janitor (Comedy).
Mar. 21—The Crash (Two parts—Drama).
Mar. 23—A Sister to Cain (Three parts—Dr.).
Mar. 25—Love One Another (Comedy).
Mar. 27—Otto the Soldier (Comedy).
Mar. 30—The Voice in the Night (Three parts—Drama).
Apr. 1—Billie's Double (Comedy).
Apr. 3—The Fatal Bean (Comedy).
Apr. 4—The Return of James Jerome (Two parts—Drama).
Apr. 6—The Scarlet Chastity (Three parts—Drama).
Apr. 8—A Wise Waiter (Comedy).
Apr. 10—Otto the Bell Boy (Comedy).
Apr. 13—The Greater Wrong (Three parts—Drama).
Apr. 15—Mr Housekeeper (Comedy).
Apr. 17—Frocks and Frills (Comedy).
Apr. 18—One of the Pack (Two parts—Drama).
Apr. 20—The Heart's Tribute (Three parts—Drama).
Apr. 22—Millionaire Billie (Comedy).
Apr. 24—Germs and Microbes (Comedy).
Apr. 27—Playthings of the Gods (Three parts—Drama).
Apr. 29—Love and Bullets (Comedy).

SELIG.

Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).
Mar. 13—The Regeneration of Jim Halsey (Three parts—Drama).
Mar. 13—Selig-Tribune No. 21, 1916 (Topical).
Mar. 16—Selig-Tribune No. 22, 1916 (Topical).
Mar. 18—Toll of the Jungle (Wild-Animal—Drama).
Mar. 20—Number 13 Westbound (Three parts—Drama).
Mar. 20—Selig-Tribune No. 23, 1916 (Topical).
Mar. 23—Selig Tribune No. 24, 1916 (Topical).
Mar. 25—Trilby's Love Disaster (Western—Comedy).
Apr. 3—The Devil, the Servant and the Man (Three parts—Drama).
Apr. 3—Selig-Tribune No. 27, 1916 (Topical).
Apr. 6—Selig-Tribune No. 28 1916 (Topical).
Apr. 8—Along the Border (Western—Dr.).
Apr. 10—Wives of the Rich (Three parts—Society—Drama).
Apr. 10—Selig-Tribune No. 29, 1916 (Topical).
Apr. 13—Selig-Tribune No. 30, 1916 (Topical).
Apr. 15—The Beauty Hunters (Comedy).
Apr. 17—The Three Wise Men (Three parts—Drama).
Apr. 17—Selig-Tribune No. 31, 1916 (Topical).
Apr. 20—Selig-Tribune No. 32, 1916 (Topical).
Apr. 22—Too Many Chefs (Comedy).

VIM.

Mar. 24—Behind the Footlights (Comedy).
Mar. 30—Their Vacation (Comedy).
Mar. 31—Anvils and Actors (Comedy).
Apr. 6—Mamma's Boys (Comedy).
Apr. 7—In the Ring (Comedy).
Apr. 13—The Battle Royal (Comedy).
Apr. 14—The Sleuths (Comedy).
Apr. 20—All for a Girl (Comedy).
Apr. 21—Hired and Fired (Comedy).
Apr. 27—What's Sauce for the Goose (Comedy).
Apr. 28—The Rivals (Comedy).

VITAGRAPH.

Mar. 18—Miss Warren's Brother (Broadway Star Feature—Three parts—Dr.).
Mar. 20—A Squared Account (Comedy).
Mar. 24—Freddy Versus Hamlet (Comedy).
Mar. 25—Husks (Three parts—Drama—Broadway Star Feature).
Mar. 27—Three Johns (Comedy).
Mar. 31—Freddy Foils Floaters (Comedy).
Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 3—Her Partner (Drama).
Apr. 7—Freddy the Fixer (Comedy-Drama).
Apr. 8—Myrtle, the Manicurist (Broadway Star Feature—Three parts—Com.).
Apr. 10—The Hoyden (Drama).
Apr. 14—Susie, the Sleuth (Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama (Broadway Star Feature).
Apr. 24—The Rookie (Drama).
Apr. 28—Terry's Tea Party (Comedy).
Apr. 29—The Man Hunt (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES

Mar. 11—The Human Cauldron (Three parts—Drama).
Mar. 18—Miss Warren's Brother (Drama).
Mar. 25—Husks (Three parts—Drama).
Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).

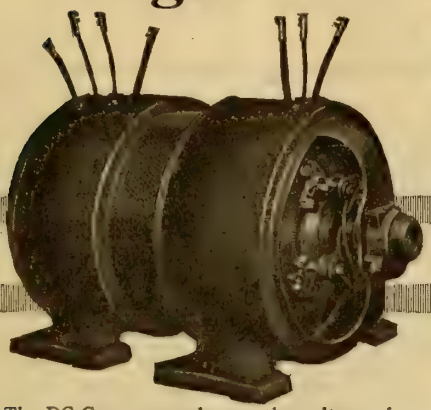
KNICKERBOCKER STAR FEATURES.

Mar. 24—The Witch of the Mountains (Three parts—Drama).
Mar. 31—The Home-Breakers (Three parts—Drama).
Apr. 7—The Millionaire's Son (Three parts—Drama).
Apr. 14—Hounded and Hounded (Three parts—Drama).
Apr. 21—When Might is Right (Three parts—Drama).
Apr. 28—The Broken Promise (Three parts—Drama).

UNIT PROGRAM RELEASES.

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

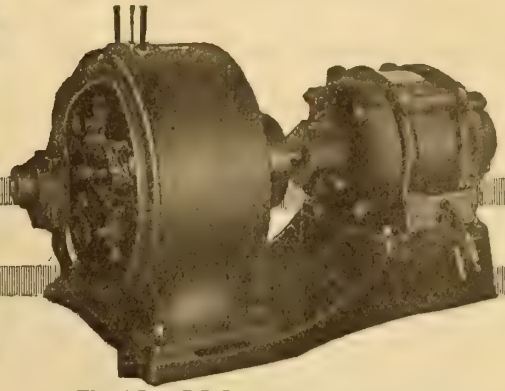
Better Light



The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.

The AC Compensarc cuts 2-3 from your lighting bill if you use alternating current.

Less Current



The AC to DC Compensarc will transform alternating into direct current and reduce the voltage at the same time without needless waste.

No matter what current you have—alternating or direct—or what voltage or frequency

THE COMPENSARC

will enable you to secure a light that will give those clear white pictures everybody now demands.

Special screens, projecting machines and first run films won't give results with poor light. The compensarcs will enable you to get the kind of light you want. Steady Light, White Light, Bright Light, regardless of the kind or quality of current you supply.

Compensarcs are safe, efficient, easy to operate, fool proof and reliable.

General Electric Company

Fort Wayne Dept., Fort Wayne, Ind.

ADDRESS NEAREST OFFICE

Atlanta, Ga.
Baltimore, Md.
Birmingham, Ala.
Boise, Idaho
Boston, Mass.
Buffalo, N. Y.
Butte, Mont.
Charleston, W. Va.
Charlotte, N. C.
Chattanooga, Tenn.
Chicago, Ill.
Cincinnati, Ohio
Cleveland, Ohio
Columbus, Ohio
Davenport, Iowa
Dayton, Ohio
Denver, Colo.
Detroit, Mich.
(Office of Agent)
Elmira, N. Y.
Erie, Pa.
Indianapolis, Ind.
Jacksonville, Fla.
Joplin, Mo.
Kansas City, Mo.
Keokuk, Iowa
Knoxville, Tenn.
Los Angeles, Cal.
Louisville, Ky.
Mattoon, Ill.
Memphis, Tenn.
Milwaukee, Wis.
Minneapolis, Minn.
Nashville, Tenn.
New Haven, Conn.
New Orleans, La.
New York, N. Y.
Omaha, Neb.
Philadelphia, Pa.
Pittsburgh, Pa.
Portland, Ore.
Providence, R .I.
Richmond, Va.
Rochester, N. Y.
Salt Lake City, Utah
San Francisco, Cal.
St. Louis, Mo.
Schenectady, N. Y.
Seattle, Wash.
Spokane, Wash.
Springfield, Mass.
Syracuse, N. Y.
Toledo, Ohio
Washington, D. C.
Youngstown, Ohio

For Texas and Oklahoma business refer to Southwest General Electric Company, Dallas, Houston, El Paso and Oklahoma City.
For Canadian business refer to Canadian General Electric Company, L't'd, Toronto, Ont.

5959

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 672, 674.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Mar. 29—Number 13 (Topical)
Apr. 5—Number 14 (Topical).
Apr. 12—Number 15 (Topical).
Apr. 19—Number 16 (Topical).
Apr. 26—Number 17 (Topical).

BIG U.

Mar. 30—No release this day.
Apr. 6—Hungry Happy's Dream (Comedy).
Apr. 13.—No release this day.
Apr. 20—Oh, What a Whopper (Two parts—Baseball—Comedy).
Apr. 26—Lonesome House (Drama).

BISON.

Mar. 25—Monna Vanna (Three parts—Dr.).
Apr. 1—The Night Riders (Two parts—Western—Drama).
Apr. 8—Behind the Mask (Two parts—Dr.).
Apr. 15—The Rival Pilots (Two parts—Railroad—Drama).
Apr. 22—The Passing of Hell's Crown (Two parts—Western—Drama).
Apr. 29—The Torrent of Vengeance (Two parts—Drama).

GOLD SEAL.

Mar. 28—Lady Raffles Returns (Two parts—Detective—Drama).
Apr. 4—Lord John's Journal (Adventure No. 5, "The League of the Future"—Three parts—Detective—Drama).
Apr. 11—The Voice of the Tempter (Three parts—Domestic—Drama).
Apr. 18—The Best Man's Bride (Two parts—Drama).
Apr. 25—The Other Half (Two parts—Society—Drama).

IMP.

Mar. 28—The Gasoline Habit (Comedy).
Mar. 31—Scorched Wings (Three parts—Dr.).
Apr. 4—The Town That Tried to Come back (Comedy).
Apr. 7—The Poet's Progress (Two parts—Comedy—Drama).
Apr. 7—The Dare-Devils of War (Two parts—War—Dr.).
Apr. 9—Mignonette (Two parts—Drama).
Apr. 11—Held for Damages (Comedy).
Apr. 14—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama).
Apr. 18—Love Laughs at Dyspepsia (Com.).
Apr. 21—The Haunted Bell (Two parts—Mystery—Drama).
Apr. 25—Billie's War Brides (Comedy).
Apr. 28—Why Mrs. Kentworth Lied (Three parts—Drama).
Apr. 30—Through Flames to Love (Two parts—Drama).

JOKER.

Mar. 25—It Nearly Happened (Comedy).
Apr. 1—The Tale of a Telegram (Comedy).
Apr. 8—His Highness the Janitor (Comedy).
Apr. 15—Hubby Puts One Over (Comedy).
Apr. 22—Just Yet But Not Quite (Comedy).
Apr. 29—The Jitney Driver's Romance (Com.).

LAEMMLE.

Mar. 22—The Desperado (Drama).
Mar. 23—The Secret Foe (Two parts—Dr.).
Mar. 26—No release this day.
Mar. 29—The Blackmailer (Drama).
Mar. 30—A Fool's Gold (Three parts—Dr.).
Apr. 5—The Eyes of Fear (Two parts—Dr.).
Apr. 9—Bill's Wife (Comedy).
Apr. 12—The Brink (Drama).
Apr. 13—Public Approval (Three parts—Society—Drama).
Apr. 16—No release this day.
Apr. 20—The Gambler (Drama).
Apr. 23—No release this day.
Apr. 27—Miss Blossom (Two parts—Drama).

L-KO.

Apr. 2—Caught on a Skyscraper (Two parts—Comedy).
Apr. 5—For the Love of Mike and Rosie (Three parts—Comedy).
Apr. 9—No release this day.
Apr. 16—The Doubles Troubles (Two parts—Comedy).
Apr. 19—A Meeting for a Cheating (Comedy).
Apr. 23—Little Billy's School Days (Comedy).
Apr. 26—Bill's Narrow Escape (Two parts—Comedy).
Apr. 30—No release this day.

NESTOR.

Apr. 3—How Times Do Change (Comedy).
Apr. 7—A Leap Year Tangle (Comedy).
Apr. 10—Putting Her Foot in It (Comedy).
Apr. 14—Some Honeymoon (Comedy).
Apr. 17—His Neighbor's Wife (Comedy).
Apr. 21—Eddie's Night Out (Comedy).
Apr. 24—His Wooden Leg (Comedy).
Apr. 28—The Newlyweds Mixup (Comedy).

POWERS.

Apr. 1—A Serpent in the House (Comedy).
Apr. 6—The Dance of Love (Novelty).
Apr. 8—No release this day.
Apr. 13—Some Fish (Comedy).
Apr. 15—The Stolen Melody (Drama).
Apr. 20—The Toyland Villain (Novelty). —An Educational subject on the same reel.
Apr. 22—No release this day.
Apr. 27—Such Is Life in China (Comedy).
Apr. 29—A Family Affair (Comedy).

RED FEATHER PHOTOPLAYS.

Apr. 3—Two Men of Sandy Bar (Five parts—Drama).
Apr. 10—Brigadier Gerard (Five parts—Dr.).
Apr. 17—Her Bitter Cup (Five parts—Dr.).
Apr. 24—Thrown to the Lions (Five parts—Drama).

REX.

Mar. 28—There's no Place Like Home (Drama).
Apr. 2—Her Sister's Sin (Drama).
Apr. 4—No release this day.
Apr. 7—The Still Voice (Drama).
Apr. 11—No release this day.
Apr. 14—The Toll of the Angelus (Drama—Reissue).
Apr. 16—The Sham Realty (Drama). —300 Arrivals from South America (Educational).
Apr. 18—No release this day.
Apr. 23—His World of Darkness (Three parts—Drama).
Apr. 25—The Unexpected (Comedy).
Apr. 27—Chicken Hearted Jim (Drama).
Apr. 30—Their Anniversary (Comedy).

VICTOR.

Mar. 29—The Model Husband (Two parts—Comedy).
Mar. 31—No release this day.
Apr. 5—The Little Fraud (Drama).
Apr. 12—The Lathered Truth (Two parts—Comedy).
Apr. 19—Royal Love (Three parts—Drama).
Apr. 21—A Strange Confession (Drama).
Apr. 28—No release this day.

UNIVERSAL SPECIAL FEATURES.

Apr. 3—Graft No. 17, "Queen of the Prophets" (Two parts—Drama).
Apr. 10—Graft No. 18, "The Hidden City of Crime" (Two parts—Drama).
Apr. 17—Graft No. 19, "Photo Badger Game" (Two parts—Drama).
Apr. 24—Graft No. 20 (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Vogue.
Monday—American, Falstaff, Masterpicture de Luxe.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Weekly, Gaumont.
Thursday—Mustang, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—American, Falstaff.

AMERICAN.

Mar. 21—The Code of Honor (Three parts—Drama).
Mar. 28—In the Shuffle (Three parts—Drama).
Apr. 3—Ways of the World (Two parts—Dr.).
Apr. 6—Bonds of Deception (Three parts—Drama).
Apr. 10—The Pendulum of Chance (Two parts—Drama).
Apr. 15—The Wayfarers (Three parts—Dr.).
Apr. 17—His Masterpiece (Two parts—Drama).
Apr. 22—Realization (Three parts—Drama).

BEAUTY.

Mar. 26—The Bubbles and the Barber (Comedy).
Mar. 29—A Trunk an' Trouble (Comedy).
Apr. 2—Bumble's Job (Comedy).
Apr. 5—Billy Van Deusen's Muddle (Com.).
Apr. 9—Art and Arthur (Comedy).
Apr. 12—Peanuts and Powder (Comedy).
Apr. 16—The Improbable Yarn of McQuirk (Comedy).
Apr. 19—Number Please? (Comedy).
Apr. 23—The Bookworm's Blessed Blunders (Comedy).

CUB.

Mar. 17—The Twin Trunk Mystery (Comedy).
Mar. 24—On the Rampage (Comedy).
Mar. 31—Jerry Among the Smugglers (Com.).
Apr. 7—The Winning Punch (Comedy).
Apr. 14—Almost Right (Comedy).
Apr. 20—The Conquering Hero (Comedy).

FALSTAFF.

Mar. 16—Rupert's Rube Relations (Comedy).
Mar. 21—Pansy Post Protean Player (Comedy).
Mar. 23—Pedro the Punk Poet (Comedy).
Mar. 28—Paul's Political Pull (Comedy).
Mar. 30—The Snow Shoveler's Sweetheart (Comedy).
Apr. 3—Ruining Randal's Reputation (Com.).
Apr. 8—The Professor's Peculiar Precautions (Comedy).
Apr. 10—Sapville's Stalwart Son (Comedy).
April. 15—The Overworked Oversea Overseer (Comedy).
Apr. 17—The Sailor's Smiling Spirit (Comedy).
Apr. 22—Simple Simon's Schooling (Comedy).

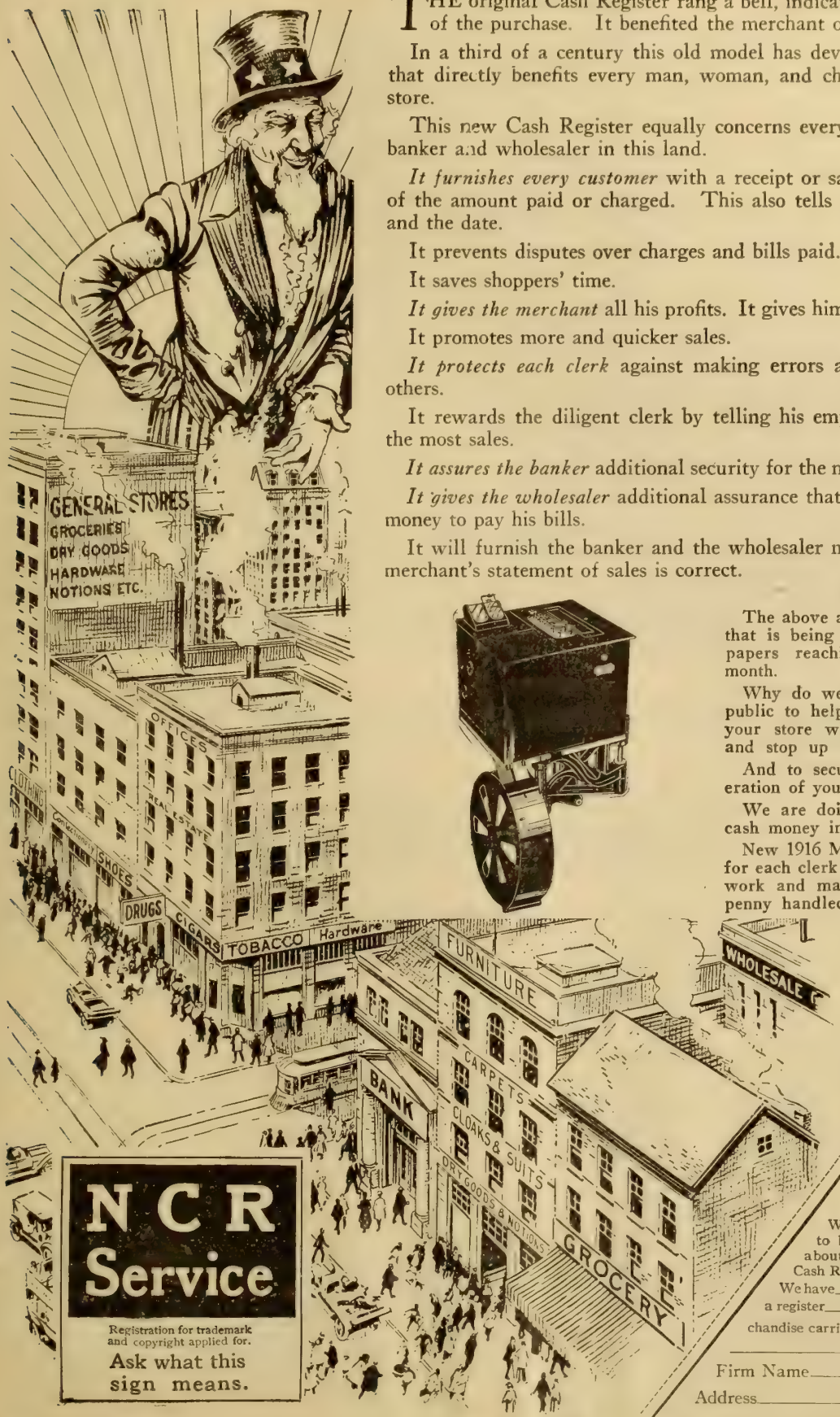
GAUMONT.

Mar. 12—See America First, No. 26, "Monterey, Cal" (Scenic). —Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 19—See America First, No. 27, "San Francisco, Cal. (Scenic). —Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 26—See America First, No. 28, "Tampa, Fla." (Scenic). —Keeping Up With the Joneses (Cartoon—Comedy.
Apr. 2—See America First, No. 29, "Charleston, S. C." (Scenic). —Keeping Up With the Joneses (Cartoon—Comedy).
Apr. 5—See America First, No. 30, "The Wonder Spots of Del Monte, Cal." (Scenic). —A Cartoon subject on the same reel.
Apr. 12—See America First No. 31, "Historic St. Augustine, Fla." (Scenic). —Kartoon Komics (Cartoon).
Apr. 19—See America First, No. 32 (Scenic). —Kartoon Komics (Cartoon).

(*Mutual Releases continued on page 708.*)

A great National public utility

That concerns all merchants and all people.



THE original Cash Register rang a bell, indicated and recorded the amount of the purchase. It benefited the merchant only.

In a third of a century this old model has developed into a Cash Register that directly benefits every man, woman, and child who spends money in a store.

This new Cash Register equally concerns every merchant and clerk, every banker and wholesaler in this land.

It furnishes every customer with a receipt or sales-slip with printed figures of the amount paid or charged. This also tells in print who made the sale, and the date.

It prevents disputes over charges and bills paid.

It saves shoppers' time.

It gives the merchant all his profits. It gives him more money for his family.

It promotes more and quicker sales.

It protects each clerk against making errors and against the mistakes of others.

It rewards the diligent clerk by telling his employer which one is making the most sales.

It assures the banker additional security for the money he loans the merchant.

It gives the wholesaler additional assurance that the merchant will have the money to pay his bills.

It will furnish the banker and the wholesaler mechanical evidence that the merchant's statement of sales is correct.

Merchants!

The above advertisement is one of a series that is being run in magazines and newspapers reaching sixty million readers a month.

Why do we do it? Simply to teach the public to help you to enforce a system in your store which will both increase sales and stop up leaks and losses.

And to secure for you the hearty co-operation of your banker and your wholesaler.

We are doing this to help you put more cash money in the bank every day.

New 1916 Models have a separate drawer for each clerk; give each credit for his day's work and make him responsible for every penny handled; give you detailed information on cash and charge sales, money received on account, and every other angle of every day's business, in detail and by totals.

Let us explain how we do all of these things for you—and many more.

Fill out the coupon.

The National Cash Register Co.
Dayton, Ohio.

The National Cash Register Company, Dayton, Ohio.

Without obligating me in any way to buy, I would like to know more about your 1916 Model Receipt-Giving Cash Registers and "N C R Service."

We have____salesmen in our store. We have a register____years old. Principal lines of merchandise carried are:_____

Firm Name_____

Address_____

MOVING PICTURE WORLD, 17 Madison Ave., N. Y. City

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 672, 674.)

(*Mutual Releases continued from page 706.*)

MUSTANG.

Mar. 31—Snow Stuff (Three parts—Drama).
Apr. 7—Two Bits (Two parts—Drama).
Apr. 8—Under Azure Skies (Three parts—Western—Drama).
Apr. 13—Silent Selby (Three parts—Western—Drama).
Apr. 14—A Flickering Light (Two parts—Dr.).
Apr. 21—The Return (Two parts—Drama).

MUTUAL WEEKLY.

Mar. 23—Number 64 (Topical).
Mar. 30—Number 65 (Topical).
Apr. 5—Number 66 (Topical).
Apr. 12—Number 67 (Topical).
Apr. 19—Number 68 (Topical).

THANHOUSER.

Mar. 22—The Fifth Ace (Two parts—Society—Drama).
Mar. 29—Fear (Three parts—Drama).
Apr. 4—Oh! Oh! Oh! Henery!!! (Two parts—Comedy).
Apr. 11—The Romance of the Hollow Tree (Two parts—Drama).
Apr. 18—The Girl from Chicago (Two parts—Drama).
Apr. 20—A Man's Sins (Three parts—Drama).

MUTUAL MASTERPICTURE DE LUXE.

Mar. 27—The Love Liar (Centaur—Five parts—Drama) (No. 86).
Mar. 30—Revelations (American—Five parts—Drama) (No. 87).
Apr. 1—The Net (Thanhouser—Five parts—Drama) (No. 88).
Apr. 3—Haunted Manor (Gamount—Five parts—Drama—No. 89).
Apr. 8—The Traffic Cop (Thanhouser—Five parts—Drama—No. 90).
Apr. 10—April (American—Five parts—Drama—No. 91).
Apr. 13—The Leopard's Bride (Centaur—Five parts—Oriental—Drama—No. 92).
Apr. 17—Feathertop (Gaumont—Five parts—Drama) (No. 93).
Apr. 20—Master Shakespeare, Strolling Player (Thanhouser—Five parts—Dr.).

SIGNAL FILM CORPORATION.

Mar. 13—The Girl and the Game, No. 12, "Buried Alive" (Two parts—Dr.).
Mar. 20—The Girl and the Game, No. 13, "A Fight for a Fortune" (Two parts—Drama).
Mar. 27—The Girl and the Game, No. 14, "Helen's Race with Death" (Two parts—Drama).
Apr 3—The Girl and the Game No. 15 (Two parts—Drama).

VOGUE.

Mar. 23—Search Me (Comedy).
Mar. 26—Devilish Business (Comedy).
Mar. 30—The Lion Hearted Chief (Comedy).
Apr. 2—On a Still Hunt (Comedy).
Apr. 4—Bungling Bill Detective (Comedy).
Apr. 9—Knocking Out Knockout Kelly (Com.).
Apr. 11—Rube's Hotel Tangle (Comedy).
Apr. 16—A Mix-Up in Photos (Comedy).
Apr. 18—Countering Love (Comedy).
Apr. 23—Slipping It Over on Father (Com.).

Pathe Exchange, Inc.

BALBOA.

Mar. 11—The Red Circle, No. 13, "Branded As a Thief" (Two parts—Drama).
Mar. 18—The Red Circle No. 14 "Judgment Day" (Last No.) (Two parts—Dr.).
Apr. 8—The Girl Who Won (Three parts—Drama).
Apr. 15—The Girl that Didn't Matter (Two parts—Drama).

GOLD ROOSTER PLAYS.

Feb. 18—The Shrine of Happiness (Three parts—Drama).
Mar. 21—The Woman's Law (Five parts—Dr.).
Apr. 18—Big Jim Garrity (Five parts—Dr.).

PATHE.

Mar. 27—The Iron Claw, No. 5, "The Intervention of Tito" (Two parts—Drama).
Apr. 1—Siberia, the Vast Unknown, No. 4 (Scenic).
Apr. 3—The Iron Claw, No. 6, "The Spotted Warning (Two parts—Drama).
Apr. 8—Idaho's Waterfalls (Scenic).
—Picturesque America (Scenic).
—The Coal Mines of Hongay (Educational of French Indo—China).
Apr. 10—The Iron Claw No. 7, "The Hooded Helper" (Two parts—Drama).
Apr. 15—Teddy and the Angel Cake (Cartoon Comedy).
—Algeria, New and Old (Scenic).

PATHE NEWS.

Mar. 22—Number 24, 1916 (Topical).
Mar. 25—Number 25, 1916 (Topical).
Mar. 29—Number 26, 1916 (Topical).
Apr. 1—Number 27, 1916 (Topical).
Apr. 5—Number 28, 1916 (Topical).
Apr. 8—Number 29, 1916 (Topical)
Apr. 12—Number 30, 1916 (Topical).
Apr. 15—Number 31, 1916 (Topical).
Apr. 19—Number 32, 1916 (Topical).
Apr. 22—Number 33, 1916 (Topical).

PHOTOCOLOR.

Mar. 1—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar. 29—Lonesome Luke, Circus King (Com.).
Apr. 3—Skylight Sleep (Comedy).
Apr. 12—Luke's Double (Comedy).

STARLIGHT.

Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Feature Releases.

ALL FEATURE BOOKING AGENCY.

Apr.—The Fire King (Five parts—Drama).

AUTHORS FILM CO., INC.

Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).
Mar.—Her Redemption (Drama).
Mar.—Love's Sacrifice (Drama).
Mar.—Sins of the Father (Drama).

BLUEBIRD PHOTOPLAYS.

Mar. 26—The Flirt (Five parts—Drama).
Apr 3—Tangled Hearts (Five parts—Dr.).
Apr. 10—John Needham's Double (Five parts—Drama).
Apr. 17—The Great Problem (Five parts—Dr.).
Apr. 24—The Gay Lord Waring (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).
Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

EL DORADO FEATURE FILM CO.

Mar.—The Impersonation (Five parts—Drama).

E. & R. JUNGLE FILM CO.

Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO.

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FOX FILM CORPORATION.

Feb. 27—The Witch (Drama).
Mar. 6—The Marble Heart (Drama).
Mar. 13—Gold and the Woman (Drama).
Mar. 20—The Bondman (Drama).
Mar. 27—A Wife's Sacrifice (Drama).

GREAT NORTHERN FILM CO.

Mar.—The Mother Who Paid (Five parts—Dr.).

HIPPODROME FILM COMPANY.

Mar.—At the Front with the Allies (Topical).

IVAN FILM PRODUCTIONS, INC.

Apr.—The Play's the Thing (Drama).

JUVENILE FILM CORPORATION.

Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip's Elopement (Comedy).
Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).

METRO PICTURES CORPORATION.

Mar. 20—The Wall Between (Quality—Five parts—Drama).
Mar. 27—Her Great Price (Rolfe—Five parts—Drama).
Apr. 3—The Kiss of Hate (Columbia—Five parts—Drama).
Apr. 10—The Half Million Bribe (Columbia—Five parts—Drama).
Apr. 17—Playing With Fire (Popular Plays and Players—Five parts—Drama).

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

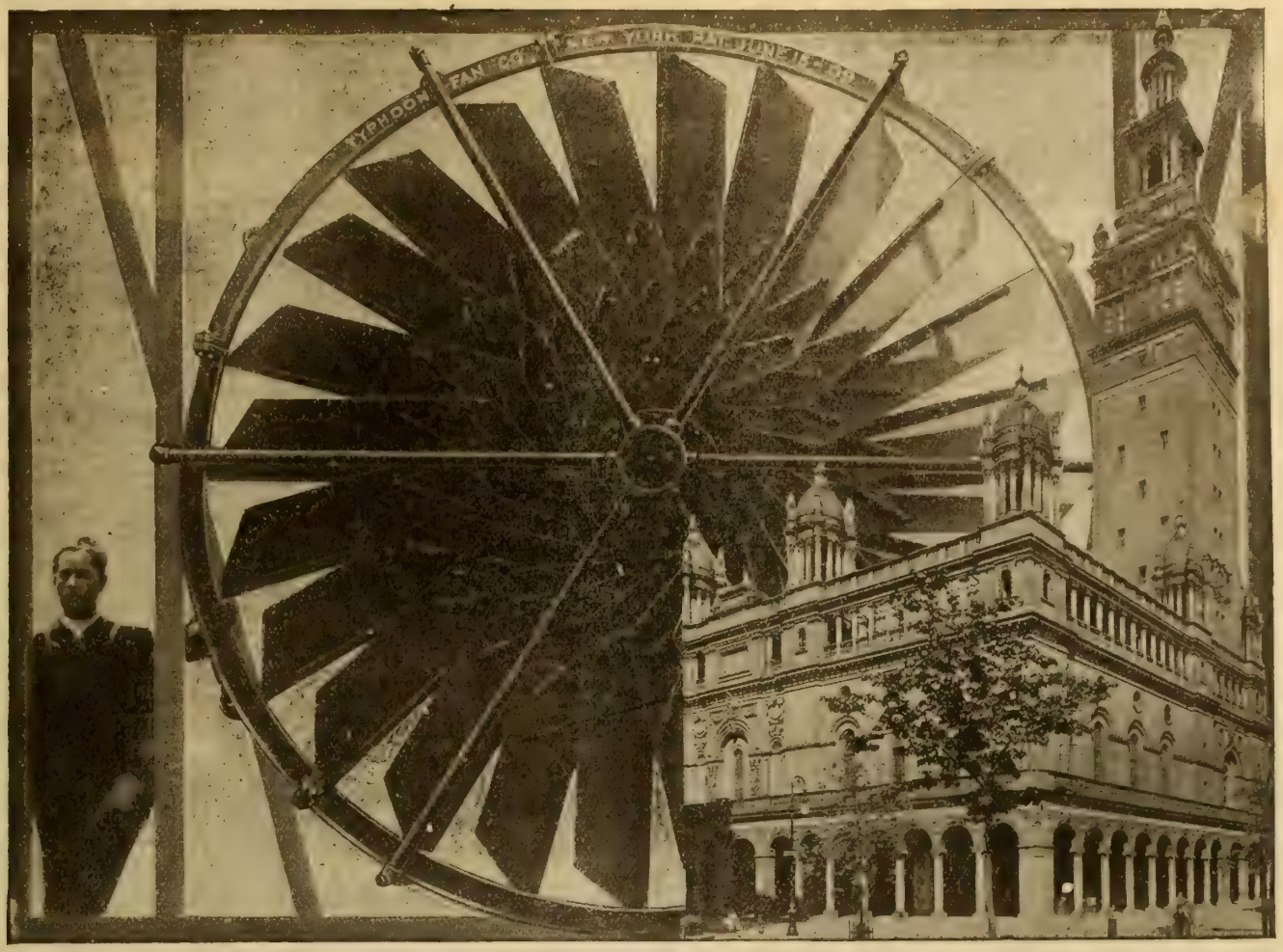
OLYMPIC MOTION PICTURE CO.

Mar.—The Little Orphan (Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Mar. 30—The Sowers (Lasky—Five parts—Drama).
Apr. 3—The Heart of Paula (Pallas—Five parts—Drama).
Apr. 6—The Race (Lasky—Five parts—Comedy—Drama).
Apr. 10—Molly Make Believe (Famous Players Five parts—Drama).
Apr. 13—The Love Mask (Lasky—Five parts—Drama).
Apr. 17—The Eternal Grind (Famous Players—Five parts—Drama).
Apr. 20—Mind-the-Paint-Girl (Famous Players—Five parts—Drama).
Apr. 24—The Stowaway Girl (Lasky—Five parts—Drama).

(*Continued on page 710.*)



TYPHOON COOLING & VENTILATING SYSTEM

WILL BE EXHIBITED AT THE

NATIONAL MOTION PICTURE TRADE SHOW

MADISON SQUARE GARDEN, New York, May 6th to 14th, 1916

LAST SUMMER THE TYPHOON COOLING SYSTEM WAS INSTALLED IN ONE THEATRE IN CHATTANOOGA, ONE IN CHARLESTON AND SAVANNAH.

THIS YEAR TYPHOONS ARE BEING INSTALLED IN EVERY THEATRE IN EACH OF THESE CITIES.

THERE COULD BE NO MORE IMPRESSIVE PROOF OF SUPERIORITY THAN THIS ASTOUNDING RECORD.

IT WILL SURPRISE YOU TO LEARN THAT THE TYPHOONS COST NO MORE THAN THE ORDINARY BUZZ OR EXHAUST FANS, WHICH THEY ARE REPLACING.

YEARS OF STUDY AND EXPERIENCE AND THE FOREMOST ENGINEERING SKILL OF THE DAY IS BACK OF THEIR POPULARITY AND REPUTATION.

YOU NEED NOT FEEL OBLIGATED BECAUSE OF ASKING OUR ENGINEERING DEPARTMENT FOR INFORMATION.

CIRCULAR W GIVES INFORMATION

COOL & VENTILATE BY TYPHOONS

Send for Catalogue "W"

TYPHOONS COOL YOUR SHOW
Tel. 8134 Bryant.

TYPHOON FAN CO.
1544 Broadway, N.Y.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 672, 674.)

(*Continued from page* 708.)

PARAMOUNT-BRAY CARTOONS.

Apr. 6—The Police Dog Turns Nurse.
Apr. 13—The Stone Age Roost-Robber.
Apr. 20—Inbad, the Sailor, Takes Gas (Silhouette Fantasie).
Apr. 27—Col Heeza Liar Wins the Penant (Comedy).
May 3—Al Falfa's Scientific Diary (Comedy).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Apr. 3—Old and New Manila.
Apr. 10—Bilibid, the "Sing Sing" of the Philippines.
Apr. 17—The Pasig River (The Filipino Thames).
Apr. 24—The Lowlands of Luzon.
May 1—The Dog Eaters of Benguet.

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

RAVER FILM CO.

Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

TRIANGLE FILM CORPORATION.

Releases for week of Apr. 2:
The Habit of Happiness (Fine Arts—Five parts—Drama).
A Bathhouse Blunder (Keystone—Two parts—Comedy).
Waifs (Ince—Five parts—Drama).
His Wife's Mistake (Keystone—Two parts—Comedy).

Releases for week of April 9:
Little Meena's Romance (Fine Arts—Five parts—Comedy—Drama).
The Aryan (Ince—Five parts—Drama).
His Last Laugh (Keystone—Two parts—Comedy).
A Dash of Courage (Keystone—Two parts—Comedy).

WORLD-EQUITABLE.

Apr. 3—The Reapers (Triumph (Five parts—Drama).
Apr. 3—Then I'll Come Back to You (Frohman—Five parts—Drama).
Apr. 10—Human Driftwoods (Shubert—Five parts—Drama).
Apr. 10—The Shadow of Doubt (Equitable—Five parts—Drama).
Apr. 17—The Social Highwayman (World—Five parts—Drama).
Apr. 17—By Whose Hand? (Equitable—Five parts—Drama).
Apr. 24—The Closed Road (World—Five parts—Drama).
Apr. 24—The Chain Invisible (Equitable—Five parts—Drama).
May 1—The Feast of Life (World—Five parts—Drama).
May 1—Twin Triangles (Equitable—Five parts—Drama).

V-L-S-E, INC.

Apr. 3—The Vital Question (Vitagraph—Five parts—Drama).
Apr. 3—Mr. Jack, a Doctor by Proxy (Com.).
Apr. 3—Hearst-Vitagraph News, No. 27, 1916 (Topical).
Apr. 3—The Cycle of Fate (Selig—Five parts—Drama).
Apr. 7—Hearst-Vitagraph News, No. 28, 1916 (Topical).
Apr. 10—The Flames of Johannis (Lubin—Five parts—Drama).
Apr. 10—Salvation Joan (Vitagraph—Seven parts—Drama).
Apr. 10—Mr. Jack's Hat and the Cat (Comedy.
Apr. 10—Hearst-Vitagraph News, No. 29, 1916 (Topical).
Apr. 10—Charlie Chaplin's Burlesque on Carmen (Essanay—Four parts—Com.).
Apr. 14—Hearst-Vitagraph News, No. 30, 1916 (Topical).
Apr. 17—Hearst-Vitagraph News No. 31, 1916 (Topical).
Apr. 17—Artie, the Millionaire Kid (Vitagraph—Five parts—Comedy).
Apr. 17—Mr. Jack's Artistic Sense (Comedy).
Apr. 21—Hearst Vitagraph News No. 32 (Topical).

GEORGE KLEINE.

Apr. 5—The Mishaps of Musty Suffer "The Lightning Bell Hop" (Comedy).
Apr. 12—The Mishaps of Musty Suffer, "Bells and Belles" (Comedy).
Apr. 19—The Mishaps of Musty Suffer "Just Imagination" (Comedy).
Apr. 26—The Mishaps of Musty Suffer "Out of Order" (Comedy).
May 3—The Mishaps of Musty Suffer "Coming Down" (Comedy).

THE GEO. A. MAGIE DISTRIBUTING CO.

Mar.—Villa—Dead or Alive (Topical).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

NEW YORK FILM CO.

April—The Folly of Revenge (Nola—Five parts—Drama).

Experience!!

Is easily the biggest word in the English language. It is the answer to success or failure—efficiency or incompetence!

EXPERIENCE

according to Webster, is to "know or prove by trial," and that's exactly what we have been doing in the handling of projection apparatus FOR MORE THAN TWENTY YEARS!

EXPERIENCE

has neither LENGTH, BREADTH nor DEPTH yet it can be seen—and seen quickly, too, in your purchases of projection apparatus!

Don't regard projection equipment as a mere collection of gears, cast iron, glass and sheet metal. Insist upon **service—reliability—dependability**—three essentials to be found only in the stable, substantial character of the house that executes your order.

Representative exhibitors of the better class everywhere confine their purchases to us—and the older, wiser and more **experienced** they are the more certain are we to please them.

EXCLUSIVE EDISON DISTRIBUTORS
EXCLUSIVE SIMPLEX DISTRIBUTORS
DISTRIBUTORS OF POWER'S CAMERAGRAPHS
DISTRIBUTORS OF MOTIOGRAPH MACHINES
DISTRIBUTORS OF SPEER CARBONS AND MINUSA GOLD FIBRE SCREENS.

Send for our complete catalogue. It is an education.

KLEINE OPTICAL COMPANY, DISTRIBUTORS OF MOTION PICTURE THEATRE EQUIPMENT

Incorporated 1897—GEORGE KLEINE, President

166 North State Street, Chicago

How many vacant seats were there in YOUR theatre last summer?

You can fill those seats **this summer** if your theatre is equipped with—

"GLOBE" VENTILATORS

Close, stuffy air keeps people away from the movies—"GLOBE" Ventilators bring them back.

Cost little to install—nothing to operate—absolutely silent—no moving parts—weather-proof—work ALL the time.

Install a "GLOBE" Ventilator and fill those empty seats. Full information on request to Dept. M.

GLOBE VENTILATOR CO.
Troy, N. Y.

GRINDEN

PERFECT
PORTABLE
SHEET STEEL

PROJECTOR
BOOTHS

Warranted
Fire Proof

Developed from suggestions made by an expert operator and perfected through the introduction of a number of novel mechanical devices. Can be assembled in half an hour by one man.

Projection openings so arranged that by raising or lowering the shutter any pitch of the projection machine can be obtained and at the same time conform to the ruling of the authorities as to its size. Every opening may be tightly closed and automatically locked.

Can be packed in a crate 30 inches wide by 24 inches high by 6 feet 6 inches long, crate weighing approximately 100 pounds. Net weight of booth complete is 490 pounds.

For Prices and Complete Descriptive Circular Address

GRINDEN ART METAL CO.
419-427 Marcy Avenue Brooklyn, N. Y.

THE QUALITY of SATIN GOLDFIBRE SCREENS

Are Proven by the Distributors Who Handle Them

J. H. HALLBERG

WHO IS THE UNDISPUTED AUTHORITY ON PROJECTION IN THE UNITED STATES
HAS TAKEN THE AGENCY FOR

SATIN GOLDFIBRE SCREENS

BECAUSE

He is Convinced of Their Undisputed Superiority

THE OFFICES OF J. H. HALLBERG ARE LOCATED AT

36 East 23rd Street, New York City

Learn of the merits of this wonderful new SATIN GOLDFIBRE SCREEN

SATIN GOLDFIBRE SCREENS, Inc.

Suite 2030 Penobscot Bldg.,
DETROIT, MICH.

All Eyes on a Line

A NEW CHAIR

That Enables Everybody to See and Be Comfortable

Can be changed from an adult's chair to a child's chair by pressing the catch and raising as illustrated. Returns to adult's position and locks just as easily.

It provides a child with a seat proportioned to his body, a foot rest the right height and puts the child's eyes on a line with those of adults, enabling him to see without annoyance to others or discomfort to himself. The

Press Catch

Tilt Forward

Push Back

"All eyes on a line"

FOCO

Adjustable Chair

offers theatre owners something for which there is a real need. Fortunately it is not an extra expense but an added source of profit because it—

Does away with the free kids.

Increases the patronage of children; also the adults who come with children.

Attracts patronage of adults who won't now attend because of discomfort of holding children on their laps.

Attracts patronage from theatres not equipped with Foco chairs.

FOCO Chairs cost now only a few cents more than ordinary chairs. Made in all sizes and finishes. Old chairs can be converted into Foco Chairs at cost considerably less than the cost of new chairs. Leading chair companies are licensed to make Foco Chairs and can supply you.

Write for booklet showing reel of actual chairs in use.

Family Opera Chair Organization

317 N. 10th Street, St. Louis, Mo.

In Child's Position

In Adult's Position

Nicholas Power *says*—

Nicholas Power Co.
OF NEW YORK

OFFICE OF
THE PRESIDENT

1st April 1916.

My dear Mr. Richardson:

After having carefully perused the third edition of your Hand Book, it gives me great pleasure to express my admiration for the wonderful manner in which you have handled this difficult work, and I feel that you are to be highly commended for the energy and intelligence displayed in compiling the really valuable information.

The new Hand Book surpasses the previous editions and it should certainly be in the hands of all operators and others using motion picture projection machines.

Wishing you continued success and with very kindest regards and best wishes, I am,

Very sincerely yours,

Nicholas Power

F. H. Richardson, Esq.,
17 Madison Ave.,
New York City.

ENDORSED BY EXPERTS ON MOTION PICTURE PROJECTION

RICHARDSON'S newer and better HANDBOOK is now ready for managers and operators. Over 700 pages and 300 illustrations. The greatest work of its kind.

Order your copy NOW! $4.00 per copy postpaid

ADDRESS ALL ORDERS AND REMITTANCES TO

MOVING PICTURE WORLD

17 MADISON AVENUE, NEW YORK

"Follow the Bargains"

Get Erker's New Theatre Supply Catalogue and Supplement "S." It is just bristling with bargains for theatre owners.

Write Dept. "P" for prices on Developing and Printing of Motion Picture Films.

608 OLIVE **ERKER'S** ST. LOUIS

Estd. 1879

CALEHUFF SUPPLY CO. Inc.

1301 Race Street, Philadelphia

JOBBERS OF POWER'S, SIMPLEX, MOTIOGRAPH, STANDARD AND THE NEW EDISON DREADNAUGHT MACHINES AND GENUINE PARTS

No difference what screen you are using, we will improve your picture seventy-five per cent. Better light, greater depth of Focus with Rembusch Famous Crystal Fibre Screen. Seeing is believing. Let us prove to you by demonstrating. Special Eastern Agents.

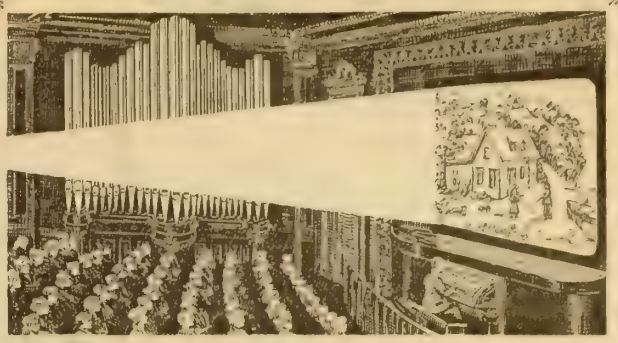
A Dependable Mailing List Service

Saves you from 30 to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W55.

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York — Phone 3227 Chelsea
425 Ashland Block, Chicago — Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting



ONLY A

Weickhardt Pipe Organ

can produce real pipe organ effects because it is a Pipe Organ exclusively

WRITE FOR OUR THEATRE ORGAN CATALOG

It will tell you not only what the Wieckhardt Pipe Organ is, but also what enthusiastic theatre owners say about it.

WANGERIN-WEICKHARDT CO.

112-124 BURRELL STREET
MILWAUKEE, WISCONSIN. U. S. A.

MOTION PICTURE EXHIBITORS, DEALERS, MANUFACTURERS, NOTICE our NEW ADDRESS, 1023-25-27 Race St., two blocks from all RAILROADS.

We extend our heartiest welcome to all visitors. We now have the **largest** Moving Picture Supply House on the AMERICAN CONTINENT. Our new machine will be on Exhibition at this place in about two weeks. We are better equipped and prepared to take care of your orders than ever before.

We solicit your patronage. Promptness is our **motto.** We aim to please, we save you **Money.** Let us know your wants.

THE STERN MANUFACTURING CO., Inc. 1023-25-27 Race Street, Philadelphia, Pa.

THE BEST LONG DISTANCE PROJECTION

Was at the WORLD'S FAMOUS NEW YORK HIPPODROME, which was equipped by B. F. Porter. The picture was so large, bright and clear that the smallest details could be seen at a distance of over 300 feet. The front seats were 80 feet from the screen. This was the Brightest Picture in the World, regardless of distance or size. Exhibitors from all parts of the world came to see it. For Genuine Long Distance Projection consult

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

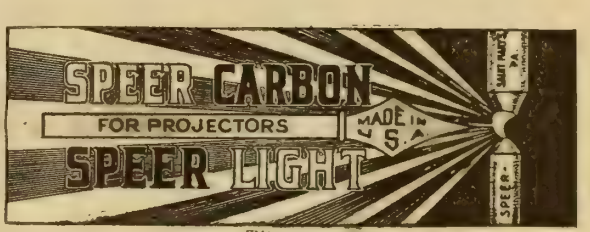
IF YOU HAVE NOT USED "SPEER" CARBONS YOU DON'T

KNOW THE BEST—BETTER ORDER NOW!!!

NET CASH PRICES

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices If Cash is Sent With your Order. First Come First Served.



TRADE MARK

OUR SPEER CARBONS are guaranteed to give satisfaction or MONEY BACK

SPEER CARBON CO., Dept. "W," SAINT MARYS, PA.
(Makers of carbon for electrical purposes during the past 25 years)

J. H. Hallberg, 36 East 23rd St., New York City, Eastern Distributor

HANDY EQUIPMENT

Make'em Yourself Slides

These slides are written with pen and ink or on the typewriter, and they are neat and look well. Used for advertising slides, to announce future and feature programs, vaudeville and musical acts, etc. In fact, they may be used for anything you wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips of gelatin of four different colors—enough for from 300 to 400 slides. Address all orders and remittances

UTILITY TRANSPARENCY CO.
1733 West 9th Street, Brooklyn, N. Y.

SCENIC and EDUCATIONAL FILMS

Write for descriptive catalogue containing subjects from all parts of the world.
NO RENTALS
GREAT NORTHERN FILM CO. 110 W. 40th St. New York, N. Y.

IL TIRSO AL CINEMATOGRAFO

The most important Film Journal in Italy.

Published every Monday at Rome. Excellent staff, special bureau of information. Correspondents in all parts of the world. Yearly subscription for foreign countries: $3.00.

Business Office: Via del Tritone 183, Rome, Italy.

BEAUTIFY YOUR THEATRE WITH FLORAL DECORATIONS

It gives artistic *Atmosphere*. It produces *Charm*. It gives an appearance of *Culture* — enhances *Beauty*—delights your *Patrons*—produces *Tone* and *Class*. It is a *profitable-patronage building Investment*. *We have every imaginable floral effect and botanical production of America and Europe.*

Beautiful Colored Catalogue Mailed Free to You | We Specialize on Floral Parades and Summer Specialties

BOTANICAL DECORATING CO.
Mfrs. of Artificial Flowers and Plants
208 W. Adams St. Chicago, Ills.
READ THIS: We quote absolutely the lowest prices ever offered on reliable goods.

For the fullest and latest news of the moving picture industry in Great Britain and Europe.

For authoritative articles by leading British technical men.

For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation
American Correspondence by W. Stephen Bush of "Moving Picture World"
85 Shaftesbury Avenue, London, W.
Specimen on Application

Settle It Right Now

We can't make you open your eyes and see how impossible it is to get good projection out of an old machine, if you don't want to; but we would like to show you how you can put in new equipment at a very small expenditure.
Write us today for our plan for Larger BOX OFFICE RECEIPTS.
We sell on the instalment plan.

Amusement Supply Company
NOTE CHANGE OF ADDRESS
Third Floor, Mallers Building
S. E. Corner Wabash Ave. and Madison Street, Chicago, Ill.
Dealers in Motograph, Power's, Simplex, Standard and Edison Machines, Genuine Repair Parts and all goods pertaining to the Moving Picture Theatre

PRICE LIST OF MUSIC

suggested in the cue sheet for the Mutual release.

"THE TRAFFIC COP"

Erdody—A Little Song	$0.75	Albers—In Poppyland	$1.05
Eysler—Matinee Idol	.60	Grunfeld—Little Serenade	1.00
Vargas—A Garden Dance	1.05	Karganoff—Berceuse	
Valverde—Clavelitos	.75	Chabrier—Marche Joyeuse	1.50
Aletter—Pulcinello	1.25	Arensky—Intermezzo	1.00
Romberg—Auf Wiedersehn	.60		

The numbers in the cue sheet preceded by an asterisk (*) refer to the

Schirmer Photoplay Series

a loose leaf collection of dramatic numbers specially written for motion picture use. Two volumes now ready.

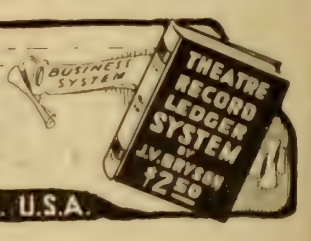
Price per volume (containing 10 numbers): Small orchestra, $3.20; full orchestra, $4.40. Each number separately, 60c., small; 80c. full.

These prices are subject to a professional discount of 25% to patrons of the Moving Picture World, transportation costs to be added to net amount. Quotations given are for small orchestra; editions for piano solo, full orchestra or extra parts are in proportion.

To insure prompt service and favorable discounts, a cash balance may be maintained, against which purchases may be charged; or a regular monthly charge account will be opened with responsible theatre managers or orchestra leaders on receipt of the customary business references. G. SCHIRMER (INC.) 3 East 43rd Street New York City

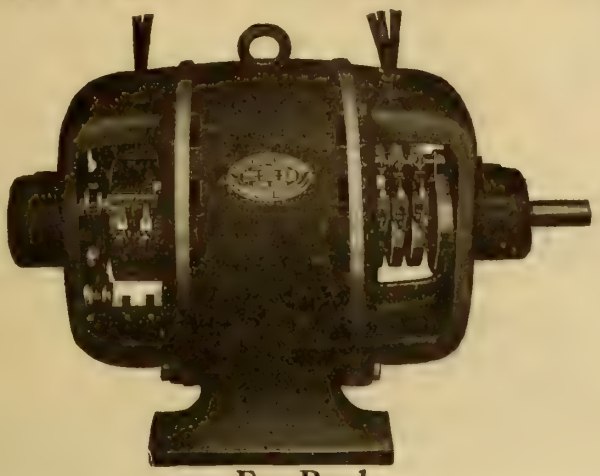
PERFECT PROJECTION MEANS MENISCUS BICONVEX CONDENSERS

Order today a set of our Meniscus Biconvex Condensers—50% better light. $2.00 each, 20c. extra for postage.
Money refunded if not satisfied. Try our theater record ledger, good for one year. $2.50 and 20c. for postage.



NORTHWESTERN MOTION PICTURE EQUIPMENT CO. Inc. MINNEAPOLIS, MINN. U.S.A.

"MARTIN"
ROTARY CONVERTER



For Real
"SUN-LIT PICTURES"

PERFECT REEL DISSOLVING

The voltage of the "MARTIN" poly-phase converter is maintained constant, so that the starting of the second arc does not disturb the light given by the first, making the dissolving of the reels as simple as if the arcs were operated in a Direct Current district. Our emergency panel does away with expensive compens-arcs and cuts the wiring and installation cost in half.

Write for further information.

NORTHWESTERN ELECTRIC CO.
609 W. Adams St., Chicago 1010 Brokaw Bldg., New York

Ornamental Theatres

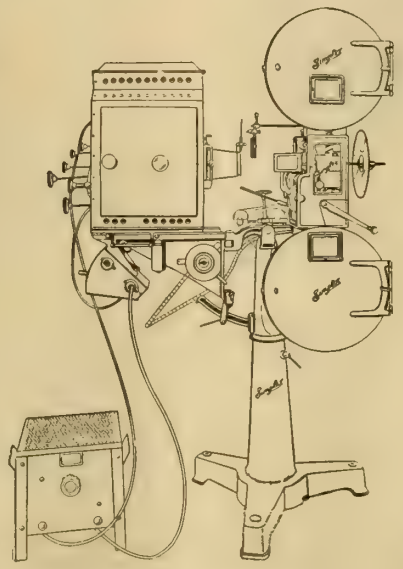
Plaster Relief Decorations
Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
Archer Avenue and Lee Street
CHICAGO, ILL.

MERIT WINS!

Simplex

The ONLY PROJECTOR that received the HIGHEST AWARD at TWO INTERNATIONAL EXPOSITIONS in 1915



Send for Catalog A

GRAND PRIZE

PANAMA-PACIFIC INTERNATIONAL EXPOSITION at San Francisco

GOLD MEDAL PANAMA-CALIFORNIA EXPOSITION at San Diego

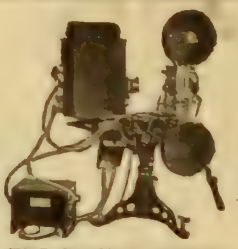
THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

The dawn of a more profitable business comes with the installation of an American Standard Motion Picture Machine, because perfection in projection accompanies the American Standard. The machine is

DURABLE

and will last for years and years. There are no big repair bills. The chances of breakdowns are reduced to the minimum. The American Standard will work for you, as the machines have worked for others, for five and six and even eight years, and still give good service.

The American Standard Motion Picture Machine is a marvel of simplicity in design and construction. It is made of fewer parts, which are stronger and better in every way and so make the machine



THE MASTER MODEL

DEPENDABLE

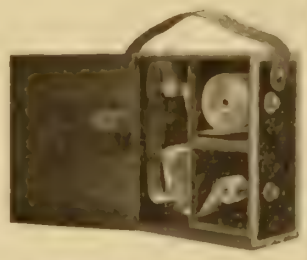
You may rely upon the American Standard at all times and under the most trying times and conditions. Operators by the score say it is the easiest to run and to handle. The public selects the house that uses Standard Projection in preference to all others, for they find the throw of the American Standard easy on the eyes and they are not annoyed by flicker and other poor projection troubles.

AMERICAN STANDARD MOTION PICTURE MACHINE CO.
110 WEST 40TH STREET NEW YORK CITY.

Koehler's Professional Motion Picture Cameras and Tripods

Different Sizes

Different Styles

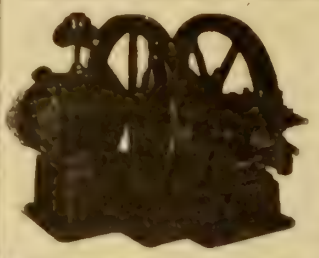


Send today for latest catalogue and prices

Koehler Optical Co., 7 East 14th Street New York

THE FOOS

ELECTRIC LIGHT PLANTS



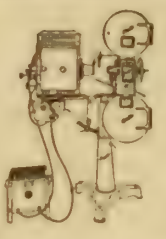
3 to 400 H.P.

Make current for 2 cents per K.W.

Special Electric Engines 3 to 75 H. P., make current as cheap as a 5000 H.P. steam plant. Your central station bills will pay for an outfit in your theatre in 3 or 4 years.

Send for Catalog 98

THE FOOS GAS ENGINE CO. SPRINGFIELD, OHIO



GET BUSY

and allow us to equip your theatres with up-to-the-minute machines. You know our reputation for quick service. Largest and most complete stock. Old machines taken in as part payment.

Sole Southern Distributors
SIMPLEX PROJECTORS

THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA GEORGIA

WHY NOT LET THE EXPERT DESIGN IT?

World Film Corp.'s Peerless Studio, Fort Lee, N. J.

TWO TYPES OF MODEL DAYLIGHT STUDIOS with PORTABLE OVERHEAD ARTIFICIAL LIGHTING

New Gaumont Studio, Flushing, N. Y.

EDWARD BARNARD KINSILA, ARCHITECT AND SPECIALIST **228 West 42nd Street, New York**

THE CREATOR AND DESIGNER OF THE MODERN TYPE OF GLASS STUDIO NOW BUILT IN THE EAST

Now Building: Ideal Laboratory and Studios on brink of Palisades, N. J., Prudential Studio, Worcester, Mass., New Gaumont Studio, Flushing, N. Y.
Also designing the Famous Two Million Dollar Film City, College Point, Long Island.

Complete Plans and Specifications for any size Structure. 3% on cost. Personal Supervision 1% Extra. Information and Estimates Free.

Non-Breakable and Sanitary STEEL and **CAST IRON** — HIGH Quality — LOW Price

Opera Chairs immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

CAILLE
Ticket Office Equipments
Embody Ticket Sellers, Ticket Choppers, Change Makers, Theatre Record Ledgers and Theatre Tickets. Catalog on request.
CAILLE BROS. COMPANY, 1001 Amsterdam Ave., Detroit, Mich.

HIGHEST GRADE
Developing and Printing
FILM TITLES
We guarantee all work, give prompt delivery, at lowest prices
Can furnish Expert Camera Man on short notice
STANDARD MOTION PICTURE COMPANY
R. 1620, 5 S. Wabash Ave. Chicago
Phone Randolph 6692

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

Are You Tired
of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The
Orpheum Collection
contains the best music of this kind published. **Issued in Three Series:**
No. 1, No. 2 and No. 3
Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for piano alone or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. **Note new address.**
CLARENCE E. SINN
1942 West 21st St. Chicago, Ill.

In answering advertisements, please mention The Moving Picture World

When you want Opera Chairs remember we have
50,000 CHAIRS ALWAYS IN STOCK
in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and
IMMEDIATE SERVICE
Other designs of unupholstered and **Upholstered Chairs** in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Veneer (plain) Chairs, or Upholstered, kindly state in which you are interested.
Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.
AMERICAN SEATING COMPANY
General Offices: 1010 Lytton Bldg., Chicago
Sales offices in all principal cities

Anti-Censorship Slides

Four Slides		50c.
Six Slides		75c.
Twelve Slides	All Different	$1.50

Address
MOVING PICTURE WORLD
17 Madison Avenue N. Y. City

Moving Picture Exhibitors and Theatre Managers. The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

"Keeping Everlastingly at it Brings Success"

Send your slide orders and remittance at once to

Moving Picture World, 17 Madison Ave., N. Y.

Trade of the United States with South America

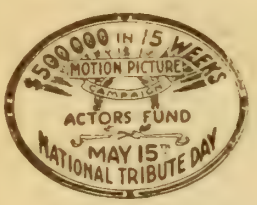
Compiled by the National City Bank

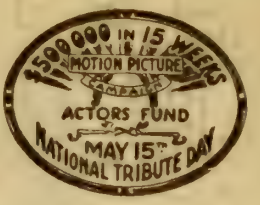
	Imports into United States from			Exports from United States to		
	1915	1914	1913	1915	1914	1913
Argentina	$94.677.644	$56.274 246	$25 575 667	$52 883.035	$27.127.958	$54 980 415
Bolivia*	35.000	172	398	980.000	805.876	962.459
Brazil	120.099.305	95 000.622	100 947,735	84.883,540	23.275.894	39.901.203
Chili	37.284.043	24.238.713	29.553,823	17.800.611	13.627 618	16.616.912
Colombia*	19.615.000	17.547,987	15.714.447	17.213.000	5.784.275	7.647.165
Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504.014	2.821.646
Guiana, British*	260,000	222.969	98 045	1,971.000	1,812,684	1.630.244
Guiana, Dutch*	620.000	1.034.508	813.325	594.000	655,244	731.806
Guiana, French*	49,000	.....	31 821	553,000	282,430	318.793
Paraguay*	63,000	61.198	67.220	61.000	83,595	215.058
Peru*	15.455.000	11 269,941	10.824.587	7,520,000	5.876.487	7.608,916
Uruguay*	13,644.000	9,597.168	1.860,609	8.099.000	4.153,438	7.617,110
Venezuela*	14.475.000	10 916.934	9.308.761	7.398.000	5,023.532	5.462.441
Total	$322.282.189	$229.520.375	$198,259.005	$145.338.862	$91.013 339	$146.514 635

*December, 1915, estimated.

TO SECURE YOUR SHARE OF EXPORT BUSINESS
to these various countries, advertise in OUR SPANISH MONTHLY
CINE MUNDIAL
RATES ON APPLICATION
CHALMERS PUBLISHING COMPANY, 17 Madison Ave., New York City

Quality means **EVANS** means **Perfection**
We do PARTICULAR Work for PARTICULAR People
Developing and Printing ONLY
EVANS FILM MANUFACTURING COMPANY
Telephone 6881 Audubon
416-418-420-422 West 216th Street, New York City





You Are Asked to Help!

EVERYONE IN THE FILM INDUSTRY

ACTRESSES
ACTORS
Presidents
Managers
Directors
Cashiers
Exchange men
Branch Managers
Solicitors
Artists
Designers
Writers
Cameramen
Bookkeepers
Auditors
Shipping Clerks
Postermen
Film Doctors
Operators
Advertising men
Publicity Managers
Treasurers
Bill Posters
Photoplay Editors
et al.—
and
EXHIBITORS

All of us must help to make the Motion Picture Campaign for the Actors' Fund successful. Only a few weeks remain. We must all do our share. $500,000 by May 16th. That should be easy. There are four hundred thousand of us in the film industry—and we can do it—we can make it—if each man and woman will do his or her share.

CONTRIBUTE!

Contribute some money today. Send it to the treasurer, J. Stuart Blackton, Locust Ave., Brooklyn, N. Y. The actor helps everyone—every community in distress—but who helps the retired actor?

DO YOUR SHARE NOW!

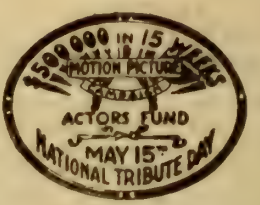
We must give half of the $1,000,000 endowment for the Actors' Fund and the Actors' Home—the public will help—and put the Fund and the Home on a safe basis forever. It is our duty—let us do our share now.

Write today—

SAMUEL GOLDFISH, Chairman
Executive Committee
30 East 42nd Street, New York

EXHIBITORS IN EVERY CITY TOWN AND HAMLET IN AMERICA !!!

You are requested to give ten per cent of the gross of your theatre on National Motion Picture Tribute Day, May 15th. Hundreds have responded saying YES heartily. But we want thousands. Will you contribute ten per cent or more? Please write today.



Motion Picture Campaign Actors' Fund. J. Stuart Blackton, Treasurer, Locust Ave., Brooklyn, New York.

AUTHORS FILM CO. INC.

Presents

MME. RÉJANE

in

"ALSACE"

A wonderful and inspiring picture version, in five parts, of the master drama by Gaston Leroux and Lucien Camille, which set all France and England talking.

In "ALSACE," MME. RÉJANE is revealed at her best. Her portrayal of the Alsatian patriot and mother is the crowning triumph of her career.

WATCH FOR THE TRADE SHOW IN YOUR TERRITORY

Trade Shows of Alsace will be scheduled in Philadelphia, Washington, Baltimore, Pittsburgh, Buffalo, Chicago, Minneapolis, and Montreal, Canada.

Other releases: "DENISE," by Alexander Dumas; "A WOMAN'S AWAKENING" and "UNDER THE MASK."

"DENISE" and "A WOMAN'S AWAKENING" will be screened for the trade at our Projection Room, 67 Madison Avenue, between 27th and 28th Streets, on Wednesday, April 19th, at 11:00 A. M.

AUTHORS FILM CO. INC.

Distributors for TOPNOTCH MOTION PICTURES, INC.

1432 Broadway **New York City**

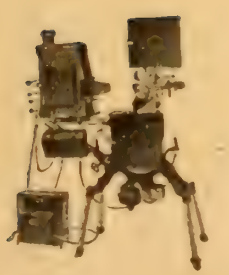
The Authors Film Co., Inc., invites correspondence from film distributors in every State. Only those of the highest financial and business responsibility need respond.

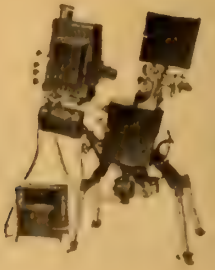
"Sixteen Years of Knowing How"

THE PROJECTION of the current Broadway productions, "RAMONA" and "THE DUMB GIRL OF PORTICI," which is receiving such exceptional comment from the trade and press, is made possible through the use of POWER'S CAMERAGRAPH.

NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK CITY





Vol. 25, No. 3 April 25, 1915 Price 10 Cents

H E HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Who's Guilty?" (Pathe-Arrow).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

Edwin Thanhouser Presents

MUTUAL PICTURES

THANHOUSER FILMS

THANHOUSER FILMS

The Carriage of Death

A drama made in and around Jacksonville, with BERT DELANEY and MARION SWAYNE in the leading parts. A very unusual plot and a splendid performance by a competent cast.

Three Reels **Released April 29th**

A Man of Honor

Red blood, athletics and adventure blend in this drama. The charming FAIRBANKS TWINS, GEORGE MARLO and J. H. GILMOUR, keep interest high.

Two Reels **Released April 25th**

FALSTAFF SINGLE REEL COMEDIES

DAD'S DARLING DAUGHTERS

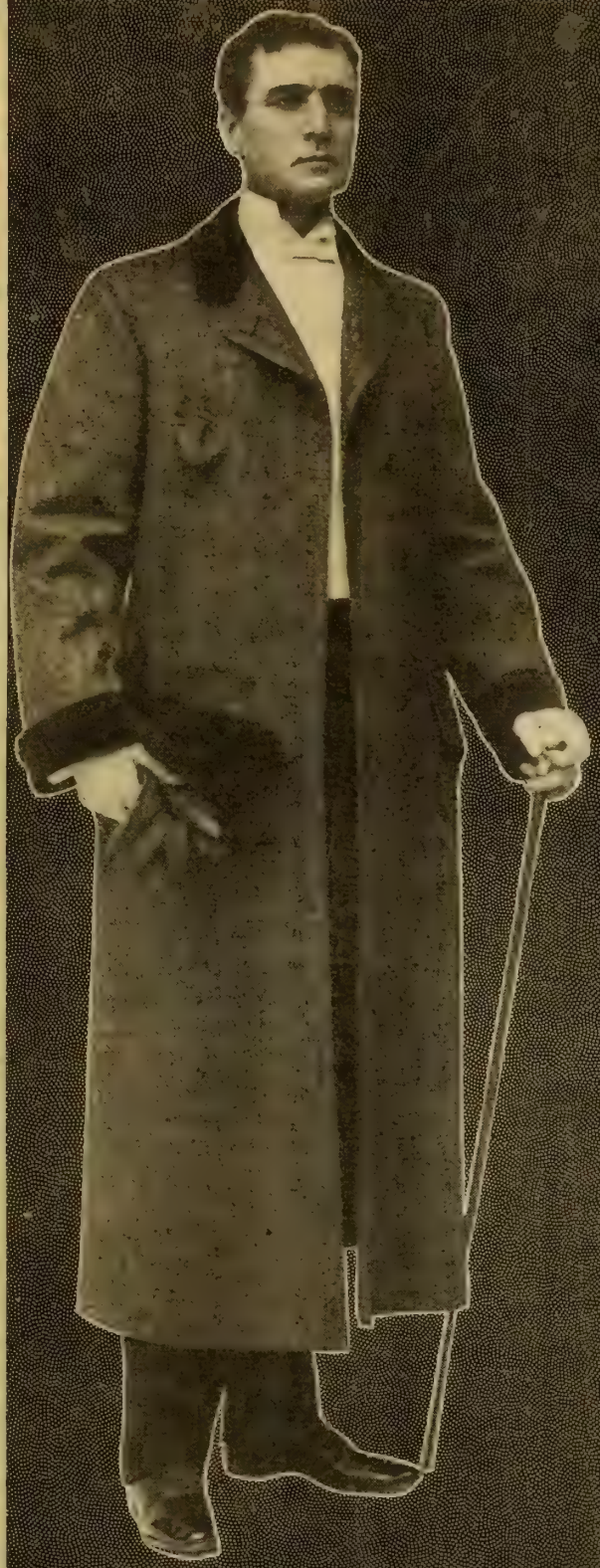
A ludicrous but entertaining comedy with RILEY CHAMBERLIN and "FATTY" WALTER HIERS agin' one another.

Released April 24th

WILLING WENDY TO WILLIE

FRANCES KEYES is at her best in a swift moving comedy with a real live story that will awaken a corpse. **Released April 29th**

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.



WILLIAM GILLETTE

with all-star cast
is presented in

Sherlock Holmes

IN 7 ACTS

The thrilling
detective drama
written by
Mr. Gillette
and made famous
on the stage
by this world
renowned actor.

The character
which Mr. Gillette's
genius has molded
into a virile
human being
lives and breathes
in screen action.

Arthur Berthelet, director.
Released through V. L. S. E.

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

BIG FOUR FEATURE PLAY V L S E

1333 Argyle St., Chicago
George K. Spoor, President.

IT'S HE

THE SERIAL WONDERFUL

"THE ADVEN

PEG O' THE

Featuring Ruth Stonehouse—Eddie Polo—Francis Ford—an Ensemble of Talent—Acts—Incidents and Events—Com Most Colossal Box Office Attraction for Exhibitors in the Moving Pictures.

IT'S HERE

AT LAST after months of preparation; after drawing on the mighty resources of the Universal, employing greater facilities than those of all other serial producers combined—with the greatest cast ever assembled in a photoplay serial—we announce to thousands of eagerly waiting Exhibitors the forthcoming release of the UNIVERSAL'S ALL STAR SPECIAL CIRCUS SERIAL, "The Adventures of Peg o' the Ring."

An event unprecedented in moving pictures. A big idea. A new idea. The glitter and glamor and fascination of the circus that makes instant appeal to every man, woman and child on earth, shown in the most marvelous screen production of the century.

MORE STARS—GREATER STARS
MORE ACTS—GREATER ACTS

15 Weeks
30 Reels

Combining the exceptional ability of the greatest serial stars with actual screen presentations of clever and novel acts from the greatest road shows—Barnum & Bailey—Ringling Bros.—Sells-Floto—Hagenbeck-Wallace, etc., this master serial will give your patrons a new, novel and wonderful form of entertainment, that will pack your house to capacity at each and every episode, for 15 straight consecutive weeks.

IRE

The one and only Serial of its kind ever filmed.

THE SERIAL EXTRAORDINARY
THE SERIAL SUPREME
TURES OF

RING"

Grace Cunard and
bining to Make the History of Serial

This Mighty UNIVERSAL 15 Week Serial

Don't let newspaper scare heads lead you to believe that there is likely to be in the near future a producer with the capital, the facilities, the stars, the directors, the props, the brains or the past record of serial successes that can be compared for one minute with the mighty Universal. Tie up with the one concern that makes its own pictures; that employs its own stars; that has successful experience recorded in thousands of box offices everywhere to prove its every assertion and to give confidence in its every claim.

WRITE OR WIRE For release date and booking NOW. Don't let your competitor beat you to the biggest crowd-getting serial ever produced. No other moving picture—serial or otherwise—ever had one-half the advertising possibilities of this masterpiece. The greatest of all advertising campaigns has been prepared. A success assured. Leaves nothing for the Exhibitor to worry about or plan for. Write your nearest Universal Exchange TODAY for full particulars. Tomorrow may be too late.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway **New York**

RED FEATHER PHOTOPLAYS
PRESENT
THE IDOL OF MILLIONS

MARY FULLER

IN

"A HUNTRESS OF MEN"

STORY BY G. VERE TYLER
DIRECTED BY LUCIUS HENDERSON

The story of a woman who thought Love was a Game, and who hunted men's hearts for sport. Of a strong man who taught her that Love was a great privilege, to be won only through Sacrifice. A picture remarkable for the love theme, the human interest, the lavish production, strong acting and unusual climax.

Book Through Any UNIVERSAL Exchange

THE UNIVERSAL PROGRAM

COMMON sense is common sense, whether it be in the show business or in anything else. If the Exhibitors complaining about hard times would stop to analyze causes and not follow like sheep, they would find the moving picture is still, and always will be the amusement of the masses. The masses are still here and want to be amused. Sensible, conservative producers are still here and are ready to supply them with the short, diversified program that the masses want for their amusement. If the Exhibitor will only think and act for himself and be original instead of always watching what the other fellow is doing, he will soon find that the United States mint isn't in it when it comes to making money out of a theatre which is operated with a stamp of individuality. Remember: MOVING PICTURES ARE HERE TO STAY. THE FEATURE PROGRAM HAS PROVEN UNPROFITABLE TO THE EXHIBITOR. THE EXHIBITOR WILL NOT STAY IN BUSINESS IF SUCH BUSINESS IS UNPROFITABLE. EXHIBITING WAS PROFITABLE BEFORE THE FEATURE CRAZE STARTED. The only logical conclusion is—THE DIVERSIFIED PROGRAM MUST COME BACK.

The most prosperous Exhibitors in the world today are the fortunate ones who are showing the REGULAR UNIVERSAL PROGRAM—the Greatest Program On Earth.

Mary Fuller in "A Huntress of Men." With Joseph Gerard and Sydney Bracey. A caveman drama of absorbing interest. Fifteenth Red Feather Production. Story by G. Vere Tyler. Directed by Lucius Henderson. Released May 8. Mary thought love was a game, and ensnaring men's hearts the greatest sport in the world. She brought Sydney to her feet a broken-hearted, disillusioned boy, prevented from suicide only by the timely arrival of a friend. The action hinges on Mary's introduction to a big, dominant man, vigorously portrayed by Joseph Gerard, who tells her he is going to marry her, tame her and make her love him. Innumerable strong situations tell how this seeming mismating brought a great and tender love to them both. A great entertainment for all, with especial interest for the ladies in seeing Mary wear forty 'leven different gowns, each a little "chic-cer" than the others, and Gosh! how she can wear clothes! If you, Mr. Exhibitor, want to please everybody that comes to your theatre, you will book and show this great Red Feather Production, and thank the old reliable Universal for the privilege.

Herbert Rawlinson in "The Mark of a Gentleman." With Agnes Vernon. Two Reel Gold Seal Society Drama. Directed by Wm. Worthington. Released May 9. You'll be surprised even to think of anyone mistaking Herbert for anything but a gentleman, but you see, he took a job as athletic instructor—teaching a lot of tired business men how to reduce, and improve their wind, so, of course, Agnes's papa couldn't see him socially—at first. Herbert sprung a little surprise, though, that puts a corking climax into this bully picture which will tickle your audiences all over in spots.

"Gertie's Gasolene Glide." With Gertrude Selby, Billy Armstrong and Phil Dunham. Two Reel L-KO Automobile Comedy. Released May 10. Billy and Gertie go for a motorcycle ride. She is tickled to death until Phil comes along with a cycle car built for two. But when that bucks and throws her down a manhole Gertie gets peeved. By this time Billy has acquired a flivver. She is on the upward scale all right, and goes for another ride. But she has the manhole habit this time, and finally marries the guy with a cycle car. Billy then takes bride and groom for a honeymoon ride, and for one solid roaring, screaming reel he makes the flivver do stunts and flip-flops, being merrily chased by a police auto patrol and a cycle cop in the meantime. For sheer fun and for clever, original and daring auto stunts this comedy is posi-tive-ly in a class by itself. It has more punch than any slap-stick laugh-maker you ever saw. Don't overlook this one if you want to give the comedy-loving fans a genuine treat.

"Her Husband's Faith." Dorothy Davenport and Emory Johnston. A Two Reel Laemmle Emotional Drama of unusual strength. Directed by Lloyd Carleton. Released May 11. Dorothy says to her husband, "Five blissful years of marriage, a beautiful home, a tender husband and a darling baby—surely God has been good to me." Within two hours her home, her husband, her baby and their happiness were threatened by a shadow from the past. Her husband's faith pointed the way out, and the dark hour served only to bring them closer together. A regular-regular Universal Program picture. That's a lot.

"The Capital Prize." With Harry Benham and Tina Marshall. A thrilling Two Reel Imp Secret Service Drama. Story by Edwin Stevens and Norbert Lusk. Directed by Edwin Stevens. Released May 12. One of America's finest actors, Edwin Stevens made his first screen appearance in "The Man Inside," a wonderful Universal five reel feature. Unlike many stage stars, he has made a study of the requirements of the screen and the Universal now presents the first picture he has ever directed. It is a wonderfully good picture, with two particularly fine actors in the lead. Further evidence of the constant progressive policy that makes the Universal the mightest and most popular program on earth.

"A Fight for Love." With G. Raymond Nye and Roberta Wilson. Two Reel 101-Bison Black Hand Drama. Directed by Jacques Jaccard. Released May 13. A sensational thriller that will keep your audience gasping. The inner methods of the Black Hand. The secret devices of the dread Camorra. The third degree applied to a man whom the Camorra has "framed." A most unexpected climax and a thread of love interest combine to put punch after punch into a most vigorous presentation. Enough action crammed into two reels to make five of the ordinary producer's "features."

"A Soul for Sale." An intensely emotional and daring Three Reel Rex Drama. Directed by Henry Bently. Released May 14. Bartering her innocence for gold; sanctifying the sacrifice with a marriage rite; with the approval of a father who otherwise faced ruin, a lovely girl in this intense photoplay pays the terrible price which is always exacted from those who attempt to stifle a true love. A remarkable feature that will pack your house.

All These Features Are Released on the Regular Universal Program.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

CROWDS

To
That Sen
Produ

PAVL

"The Incomparable" in "The Dumb

State Rights Now Selling---A Rare

Crowds pushed, shoved, jammed and crammed their way into Chicago houses, until these fortunate theatres night after night were displaying the S. R. O. sign continuously.

No artiste in the world ever received so great an ovation in a screen entertainment. It is a great achievement, evidencing her personal popularity.

The Public came and paid their good money. The Press devoted columns to the warmest expressions of approval and praise. In New York at the Globe Theatre on Broadway, came a repetition of the Chicago crowds.

Read these words of praise from the big metropolitan dailies of Chicago and New York:

No cinema production of the year has called forth more expressions of approval than Pavlowa in "The Dumb Girl of Portici."—Chicago American.

A tremendous thing is this operatic picture.—Chicago Herald.

An event in the film world.—Chicago News.

Anna Pavlowa represents the accomplishment and grace of the pantomimist befitting the varying moods of the dumb girl.—Chicago Examiner.

CROWDS

See
sational
ction

OWA

Girl of Portici"

Produced by the Universal Film Mfg. Co., by arrangement with Max Robinoff. Directed by Lois Weber and Phillips Smalley

Opportunity for State Rights Buyers

The highest pinnacle of moving picture prowess.—N. Y. Evening Journal.
A stirring spectacle.—N. Y. Herald.
Much care was lavished on the production.—N. Y. Sun.
Photoplay unusually excellent.—N. Y. Tribune.
This photoplay has a big future.—N. Y. Staats-Zeitung.
Pavlowa herself is head and shoulders above the ordinary movie star.—N. Y. Evening Mail.
State Rights on this premier of all moving pictures are now selling.

Telegraphic and special delivery communications are piling in. State Rights buyers are advised to take instant action.

SPECIAL: A complete advertising campaign of newspaper cuts and copy, ready for use, has been prepared, which will enable any Exhibitor to put over the biggest financial success ever obtained with a feature picture of this character. Address all communications to the States Rights Dept., UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, 1600 Broadway, New York.

EQUITABLE

MOTION PICTURES CORPORATION

PRESENTS

BRUCE McREA and GERDA HOLMES

IN

"THE CHAIN INVISIBLE"

The Master Work of the Celebrated Author

RICHARD Le GALLIENNE

A Screen Drama of Romance, Mystery and Soul-shaking Interest

Get busy on this picture right away. It's the biggest money-maker that Equitable has so far produced. The above is a guarantee to the live ones that you can "cash in" on this picture—that's all YOU want to know.

Bluebird
Photoplays Present
ROBERT LEONARD
& ELLA HALL
In the Great Romantic Photoplay
'THE CRIPPLED HAND'
A Story of Unusual Charm - Lavish
Scenic Investiture - Brilliant Cast
Huge Supporting Company
A Bluebird Masterpiece
Directed By
Robert Leonard
Book through your local Bluebird Exchange
Executive Offices
BLUEBIRD PHOTOPLAYS, (INC)
1600 Broadway, New York
BYRON RICE

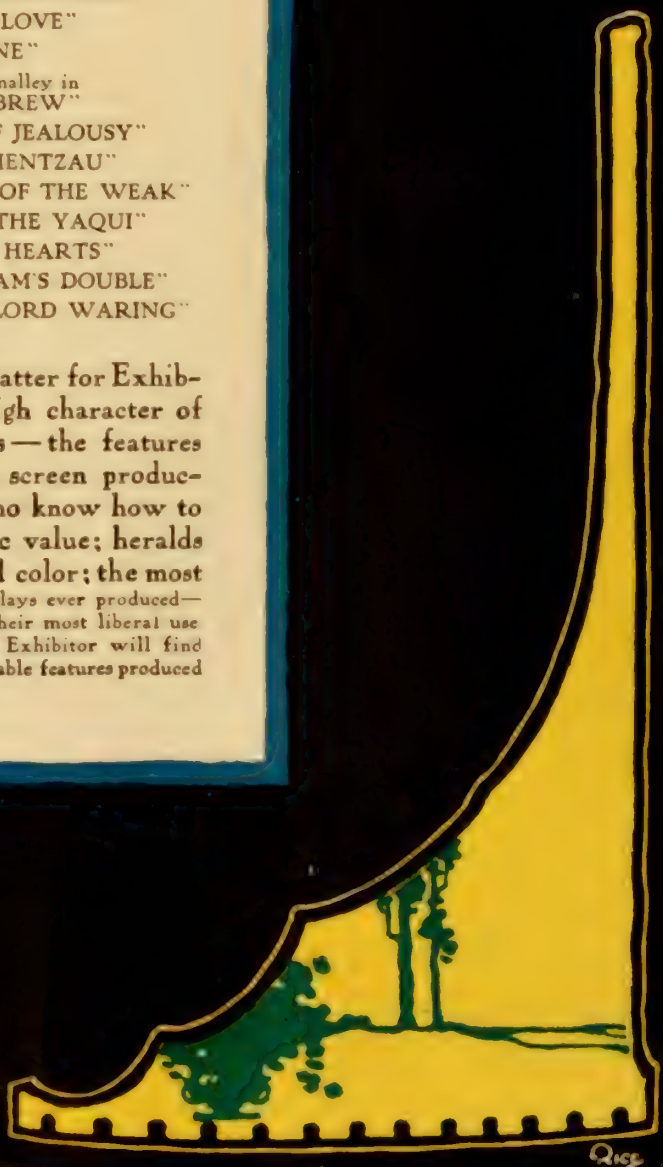
BLUEBIRD
Photoplays (Inc.)

"THE Crippled Hand," announced on the preceding page, was produced at an expenditure exceeding $50,000.00. It is by far the costliest and most lavish five reel feature ever released. It sets a new standard for photo play features, and is indicative of the high standard set by BLUEBIRD Photo Plays—for all other producers to follow.

Already Released

Madame Sarah Bernhardt in "JEANNE DORE"
Helen Ware in "SECRET LOVE"
Ida Schnall in "UNDINE"
Lois Weber and Phillips Smalley in "HOP—THE DEVIL'S BREW"
Louise Lovely in "THE GRIP OF JEALOUSY"
Jane Gail in "RUPERT OF HENTZAU"
Mary Fuller in "THE STRENGTH OF THE WEAK"
A Present Day Mexican Drama "THE YAQUI"
Louise Lovely in "TANGLED HEARTS"
Tyrone Power in "JOHN NEEDHAM'S DOUBLE"
J. Warren Kerrigan in "THE GAY LORD WARING"

BLUEBIRD Advertising Matter for Exhibitors reflects the extremely high character of BLUEBIRD Photoplays—the features known as "the world's finest screen productions." Posters by artists who know how to combine "punch" with artistic value; heralds of most appropriate design and color; the most elaborate hand colored photo lobby displays ever produced—all are supplied at prices which permit their most liberal use From every angle of self interest the Exhibitor will find BLUEBIRD Photoplays the most profitable features produced anywhere in the world today.



FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS
THE ADORABLE

MARGUERITE CLARK

THE SONG OF SPRING

IN A PICTURIZATION OF
ELEANOR HALLOWELL
ABBOTT'S CELEBRATED
AND DELIGHTFUL
ROMANCE

"MOLLY MAKE-BELIEVE"

IN FIVE PARTS

RELEASED APRIL 17th ON THE

Paramount Program

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

You always can tell a Lasky production —by the line at the box office.

American Distributors
Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE (Ltd)

JESSE L. LASKY FEATURE PLAY CO (Inc)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky, Pres. — Samuel Goldfish, Vice-Pres and Treas. — Cecil B. DeMille, Director Gen.

Paramount Pictures

are the productions of

Famous Players Film Company, Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures.

You own a part of the value that is in the Paramount Trademark. Registration of ownership is made by prominently displaying the Trademark in the advertising of your theatre and in animated form on your screen. Dividends commence immediately and grow larger daily. April 27, the day you first project the Paramount Animated Trademark on your screen, is a good day to begin displaying the Trademark in all your advertising. The money belongs to you —see that you get it.

Write Our Exchange Today

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Short Subjects

Produced with the definite idea of not only pleasing moving picture patrons but attracting to the motion picture theatre a new and most valuable clientele.

Paramount Pictographs

Paramount-Burton Holmes Travel Pictures

Paramount-Bray Animated Cartoons and Bray-Gilbert Silhouettes

Paramount-South American Travel Series

Paramount-Australian Travel Series

The manager who is consistently "Building Up" has in these single reel productions a means of strengthening his program—no matter how strong that program.

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

5418

Paramount Pictures

Are
You
"RUNNING ALONG"
or
"BUILDING UP"
?

Released this week

Daniel Frohman Presents
Marguerite Clark in
Molly-Make-Believe
produced by
The Famous Players Film Co.

Daniel Frohman Presents
John Barrymore in
The Red Widow
produced by
The Famous Players Film Co.

Paramount-Burton Holmes
Travel Pictures, No. 11
The Pasig River—the Filipino Thames

Paramount Pictographs, No. 11
Preparedness, Odds and Ends of Our Army—Lessons in Carving, The Tricky Turkey—Men Who Make Us Laugh—Testing Your Minds, Munsterberg—Things You Should Know.

Paramount-Bray Animated
Cartoons, No. 15
Farmer Al Falfa's Scientific Dairy
By Paul Terry.

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

MUTUAL MASTERPICTURES

DE LUXE EDITION

"FEATHERTOP"
Released April 17

MARGUERITE COURTOT

"The entire production, which is sweet and clean, will be found very pleasing."—Moving Picture World, April 22.

"THE QUALITY OF FAITH"
Released May 1

ALEXANDER GADEN

GERTRUDE ROBINSON

How a Minister Who Loses His Faith is Redeemed by a Girl of the Streets.

GAUMONT'S TWO GREAT SINGLE REELS

MUTUAL WEEKLY
News of the World
FIRST
In Motion Pictures

GAUMONT'S POPULAR SPLIT-REEL
ANIMATED CARTOONS Harry Palmer's Cartoon Komiks
"SEE AMERICA FIRST" Scenic Series

EACH ONE A WEEKLY RELEASE

Book through the
MUTUAL FILM CORPORATION

GAUMONT CO.

FLUSHING, N.Y. MADE IN AMERICA JACKSONVILLE, FLA.

MUTUAL PROGRAM

Stars Appearing In

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

In Human Interest Dramas

GEORGE OVEY

In Mirth Provoking Comedies

MARGARET GIBSON

WILLIAM CLIFFORD

And The Celebrated

BOSTOCK ANIMALS

In Stories of the Forest and Jungle

DAVID HORSLEY PRODUCTIONS

Regularly Released on the Mutual Program

Book Them at Your Mutual Exchange

MUTUAL PICTURES

The Counterfeit Earl

Vivian Rich, Alfred Vosburgh and George Periolat have enacted this gripping two-part "Flying A" society drama. Marrying a charming American girl to a title against her wishes is the basis of the plot.

Directed by Carl M. LeViness. Released April 24th.

The Return

Two-part "Mustang" drama featuring Art Acord and Nita Davis in a strong story of western life.

Directed by Wm. Bertram. Released April 21st.

Unlucky Luke

Two-part "Mustang" drama with Anna Little, Frank Borzage and Jack Richardson in the important roles.

Directed by Frank Borzage. Released April 27th.

A Broken Genius

A powerful three-part "Flying A" drama of art. Lizette Thorne and Edward Coxen are featured. Live models separate a husband and wife, through the influences of a deceitful man.

Directed by Thomas Ricketts. Released April 29th.

Bugs and Bugles

Carol Halloway and John Sheehan in comics of a military flavor.

Directed by Archer McMackin. Released April 26th.

Two Beds and No Sleep

Orral Humphrey and Lucille Ward, inimitable funny people, get a thousand laughs in this film.

Directed by Phil. Walsh. Released April 30th.

The American Film Company's Standard of Excellence Brings Crowds to Theatres. Book These Films for Big Profits.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President
CHICAGO, ILL.

A

In answering advertisements, please mention The Moving Picture World

Capture This Money-Maker!~

The SECRET of the SUBMARINE

The Film Nove of the Hour

Bring th Big Crowds

See It NOW!

At Your Nearest Mutual Exchan

Release Date May 8

Thos. Chatterton

How The U.S. Can Co

Picture

The SECR SUBMA

In Fifteen Intense, Fascina

S.S. Hutchinson

ing the solution lersea and a search ade by ions!

NOW comes the greatest theme of all motion pictures — the timely presentation of a remarkable proposed submarine invention — surrounded by a globe-girdling web of amazing plot and intrigue and a baffling "mystery within a mystery." Every red-blooded American will be fired with enthusiasm at the remarkable U. S. opportunity-idea—attributed to Thomas A. Edison — to have our submarines take their air supply direct from the water as fish do through their gills. This ***sensation***—backed up by the most powerful elements of timeliness—patriotism—a great company—a master producer — means thousands of dollars to exhibitors, the greatest money-making opportunity exhibitors have ever had within their grasp! And this is ***an independent release!***

Produced and Distribute the Titanic Successes — "The Sky" and "The G

And these triumphs are ***out national photoplay*** which wil ations as having pictured America's gr people! Indeed — The Film Novel of

Samuel S. Hutchinson, th who always has his finger on th this wonderful idea and made of it anc Hutchinson's keen vision—his insight the exhibitor's ***sure lead to conte breaking profits.***

John R. Freuler, the maste tual offices in 68 cities—the mos known—will distribute "The Secret c hibitors with the rapid-fire, sure-fire co

Over 1,000 Ne Run Powell's S

Mr. E. Alexander Powell, the w dent, has made of "The Secret of the S interest—was chosen by Mr. Hutchins submarine warfare. Over 1,000 leadi serially—will present it to millions who

New York World Baltimore Amer Indianapolis Star Buffalo Courier Philadelphia Inquirer

Clinch Reco for Fifteen

RUSH YOUR RESERVATIO

today! Hundreds of thousands of dollars Famous landmarks were reproduced at the elsewhere. The company used U. S. Sub loaned by the government Every chapter is a sma

SEE THE NEXT

AMERICAN FILM CO

AL FEATURE

ntrol The Seas!

l in

CT of the RINE

ng Two-Act Chapters

A Swiftly Moving Story— A Great Company!

"The Secret of the Submarine" strikes the keynote of real Americanism—makes it heard around the world! The invention, barely achieved, is destroyed in a fierce undersea encounter. The United States and foreign governments—also a selfish millionaire—are in a hot contest for it. With the inventor's death, the sole records, hidden in an old library pass from hand to hand. The mad chase carries to Paris, London, Petrograd and back to U. S. soil. The inventor's daughter's "identity" is the "mystery within a mystery" that millions will strive to solve.

Juanita Hansen

The well balanced company is ideal as it draws with vivid contrasts, keen delineations the different strong characters. Thomas Chatterton, the popular leading man, is a striking figure, an intrepid actor who scores continuously. Opposite him, captivating, beautiful Juanita Hansen is the heroine ideal—with the daring and dash that thrills! The inventor, millionaire, his nephew and foreign representatives are all powerful parts powerfully played by Hugh Bennett, Lamar Johnstone, Joseph Beaudry, George Clancy, Hylda Hollis, Harry Edmondson, William Tedmarsh, George Webb—names well known to exhibitors and public—who will be remembered in years to come for their stellar work in "The Secret of the Submarine."

y the Creators of
e Diamond From
and The Game"
e in this *enthralling*
remembered for gener-
aval opportunity to all the
our!

naster producer—
blic pulse—has seized
noving picture masterpiece.
uccess-elements—again is
s capacity and record-

stributor, with Mu-
ient distributing offices
Submarine" and back ex-
tion for which he is famous.

spapers to
ring Novel
nown war correspon-
rine" a book of compelling
is world-wide knowledge of
spapers will print this story
it to see the moving pictures:
an Francisco Chronicle
leveland Leader
00 Others

l Profits
eeks!

egardless of the program you
using. Clinch this business bringer
een spent by The American Film Co., Inc.
can studios in Santa Barbara, California and
—big naval crews—wireless—ordnance—all
nsation that will thrill your audiences to fever heat!

GE—ACT TODAY!

ANY, Inc., SAMUEL S. HUTCHINSON, President, CHICAGO, ILL.

MUTUAL SPECIAL FEATURE

EXHIBITORS: Act At Once to Secure

The SECRET of the SUBMARINE

Remember—this is an ***independent release!*** No matter what program you are using, get your reservation to us without delay—either to the nearest Mutual office or to our Mutual New York headquarters. Your Mutual Exchange is ready to supply you ***high power*** cooperation in a great series of smashing cooperative material—posters—one-sheets—three-sheets—six-sheets—high art heralds—banners—novelties—postcards—photos—lobby displays—stills for each chapter—publicity and cuts—slides—window displays—the most effective advertising campaign ever presented to exhibitors.

WIRE—or Rush the Application Coupon NOW!

Be first to apply from your territory and you get ***"first choice."*** This is too powerful a magnet to let go to a competitor. Our customers will control territory and be protected. Enormous money returns depend on your ***acting now.***

WIRE if at a distance, or rush the COUPON to your nearest Mutual Exchange or to Mutual Film Corporation, Room 1622, No. 71 West 23d Street, New York City.

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President — Chicago, Ill.

u incur no obligation by sending this blank. Fill out and mail it at once.

Secret of the Submarine" Reservation

L FILM CORPORATION,
1622, No. 71 W 23d St. Date _____
New York City.

by apply for a reservation and complete booking on on the coming Mutual Special Feature, "The the Submarine." Please send price and full de-ice.

Theatre _____

_____ Service Now Used _____

Coming!

ONCE A MONTH
IN THE GENERAL FILM SERVICE

A FIVE REEL
Knickerbocker Star Feature

First Release week of May 15th

THE LOVELY AND APPEALING

LOIS MEREDITH

in

A SENSATIONAL DRAMA OF
MODERN SOCIETY

To be followed by superior productions featuring

HENRY KING, JACKIE SAUNDERS
and other great stars

Direction of H. M. and E. D. Horkheimer

A Variety of Feature Posters by Special Artists
326 Lexington Avenue, New York City

Knickerbocker Star Features
NEW YORK

GENERAL FILM SERVICE

Confession *Improvement*

Here's an announcement that a progressive manager made to his patrons:

"The pictures for the last three weeks have not been up to our usual high standard. We have made a change and gone back to the General Film Company, who have the highest class films in the country."

The above is submitted to exhibitors without comment.

Stability *Dependability*

BIOGRAPH
EDISON
ESSANAY
KALEM
KLEINE
KNICKERBOCKER
LUBIN
SELIG
VIM
VITAGRAPH

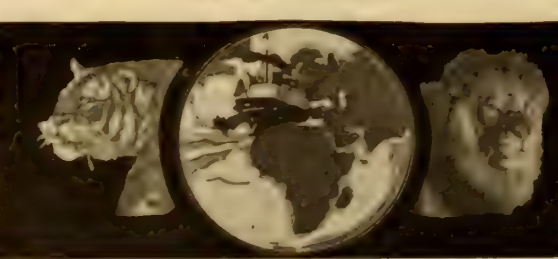
Neither does this need comment.

Past *Future*

Permanent Success
Permanent Satisfaction
Permanent Prosperity

Every patron of General Film Service participates. General Film Service is their guarantee.

General Film Company
200 Fifth Avenue
New York



GENERAL FILM SERVICE

In Our Town!

Rev. Abednego chose as the text for his trial sermon, "Israel, or Forty Years in the Wilderness." He never received a call!

Israel McGish, our Church Deacon, considered the text a personal affront, also an unnecessary attack on our Commonwealth.

The text went home, however, for we **were** partial to roller towels, tin dippers, gourds, and wooden awnings.

But all has changed since "The Spare Moments" theatre instituted a program of shorter-length fillums. Spending money is not overly plentiful In Our Town, and we haven't the price for a steady diet of feature fillums, no matter how good.

Now the Eighth Grade, Central School, attends showings of **The Selig-Tribune** in a body; the Art Embroidery Club members have quit reading "The Duchess" and adopted recent resolutions praising Selig's **"The Man Within"** and **"An Elephant's Gratitude,"** released through General Film Service.

NOW LISTEN! Mr. George Campbell, of the Majestic theatre, Spencer, Ind., a small-town Exhibitor, writes: "We use all Seligs we can secure from the General Film Co. We intend to push one reel wild animal productions. We wish to emphasize that we are strong for Selig films. Wild animal dramas go fine. Our public desires good short length productions. Please accept our congratulations on your stand for short subjects."

Small-town Stuff
Must Be Good Stuff!

Selig Polyscope Co.

Chicago and Everywhere

GENERAL FILM SERVICE

Here's What You Are Looking For!

Every exhibitor has felt the dearth of short, snappy subjects with stars of the first magnitude featured.

This is what Essanay now is offering you—two and three act photoplays with select plots and its BEST actors in the leads.

It believes in short subjects; it uses just as much care in selecting and producing them as it does multiple reel features.

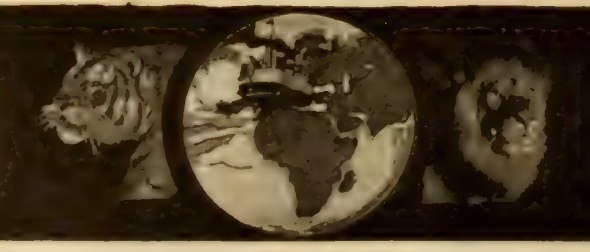
And it is making them better all the time.

Trade Mark Reg. U.S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago



GENERAL FILM SERVICE

Essanay's Short Subjects

THE LITTLE SAMARITAN

presenting

Joyce Fair and
Thomas Commerford

Essanay's eleven-year-old star and its famous "old man of the screen" bring tears to all eyes in their beautiful story of a child who befriends a poor and broken-down old man and finds he is her lost grandfather.

2 Act Drama *April 25*

VERNON HOWE BAILEY'S SKETCH BOOK OF ROME

Artistic moving-drawings of all the historic spots of interest of the ancient-modern city.

1 Reel with Scenic *April 26*

THE DANGER LINE

presenting

Elizabeth Burbridge
and Edward Arnold

The story of how a beautiful girl wins her way from poverty to wealth and fame on the stage—and to love.

3 Act Drama *April 29*

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

GENERAL FILM SERVICE

May 11th

"THE WATER CURE"

with

"Plump and Runt"

Did it work in this unusual case?

* * *

May 12th

"THE PRETENDERS"

with

"Pokes and Jabbs"

Things are not always what they seem

* * *

Slapsticks with stories. Superior casts

Posters that are attractions in themselves

326 Lexington Avenue, New York City

U|M COMEDIES U|M

GENERAL FILM SERVICE

May 5th

"THE OATH OF HATE

Featuring

Henry King

A big star in his greatest picture
—a most unusual drama of the sea.

★ ★ ★

Coming May 12th

"BROKEN FETTERS"

Featuring

Margaret Landis
and **Madeline Pardee**

Love leaps the cloister walls and
a woman's life begins—to end how?

★ ★ ★

Direction of H. M. & E. D. Horkheimer
Posters by special artists in one, three and six sheets
326 Lexington Avenue, New York City

Knickerbocker
~Star Features~

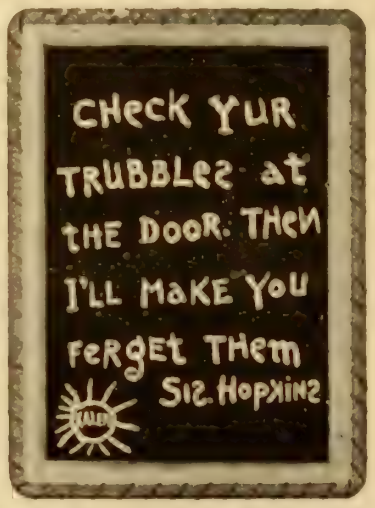
GENERAL FILM SERVICE

SIS HOPKINS
IN
"THE DUMB HEIRESS"

The fortune teller warns Sis that the first man she speaks to in the city will be her life's mate—and Sis, true to Hiram back on the farm becomes dumb whenever a man approaches. Fortune-hunters flock around her and all sorts of mix-ups follow in a comedy without a lagging moment.

Released Friday, May 5th

NOT ONE REEL PICTURES— BUT ONE REEL FEATURES



FOUR WINNERS EVERY WEEK— IN REGULAR SERVICE

"Ham's Waterloo"

Ham is nearly a bridegroom, but his jealousy of Bud provokes a clash that ends in a watery Waterloo for Ham.

Released Tuesday, April 25th

"Counting Out the Count"

Ethel is satisfied with Jack, but mother forces the Count de Wigglesby on her. So a trap is laid and the Count takes the count.

Released Wednesday, April 26th

"THE HUMAN TELEGRAM"

Released Saturday, May 6th

Courageous Helen Gibson in a "Hazard of Helen" which shows the daring girl throwing fear to the winds in a desperate slide along shaky telegraph wires down the side of a mountain and across the yawning valley. A new thrill—and a nerve-gripping one.

One and Three Sheet Four-Color Posters With All Kalem One-Reelers

KALEM COMPANY

235-239 W. 23d St., New York City

GENERAL FILM SERVICE

LUBIN

RELEASES

April 24

DAVY DON COMEDY

"GERMS AND MICROBES"

(ONE ACT)

April 27

"PLAYTHINGS OF THE GODS"

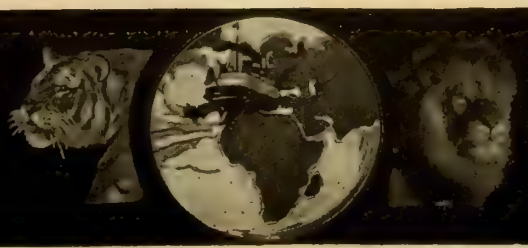
(THREE ACT DRAMA)

April 29

"LOVE AND BULLETS"

(ONE ACT COMEDY)

LUBIN



GENERAL FILM SERVICE

"THE MAN HUNT"

Is a heart interest drama
Of life of today.

"THE MAN HUNT"

Features James Morrison,
Robert Gaillard, Ray Walburn,
Billie Billings and others.

Is a three-part Broadway Star Feature

A brand of pictures that are known as
The best three reelers in the world.

Released Saturday, April 29th
Through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

THE REGULAR VITAGRAPH PROGRAM
For the Week
Commencing April 24th
Consists of
A One-Part Drama
On Monday

—o—

A Comedy Release
On Friday

—o—

And a Powerful Three-part
Broadway Star Feature
Presenting
James Morrison and an
All Star Cast
On Saturday

REGULAR RELEASES

"The Rookie"

One-part Drama, Monday, April 24th
Presenting
EVART OVERTON,
DOROTHY KELLY,
Ned Finley and Bobby Connelly.

—o—

"Terry's Tea Party"

One-part Comedy—Friday, April 28th
Presenting:
John T. Kelly, Kate Price,
Jewell Hunt, Hughie Mack,
Lawrence Semon and Doc Donohue.

—o—

"The Man Hunt"

Three-part Drama—Saturday, April 29th
BROADWAY STAR FEATURE
Presenting:
JAMES MORRISON,
Emanuel Turner,
Billie Billings, Robert Gaillard,
and Raymond Walburn.

Released through the
General Film Com·

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

MABEL TRUNNELLE

HELEN STRICKLAND

ROBERT CONNESS

RICHARD TUCKER

Thomas A. Edison, Inc.

Present

"BLADE O' GRASS"

A Delightful Drama in 3 Parts

By William Addison Lathrop

Featuring

LEONIE FLUGRATH

and

PAT O'MALLEY

Supported by a strong company of favorite Edison players

Released Tuesday, April 25th

One, three and six sheet posters

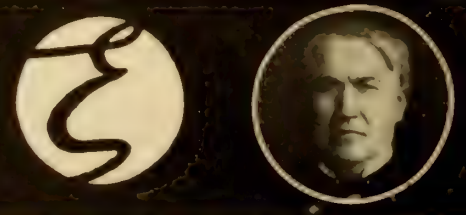
Order from the Morgan Lithograph Co., Cleveland

Edison

Pioneer Makers of Motion Pictures

Orange, New Jersey

2826 Decatur Avenue, Bedford Park, N. Y.



LEONIE FLUGRATH

WILLIAM WADSWORTH

PAT O'MALLEY

BIGELOW COOPER

GENERAL FILM SERVICE

At your service:—

THE GENERAL FILM COMPANY

maintains 51 Branches

In 49 Cities

Albany	Memphis
Atlanta	Milwaukee
Baltimore	Minneapolis
Bangor	New Haven
Boston	Newark
Buffalo	New Orleans
Butte	New York City (4th Ave.)
Charlotte	New York City (23rd St.)
Chicago (City Hall)	Oklahoma City
Chicago (Wabash)	Omaha
Cincinnati	Philadelphia
Cleveland	Pittsburgh
Columbus	Portland
Dallas	St. Louis
Denver	Salt Lake City
Des Moines	San Francisco
Detroit	Scranton
Harrisburg	Seattle
Houston	Spokane
Indianapolis	Syracuse
Jacksonville	Washington
Kansas City	Wheeling
Los Angeles	Wilkesbarre

CANADA

Montreal	Toronto
St. John	Vancouver
Winnipeg	

General Film Company
200 Fifth Avenue
New York

BETTER
THAN
PROGRAM
PICTURES

©1916
CALIFORNIA MOTION
PICTURE CORPORATION

A TRADE MARK

WE HAVE DETERMINED SHALL, WHENEVER FLASHED UPON THE SCREEN,
IMMEDIATELY CONNOTE ULTIMATE ACHIEVEMENT IN
PICTURE PRODUCING ART

"THE UNWRITTEN LAW"

MARKS THIS NEW FILM STANDARD

PERTINENT TALKS

THAT HIT THE MARK

"The Only Way"

"Setting a Standard"

"A Question of Logic"

"Maintaining a Standard"

"Robbing Peter to Pay Paul"

"Co-operation; an Illustrated Definition"

ABOVE ARE THE TITLES OF SIX TALKS, EACH OF WHICH CARRY A MESSAGE FOR THE STATE RIGHT BUYER. A POST CARD TO US WILL BRING THEM FORTHWITH WE WANT YOU TO READ THEM

FIRST SERIES OF RELEASES BY STATE RIGHTS

MARCH

Beatriz Michelena in "The Unwritten Law"

(By EDWIN MILTON ROYLE—Produced in Seven Pretentious Parts)

MAY

Beatriz Michelena in "The Woman Who Dared"

(By C. N. and A. M. WILLIAMSON, To be released in Eight parts)

JULY

Otis Skinner in "Kismet"

(By EDWARD KNOBLAUCH. To be released in Ten parts)

CALIFORNIA MOTION PICTURE CORPORATION

SAN RAFAEL, CALIFORNIA

Bookings
Growing Bigger
For
The Strange Case of
MARY PAGE
the series
Supreme

Essanay

1333 Argyle St., Chicago
Geo. K. Spoor, President

WORLD PICTURES

WORLD FILM CORPORATION

WM A BRADY

DIRECTOR-GENERAL

NEW YORK CITY

April 15, 1916.

Second Letter.
TO EXHIBITORS:

I know that most every exhibitor is "from Missouri."

Last week I announced that henceforth my name would appear on no picture which I did not supervise personally. Now I am beseiged by hundreds of exhibitors who wish to see for themselves some of our new-day pictures.

Therefore, in order that every exhibitor may be his own judge, we now announce a national exhibition day for our new World-Pictures, Brady-Made - April 24.

You may see our new pictures at our expense.

We are certain that a demonstration of this sort will bring general applause - simply because no company has ever dared to show such unlimited confidence in its productions.

On April 24 you can say "Show Me", in everyone of our 24 Exchanges. You may see for yourself three of the new picture plays which bear my name. These screen dramas are:

"The Closed Road" with House Peters.
"The Feast of Life" with Clara Kimball Young.
"Her Maternal Right" with Kitty Gordon.

I am proud of these pictures. Please note the wonderful detail in the acting and the staging, which shows the craftsmanship of my associates, Maurice Tourneur, A. Cappallini and Robt. Thornby. But - judge for yourself. I know you will not underestimate the artistry of these three master directors.

Read our offer of a free trip on the next page. Remember that a few days after the private exhibition, there appears the double page advertisement in the Saturday Evening Post Your patrons will want to see World Pictures.

If I were an exhibitor, I'd not be slow to take up a proposition like this - especially when we go as far as to pay expenses.

Yours truly

William A. Brady

Director-General.

WAB-O.

WORLD FILM CORPORATION

WORLD PICTURES

Hundreds of Exhibitors Now Want World Pictures

New day policies quickly win nation-wide applause from progressive showmen

Now hundreds of exhibitors everywhere are clamoring for Brady-made pictures.

We find ourselves in the midst of a sensation.

Our announcements in the trade papers last week and our mail communications direct to exhibitors have heralded a new day.

Wm. A. Brady now personally directs all World Pictures. Two concerns—World and Equitable—have combined, thus uniting all their artistic and financial resources.

To remedy the evils of overproduction and do away with a forced schedule of 104 productions a year, our schedule has been halved temporarily—so as to improve the product. There is time now for sincere workmanship.

Now great film favorites, leading directors and unlimited studio resources are all at the command of a master mind.

On May 6 appears the first two-page advertisement of World Pictures in the Saturday Evening Post, which will be read by millions of people—your patrons.

And you've just read of the "Show Me Day" for exhibitors.

All these definite things have given progressive exhibitors new confidence and new respect for World Pictures.

All these performances, instead of promises, impress exhibitors with the new earning power of the World Pictures.

During the past week, have YOU been visited by a World salesman—or have you been waiting? Please do not wait. This nation-wide interest has swamped our sales force.

So wire Mr. Brady or Mr. Shubert, or your nearest World Exchange. Do not run a risk.

World Film Corporation

130 West 46th Street - New York City

WORLD FILM CORPORATION

WORLD PICTURES

National "Show Me" Day for Exhibitors On April 24 in 24 Cities

You may see the next three Brady-made releases at the expense of the World Film Corporation

Here is another performance—not a promise.

Here is a man-to-man way of proving that the new Brady-made pictures warrant your obtaining them for your theatre.

We are so utterly confident of the merit of our Brady-made pictures that we will stake our future with you on your judgment of our new releases.

Now you can see what you are going to get—weeks before. You have an opportunity to judge the new standard of World Pictures.

We will pay your expenses to the nearest exchange for the private exhibition on April 24.

This is absolute, wherever you are, with only one reservation, as follows: This offer is only to exhibitors not now booking World Pictures on a contract, and who, after seeing the pictures and being satisfied with them, sign a contract for World Pictures for one year.

This offer you will admit, is perfectly fair,—for we cannot pay the traveling expenses of 20,000 exhibitors—some limit must be set.

We are adopting this well known merchandizing idea, never before applied in this business. You recognize its soundness, of course. It means sampling before you buy.

We want to say nothing that sounds like a promise about our new Brady-made pictures. We want you to judge for yourself, calmly and without undue influence. But we are satisfied that if you merely see them, their merit will be apparent.

Arrange now with our nearest exchange for your free trip. Let nothing keep you away.

Thousands of progressive exhibitors on April 24 are going to be surprised and will then make a business move which will mean much profit to them. Do not leave yourself out and be sorry later.

WORLD FILM CORPORATION

LEE SHUBERT,

VICE-PRESIDENT.

WORLD FILM CORPORATION

WORLD PICTURES

The First of The New-Day BRADY-MADE PICTURES

A Distinctive Achievement of MAURICE TOURNEUR

Director of "TRILBY," "ALIAS JIMMY VALENTINE" and other great successes.

WORLD FILM CORPORATION Presents

HOUSE PETERS

The Popular and Magnetic Star

WITH

BARBARA TENNANT

IN

"THE CLOSED ROAD"

A Strikingly Original Photodrama

Produced by PARAGON FILMS, Inc.

MONEY-MAKING POINTS IN CONNECTION WITH THIS PICTURE:

¶ Two idols of the screen. ¶ An original and startling story. ¶ Wonderful photographic effects. ¶ Produced by a wizard of his art—Maurice Tourneur. ¶ Bristling, galvanic action from the first scene to the last sub-title. ¶ And last but not least, a feature that will create discussion and mouth-to-mouth advertising in every community in which it is shown.

RELEASED THROUGH WORLD FILM CORPORATION 130 WEST 46th ST NEW YORK

WORLD FILM CORPORATION

DO YOU KNOW THESE FOUR MEN?

BEN. S. COHEN
NED. H. SPITZER
SOL. J. BERMAN
SAM. E. MORRIS

THEY KNOW YOU AND YOUR WANTS!

THEY ARE MY CHOSEN REPRESENTATIVES AND WILL MAKE A COMPREHENSIVE TOUR OF THE COUNTRY TO TO GET IN TOUCH WITH THE THOUSANDS OF EXHIBITORS WHO HAVE FLOODED US WITH APPLICATIONS FOR

CLARA KIMBALL YOUNG FEATURES

ALL CLARA KIMBALL YOUNG FEATURES WILL BE DISTRIBUTED EXCLUSIVELY THROUGH

LEWIS J. SELZNICK PRODUCTIONS INC.

NEXT WEEK I SHALL ANNOUNCE THE ROUTE TO BE TAKEN BY EACH OF THE BIG FOUR.

Lewis Selznick

JULY 15TH IS DRAWING NEAR

IF YOU HAVE NOT APPLIED FOR SERVICE DO SO AT ONCE

CLARA KIMBALL YOUNG
FILM CORPORATION

LEWIS J. SELZNICK
PRESIDENT
126-W-46TH ST., NEW YORK CITY.

CK Y

A.H.Woods Presents

BIG JIM GARRITY

A VIGOROUS DRAMA WITH PLENTY OF PUNCH AND THRILL

The PATHÉ EXCHANGE inc.

PATHÉ Gold Rooster play in five parts with

Robert Ecleson

Produced by George Fitzmaurice

RELEASED APRIL 18th

EXECUTIVE OFFICES 25 WEST 45th ST. NEW YORK

ANNOUNCEMENT EXTRAORDINARY!

WHO'S

With the popular favorites ANNA NILSSON and TOM MOORE

ANNA NILSSON

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ Presents the great series based on vital and fascinating problems of modern life

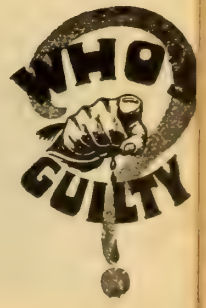
GUILTY?

Produced by Arrow Film Corporation. Novelized by Mrs. Wilson Woodrow. Published by leading news papers from coast to coast

TOM MOORE

14 Splendid two-part Photo-Novels each complete in itself. FIRST ONE -

RELEASED MAY 8th



Just one opinion taken at random

SMASHING BIG DRAM-

The IRON

PROVE THE WORTH OF THIS GREAT MONEY-MAKER BY SHOWING IT YOURSELF!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

from many on PATHÉ'S

ATIC SERIAL SUCCESS

CLAW

"It may prove interesting to you and my fellow exhibitors to say that THE IRON CLAW has proven the *biggest drawing card I have ever used.*

Each of the four chapters has drawn me increased business, something never before accomplished with a serial."

EMPIRE THEATRE
WINCHESTER, VA.

J. Henkel Henry

THIS IS THE WAY THE ESSANAY-CHAPLIN

BROADWAY THEATRE

"PHOTO PLAYS OF DISTINCTION"

BROADWAY AT 41ST STREET

NEW YORK CITY. April 12, 16,

V-L-S-E, Inc.,
1600 Broadway,
New York City.

Gentlemen:

I booked Charlie Chaplin in his screaming, roaring four part comedy, his burlesque on "Carmen" for one week at the Broadway Theatre, exclusive rights.

Instead of running this attraction at the Broadway, I should have rented Madison Square Garden, and then I do not think I would have been able to accommodate the throngs of people that gathered in and about the Broadway. By this I mean to say, the throngs that were turned away, not even able to purchase tickets or in any way gain admittance to the theatre.

The double force of employes at the Broadway were unable to handle the vast crowds, and when the New York City police were called, they were also helpless for some hours. The heavy copper doors in the lobby were simply torn off of their hinges by the rushing, pushing crowds. The line reached around the block to Seventh Avenue and down to the Metropolitan Opera House. More people reviewed this film than any attraction we have ever had in the house. On the opening day over nine thousand people paid admission, which more than paid for the rental of the film for the entire week. There have been other film successes along Broadway, but this we are confident smashes all previous records.

Trusting that the rest of your exhibitors will have the greatest and glorious success that I have had, I remain,

Yours very truly,

Leon D Langsfeld
Manager

LL/WM.

Released through the **V-L-S-E**

Trade Mark
Reg.U.S.Pat.1907

Essanay
GEORGE K. SPOOR PRES.-GEN'L

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY V L S E

"CARMEN" FEATURE HAS STARTED

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

CA. Cincinnati, Ohio, April 11th, 1916.
A90 NY H 85 Blue Blue BZ 1653 Broadway NY
1220 PM

RECEIVED AT

V. L. S. E. Inc.,
1600 Broadway,
New York City.

Chaplin's Carmen opened at Grand Opera House, Cincinnati, Monday for four weeks. Consecutive run down town to the largest capacity business in history of Cincinnati. Theatre seats sixteen hundred, every seat filled in each performance from ten in morning till eleven at night newspaper revues and criticisms this morning papers are profuse in their statement of the record breaking success of this picture. They are unanimous in proclaiming it a great big howling success Chaplin's best on the screen. Admission price twenty-five cents.

314 PM CHAPLES WEIGEL.

Released through the **V-L-S-E**

Trade Mark
Reg. U.S. Pat. 1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY V L S E

Miss Billie Burke

GEORGE KLEINE'S GREATEST
CINEMATOGRAPHIC ACHIEVEMENT

The Star Supreme

Miss

Billie Burke

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel By Mr. & Mrs.
RUPERT HUGHES

Now being booked at leading theatres thruout the country.
DATE OF RELEASE May 22nd. Twenty chapters—a new feature chapter each week. The word story in the leading newspapers.
ABSOLUTELY THE BIGGEST BOX-OFFICE ATTRACTION EVER OFFERED!!!
Wire or write for complete information at once.

GEORGE KLEINE
805 E. 175th ST., NEW YORK CITY.
Exchanges Everywhere.

STATE RIGHTS

on Sutton Vane's Big Box Office Attraction

THE SPAN OF LIFE

The Star

LIONEL BARRYMORE

as the central figure of the great melodramatic success, supreme in Five acts of love, mystery and power.

Suite 1103
Longacre Bldg
JOSEPH F. LEE,
Manager
Telephone
Bryant 153

Released on the
Metro Program
May 1st.

METRO
PRESENTS

LIONEL BARRYMORE
AND GRACE VALENTINE IN

DORIAN'S DIVORCE

A Metro wonderplay with a *Brand* new twist of mystery and love, written and directed by O. A. C. Lund. Produced by

ROLFE PHOTOPLAYS
INC.

COMING
METRO
EVENTS

METRO-DREW COMEDIES

Released, one each week in the following order:

The Count of Ten
Number One
Childhood's Happy Days
Their Quiet Little Honeymoon
The Swooners
System is Everything
Their First
The Model Cook
Sweet Charity

And a new one every Monday

Your house is classed by the Comedies you show. Metro-Drew Comedies have no rival for real class and real fun.

Watch for Metro's Big Travelogue Announcement!

State Right Buyers Know Money Makers

That's the reason the following States were sold.

MICHIGAN	CALIFORNIA
WISCONSIN	OREGON
MINNESOTA	WASHINGTON
NORTH DAKOTA	IOWA
SOUTH DAKOTA	NEBRASKA
MISSOURI	MONTANA

The Most Remarkable Box Office Magnet

"Twilight Sleep"

A topic of absorbing interest to all humanity. Every woman WANTS to see it. Every man SHOULD see it.

16,000,000 women have read about it in McClure's, Ladies' Home Journal, Metropolitan, Good Housekeeping, Survey, Every Week, and thousands of other periodicals and daily papers.

The original and authentic pictures taken under the personal direction of Dr. Schlossingk, associate of Drs. Kronig and Gauss, Frauenklinik, Freiburg, Germany, where "Twilight Sleep" was discovered.

Any infringement of copyright will be vigorously prosecuted Attorneys—Goldsmith, Rosenthal, Mork & Baum, New York Charles Erbstein, Chicago.

FOR FURTHER INFORMATION COMMUNICATE AT ONCE

At the Metropolitan Opera House, Minneapolis, Minn.

4 Matinee Shows (FOR WOMEN ONLY), receipts were $1,157.00.

At Madison, Wisconsin

2 Matinee Shows, receipts were $636.50.

MODERN MOTHERHOOD LEAGUE

924 Longacre Bldg., 42nd St. & Broadway, NEW YORK CITY, N. Y.

UNICORN FILM SERVICE
CORPORATION

To Exhibitors Who Want to Make Money

THE UNICORN FILM SERVICE has been formed to market a program of selected *one* and *two reel* subjects, which will be equal to, if not better, than any on the market, at rates which will be particularly attractive.

In other words.

The UNICORN FILM SERVICE will furnish the highest grade of pictures, *one* and *two reels*, at a price much lower than you are now paying.

We will release twenty-one reels per week—three reels a day—Comedy, Drama, and Western subjects.

Lithographs of exceptionally striking designs will be furnished. One and three sheet posters with one reel subjects, one, three and six sheet posters with two reel subjects.

First Week's Releases

Monday—	2 reel Drama	The Option
	1 reel Comedy Split	Percy's Transformation and With Bulgaria's Fighting Forces
Tuesday—	2 reel Western	The Chief's Ward
	1 reel Comedy Split	Neighborly Neighbors and A Valet Romance
Wednesday—	1 reel Western	The Viper
	1 reel Comedy	Chaps and Chaperons
	1 reel Drama	In the Fangs of Jealousy
Thursday—	2 reel Drama	The Spirit of Revenge
	1 reel Comedy Split	Reel Redskins and Boy Scouts
Friday—	1 reel Western	The Smiling Bandit
	1 reel Comedy	Pete's Peculiar Pal
	1 reel Drama	The Sacrifice
Saturday—	2 reel Western	Our Boys in Pursuit of Mexican Bandits
	1 reel Comedy Split	A Dog Gone Romance and A Bare Escape
Sunday—	1 reel Western	The Rivals
	1 reel Comedy	Count Meout
	1 reel Drama	Gold and Dross

(*SEE OPPOSITE PAGE*)

UNICORN FILM SERVICE CORPORATION

Prompt and Efficient Service Throughout the Country

Exchanges

Boston		207 Pleasant St.	Fred B. Murphy
Branches	Springfield	167 Dwight St.	
	Bangor	Eastern Trust Bldg.	
New York City		130 West 46th St.	W. L. Merrill
Buffalo		23 W. Swan St.	Fred B. Murphy
Branches	Syracuse	566 S. Salina St.	
	Albany	680 Broadway	
Philadelphia		1309 Vine St.	A. G. Steen
St. Louis		3628 Olive St.	Sam Werner
Kansas City		Gloyd Bldg.	J. W. Morgan
Minneapolis		Produce Exchange	J. C. Woolf
Indianapolis		129 W. Washington St.	L. J. Meyberg
Chicago		Mallers Bldg.	L. J. Schlaifer
Cleveland		730 Prospect Ave.	L. C. Gross
Pittsburg		125 Fourth Ave.	Jack Kraemer
Detroit		183 Jefferson Street	W. D. Ward
Cincinnati		531 Walnut Street	Harry E. Coffey

Western Division Manager — J. A. Eslow

To be Opened May 1st

Atlanta	San Francisco	New Orleans	Los Angeles
Dallas	Salt Lake City	Seattle	Denver
	Portland	Washington	

For further information, write to the exchange office in your territory, or direct to New York Main Office.

IKE SCHLANK
General Manager

UNICORN FILM SERVICE CORPORATION
126-130 West 46th St., New York City.

(*SEE OPPOSITE PAGE*)

From Everywhere —

The

Social Pirates

"is Smashing all Records"

A Flood of Wires and Letters Pour in the Same Message.
Are *You* Sharing in the Biggest Clean-up of the Year?
Give That Bank Account a Sky-High Boost!

Nation-wide newspaper publicity backs this series by

GEORGE BRONSON HOWARD

Featuring MARIN SAIS and OLLIE KIRKBY

Next Release:

"THE MILLIONAIRE PLUNGER"

Mona and Mary take a daring risk to aid the victim of a stock-jobber and teach a stern lesson to a wealthy idler. Tense situations, skilfully developed, lead to a climax with a PUNCH.

Released Monday, April 24th

Fifteen episodes, each an absolutely complete story. Ask your exchange manager about the wonderfully complete line of publicity aids—and the prices.

KALEM COMPANY

235-239 West 23rd St. New York City

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 874)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 29, 1916

Facts and Comments

HAS Arthur Brisbane made the motion picture famous? He has now delivered himself of two opinions on the subject of the screen. The first was distinctly unfavorable, but there has been a recantation, which of course is liable to alterations without notice. Wonderful is the vitality of the motion picture; it lives and prospers whether the learned editor approves or disapproves. It's a good guess that the motion picture will be indorsed by Professor Brisbane as a good advertising medium.

* * *

A PROMINENT exhibitor is heard to make this statement: "During a recent hearing at Washington on Federal control of motion pictures the industry was represented on the firing line solely by producers and their allies." This statement is followed by the indignant question: "Why were not the exhibitors to give voice to the demands of their patrons?" The exhibitors, we hasten to answer, were present. There were at least a dozen of them. The President of the National Exhibitors' League of America made a very fine speech against Federal Censorship and other exhibitors, too, were heard on the same side. If our friend will write to J. L. Fort, the Clerk of the House Committee on Education at Washington, D. C., he will be supplied with a record of the hearings. We advise him to get a copy. The information contained in the documents will help him to form a correct opinion on Federal Censorship.

* * *

FIFTEEN per cent. represents the total amount of American-made films now used in the Latin-American markets. A well-known dealer and exchange man from Buenos Aires, who is thoroughly familiar with the conditions in South America, being a native and life-long resident of Argentine, after spending some time in New York city, declares that even a little enterprise on the part of the American producer will increase that fifteen per cent. to fifty per cent. "The best pictures your country has produced," he said to a representative of THE MOVING PICTURE WORLD, "are unknown in our country. It seems you only send your worst stuff to us." A line to the editor of Cine-Mundial will bring interesting information to any one who is interested in the Latin-American market. "Cine-Mundial" is the Spanish edition of THE MOVING PICTURE WORLD.

* * *

EVERY man and woman, whether within or without the ranks of the film industry, who helps to make children's entertainments successful is entitled to the gratitude of the opponents of censorship. "The child's welfare" is the only solid argument which the advocates of censorship are able to bring forward. It's the only argument which secures them a hearing before the legislative bodies. The Child Problem is a real problem. It behooves us all to study it and try to solve it. One thing, however, is certain: The Child Problem will never be solved by censorship. Constructive, intelligent and public-spirited work is needed to solve the problem. Parental control is another solution.

* * *

THE MOVING PICTURE WORLD has received many commendatory letters on its recent article, "Your House Is Your Best Friend." Amidst the present confusion and overproduction this motto is a good one to tie to. We know that the idea of advertising the house rather than a particular brand of film is spreading among exhibitors. This is but a natural evolution. In Great Britain it has always been the house rather than the brand of film. "Stars," too, may be over-advertised.

* * *

HERE is a new angle to the censorship question brought out by a daily paper in a big Western city. The paper calls attention to the fact that the morals of the censors are seriously imperiled by their seeing so many naughty pictures. Sound logic it seems to us. Censors are but men tainted like the rest of us with all the dire consequences of original sin. If bad pictures are harmful to the man in the street they may hurt the virtue of the censor. Some time ago the Pennsylvania head censor arranged to give an exhibition of "cut-outs" to the legislators of the lower house at Harrisburg, and only the refusal of the film men to lend their machine to any such purpose prevented the wicked performance. Uncensored film cannot be shown to anybody in Pennsylvania outside of the censors and their henchmen.

Overproduction

By Louis Reeves Harrison.

TO "give the people what they like" assumes a power that few men possess, that of forming the truest and fittest judgment of what it is that "the people like." Nearly every man now engaged in motion-picture production feels that he, at least, no matter about the others, is especially qualified to determine in advance what will succeed, and the tremendous popularity of the new art is apt to sustain him in the opinion. Because nearly all people love moving pictures and flock to the exhibitions by millions he is almost sure to reach a period where he imagines that all he has to do is to turn out as many releases as possible, and the little dimes will do the rest.

There need be no alarm over this situation for the producer who is intent on giving the people something worth while for their money, who is not neglecting enlightened patronage in the general popular support. He need not even concern himself about those debasing and destructive forces who expect to apply dishonest business practices to production and distribution. Any monied man, or group of financiers, can open an office and give out announcements of startling innovations to appear, but it is one thing to publish good intentions and quite another to meet the exactions of even the present standards, to say nothing of the standards far beyond those of the present, toward which we are advancing through critical discrimination and competitive artistry. It is becoming more difficult every day for money and fine business organization to succeed with what was deemed "good enough" last year.

The product of merit may not make a hit from the outset, especially with buyers of uncultivated taste, but it will always win out in the end, endure beyond the ordinary life of a release, if supported intelligently and long enough to give it a hold on the public. It is the picture that succeeds in the "long run" that earns the largest dividends.

The desire to make quick money and get all there is while the getting is good must be held responsible for overproduction and, at the same time, for the hurry calls imposed on directors and a consequent ineffectiveness of story visualization. It may also be held responsible for a weary sameness of repertory. A few well-known stories are repeated over and over again, and the unvarying formula is produce something which has already done service as a stage play, or a novel, whether or not the original product was of any great account.

It is entirely reasonable to trim and keep burning the few old lamps which have brightened other generations than our own. The highest examples of literature and the drama may well be preserved in picture form, but never to the exclusion of those which portray the facts of contemporary life. The mark of the artist is that he is alert to the meaning of present-day events and capable of presenting them in artistic form. Popular favor is a changing not a fixed condition. Overproduction may well be a mere sameness of production with little variety, scarcely an example of what is engaging present attention, to say nothing of stories that peer into the future, as did the fascinating prophecies of Jules Verne nearly two generations ago, as have some of the most popular contributions to printed and uttered fiction. We have been lectured enough on the truth that used to be. We would like to get some response to what we feel is true of today.

A great deal that is hurtful to the best and broadest interests of motion-picture production has sprung from the haste and greed of commercialism and from a lack of real courage about venturing into new fields. Are we to expect better pictures from business organization and reorganization any more than we need except educationals from a man who would not know how to train his own children if he had any? Through the activities of author and director, through the discriminating taste of capable critics, and only through them can improvement be evolved.

Here we are, millions of common people, individuals in a way, yet interdependent and one great mass so far as primitive impulse is concerned. Each one is trying to work out a tiny career of his own. All are conscious of difficulties in the way, and these difficulties often become vital problems for the race. One of those problems of almost universal interest relates directly to self-improvement. Hence the progress of society, not the history of its past conditions, is of leading importance. There is one answer to the secret of "what the people want." There is more meaning and mystery in what is immediate than there is in all that has ever been.

Of what avail is business organization and reorganization, combination and recombination, if it is but dimly understood what all this is for? A progress in artistry is involved. There is a call for what is new in story delight and picture charm. The public craves variety and improvement. Are there not problems of creative genius and artistry involved? Is not the quickest solution of the whole problem the simplest as well, that of employing capital in recognition of artistry and business organization in marketing the product?

Will some kind soul please point out an overproduction of superior quality. Is overproduction not confined to the studio-made stuff that has "cheap" written all over it and those repetitions which are beginning to get on our nerves? Who is producing too many fine pictures? Who is turning out a series of strong plays of theme close to the hearts and minds of our people? Go to him and ask him if he is at all worried about overproduction. It will be found that his greatest distress is that of keeping up a supply to fit the demand.

It is true that fine business organization is needed to bring about popular realization of superiority—that is a very important part of the game—but high quality has got to be there in order that fine business organization may have any noticeable reason for existence. The new art was not created as it now exists, and future production is bound to be a matter of survival. Those producers who respond most readily to the popular demand, who adapt themselves easily to changing tastes and circumstances, have a big advantage over the ones who cling to old ideas, and they will be preserved as the fittest.

The conflict in Europe shows us that one nation can not express itself in the terms of another nation. Just so one generation can not express itself in the terms of another generation. Our people as individuals are chiefly concerned about what is going on today. When broadened by social organization, they are chiefly concerned about what is to happen in the near future. Plays should concern our own ideals, not those of our ancestors. Of stories written to suit the needs and pleasure of this generation there is underproduction.

New Lights on Posters

By W. Stephen Bush.

IS THE poster a friend of the exhibitor? Most exhibitors seem to think so, though there have been many conversions to a different belief. Of course a good deal depends on the neighborhood, but that element isn't always as important and as controlling as some would have us believe. I am not speaking of the lurid poster at all. That the lurid poster is an unmixed evil goes without saying and needs no demonstration.

At a recent gathering of exhibitors the subject of posters was gone into very thoroughly. One prominent exchange man with lots of experience spoke on the question. There was, of course, a diversity of opinions, but one fact stood out distinctly. Exhibitors are more open-minded on the subject of posters, they no longer overestimate the function of "paper." Time was when exhibitors used to say: "Let me look at your paper. If that is all right, if the 'flash' is good I don't care much about your picture. On the other hand, no matter how good your picture is I have no use for it without strong paper."

We have passed this stage. Intelligent observation and experiment have had a good deal to do with the change. One exhibitor who had believed implicitly in the miraculous power of paper was converted by an exchange man through two or three practical tests. The two men stood in the lobby of a theatre which showed "first runs." Two women came in, looked at the one sheet and three sheets of a picture never publicly shown before and said: "Why, we have seen this picture." Whereupon they both walked out. There was a steady flow of people all that afternoon, and half a dozen who stopped to look at the paper were heard to declare they had seen the picture before. The situation got on the exhibitor's nerves and he explained to one of the patrons who claimed to have seen the picture before that they must be mistaken, as the films had only been released that very day. The patron in question and willing to bet that he had seen the picture before and walked away with a poor opinion of our exhibitor's veracity.

What is the answer? Similarity of subjects, similarity of titles result in similarity of paper. The experienced exchange man advised the exhibitor on his next visit to the exchange to get the manager to put paper on five subjects in a row on the floor and see how closely the ones and the threes resembled each other. This exhibitor followed the advice, and now he has a very elegant bulletin board, large in size and artistic in execution. On this bulletin board he features the star of the day, and his house and the rest of his program is set forth in smaller type, each subject accompanied by a short synopsis.

Paper will stand scrutiny. It pays to discriminate I am far from blaming the makers of the paper. The plain fact is that they simply aim to supply the demand as it comes to them from the ranks of the exhibitors. Lack of good taste and lack of any artistic effort cannot be justly charged against the man who makes the paper. I believe a light is breaking in upon the exhibitors. They begin to realize that paper does not play the most important part in their exhibition. They have it in their power to demand clean posters and suitable posters. They have it in their power to insist upon attractive posters; posters that will invite business and not frighten it away. More individuality in posters is needed, more variety and more original treatment. Unless the poster men respond promptly to these demands they will fall behind in the swift progress, which is our industry's chiefest characteristic. Posters must show the same improvement that is common to the motion picture theatre.

Organization in the Northwest

By W. Stephen Bush.

TO THE hosts of exhibitors who are about to gather at Minneapolis to hold an important convention and exposition The Moving Picture World extends its best wishes. We hope that their meetings will be successful, we hope that the great art of exhibition will be advanced by the coming together of so many representative men who are giving their best efforts to the upbuilding of the screen and its standards. No section of the country is more typically American, none is more progressive and prosperous than the great Northwest. The exhibitors of the northwest have deserved well of the motion picture. They have always stood for high standards in taste and in ethics, they have looked upon exhibiting as a sacred calling rather than a mere method of making money.

The Minneapolis Convention and Exposition has a special significance. It calls attention to the fact that the spirit of organization among exhibitors is making giant strides. The exhibitor has come to realize both his power and his responsibility. He knows that in every campaign waged for the uplift of the industry, indeed for every movement within the industry and for every fight against the common foe the intelligent co-operation of the exhibitor is indispensable. In no branch of the industry has there been as profound a change as in the exhibiting ranks. The artificial conditions surrounding the early days of the motion picture tended to rob the exhibitor of initiative and deaden his spirit of enterprise. We do not hesitate to say that the most hopeful and encouraging sign on the motion picture horizon is the growing independence of the exhibitor.

For the Whole Industry

By W. Stephen Bush.

SPEAKING from a fairly intimate contact with the exhibitor, I am bound to add that he looks upon The Moving Picture World as his best friend and his most honest adviser. Without the continued confidence of our vast army of readers our field of usefulness will be circumscribed in narrow bounds; with this confidence and with the profound belief in the sincerity of our desire to serve the exhibitor our field of usefulness must grow like the sturdy oak with its roots deep in the soil.

The Moving Picture World gives its advertisers more than circulation. The Moving Picture World as everybody knows has incomparably the largest circulation in the motion picture field, but it gives its advertisers an added and unique value. This value to the advertiser consists in the presumption of honesty and good faith which attach to every line appearing in The Moving Picture World, whether it is in the text or in the advertising pages. When you hear a motion picture man say, "I saw it in The World," it means a whole lot to the advertiser. That's why the constant stream of new subscriptions pouring into The Moving Picture World takes on such deep significance. Every reader is a friend. Every reader knows that we are geared and gauged to serve every branch of the industry, as even the most casual glance at our varied departments will plainly show. To be all things to all motion picture men is our unswerving aim. The Moving Picture World was never built to be a house organ or to be the mouth-piece of any factional interest. We represent the whole industry. Our readers would not have it otherwise.

Interest in Actors' Fund Spreads

Reports from Committees in All Parts of the Country Indicate that $500,000 Will Be Raised.

THE National Executive Committee of the Motion Picture Campaign, which was organized to promote the collection of $500,000 for the Actors' Fund, has completed a chain of committees from coast to coast and announces that everywhere most active interest has been awakened among film people. Samuel Goldfish, chairman of the Executive Committee, finds that the responses to its appeals have far exceeded expectations.

Not only are film actors and actresses sending in generous contributions daily to J. Stuart Blackton, treasurer of the campaign, but also theater proprietors in every section of the country are declaring their intention of doing their part towards raising the $500,000. Monday, May 15, has been fixed as National Motion Picture Tribute Day, on which it is planned that a portion of the receipts of every theater in the land where films are shown will be donated to the fund. Already 1,200 proprietors and managers have promised to contribute 10 per cent. or more of the money which they take in on that date. These pledges are not confined to any one section. Their range is the widest possible, as shown by the preliminary honor roll of theaters announced by the executive committee of the campaign two weeks ago. Since that time scores of additional managers have signified their intention of joining in the great work. A random selection from these new responses shows the extent to which the active interest of busy, practical men has been awakened in a single humanitarian purpose.

Here are a few of the latest additions to the theater list for National Tribute Day:—F. H. Schanze, Shanze theater, Baltimore, Md.; F. M. Bond, Bond theater, Pontiac, Ill.; Ario Bertotti, Columbia theater, Clinton, Ill.; Jay E. Gould, Crystal theater, Glencoe, Minn.; E. Newman, Grand theater, Helena, Ark.; Guy Mahoney, Plam theater, Missouri Valley, Iowa; C. A. Orr, Princess theater, Grace, Idaho; I. W Dakin, Gem theater, Hood River, Ore. The capacity of these houses ranges from 800 down to 200, and they represent cities and hamlets. Never before was a movement of this kind met with such diversified and general support.

A letter received from J. S. Smoot, manager of the Camden theater, Parkersburg, W. Va., was of the kind that gives cheer to the Motion Picture Campaign's Executive Committee. Mr. Smoot notified Mr. Goldfish that on Sunday, April 30, he will give a sacred concert in his theater, the entire proceeds of which will be sent to Treasurer Blackton. Sunday, is of course, one of the best nights in the week with any motion picture manager, and Mr. Smoot's offer shows a spirit which would bring great results if emulated. Monday was selected by the executive committee for National Tribute Day, so as not to place too great a tax upon managers, but many of them have written to headquarters that if their returns on that day do not come up to a satisfactory figure they will contribute from the receipts of some other date.

In every section of the United States branch committees have now been organized and are rolling the big $500,000 ball larger with every day's effort. Busy men of big affairs in every walk of life are donating a part of their energies to the Motion Picture Campaign. John Kunsky, the millionaire theater owner of Detroit, is a typical example. The friendly rivalry among the large cities as to which shall make the best showing on National Tribute Day awakened Mr. Kunsky's interest and his pride to see that his home territory does its share. This hustling motion picture magnate is in direct control of ten big theaters, besides which he has a personal following and social affiliation that have enabled him to enlist the interest and activities of many men of consequence and money-getting value in the middle west. He has formed a committee headed by the Hon. Oscar B. Marx, Mayor of Detroit, as honorary chairman. Mr. Kunsky himself has assumed the hard working office of active chairman.

The latest big community to enter the competition of cities is Washington, D. C. An energetic committee has been organized in the national capital. The chairman of the Boarl of City Commissioners is the honorary chairman, and Alfred Ferguson is the active chairman. Other members of the committee are J. H. Walraven, J. L. Yates, and Fred Haskins.

Omaha, Neb., also has fallen in line. The Screen Club of this progressive western city is busy and on May 11, will give a ball. In addition to the presence of the leading officials and business men of Omaha at the Screen ball, it is promised that all the theatrical stars playing within easy distance of the city, will be present, and some unusual entertainment is confidently expected. Having before them the records of the Screen Clubs of other cities, the Omaha club intends doing equally well. In New Orleans a carefully selected committee, headed by D. L. Nicholson, is working hard to bring the donations of the Gulf City and surrounding districts up to a high figure.

Definite plans have now been formulated in Buffalo for a big boost for the campaign. B. J. Brandon, of the Buffalo Screen Club, has gathered together a committee for western New York which promises big things. It is composed of H. Edel, M. J. Sitterly, J. Mulhouser, C. A. Taylor, D. J. Savage and F. S. Hopkins. The principal activity of these men just now is being centered in a grand ball to be given in Elmwood Music Hall on the evening of National Tribute Day, May 15, the proceeds of which will be donated to the fund. The organization of the function is only one division of the work this energetic committee has in mind for the campaign. New York City is not to be forgotten in the great movement. Affairs in the interest of the campaign are being held almost nightly in Manhattan, or one of the other boroughs.

Yona Landowska

"EARLY in 1915 the Universal Film Company was looking for a dancer who could play an important role in their production, 'The Beautiful Unknown,' someone told them of me, and my debut in pictures followed, and I have remained in them ever since." This is the way that Yona Landowska describes her entry into the field where she has won distinction. "I was born in Petrograd," says Miss Landowska. "We moved to Paris when I was a little girl. I was mad about dancing and pantomime and wanted to study, but my parents would not hear of it. But my grandmother was a famous Russian ballet dancer, and her legacy to me was too strong for them. I made the acquaintance of Madame Mariquita, the famous teacher and ballet mistress of the Opéra Comique in Paris, and she gave me lessons, and laid the foundation of my career.

Yona Landowska.

"I made my professional début in Switzerland, where a gala performance of 'Orfeo' was being given, and in which I had an important role. A two-year engagement at the Gaieté Lyrique theater in Paris followed, and then I had a season at the Apollo theater in Paris. Then I came to America to visit my friend, Madame Fovieri, the great actress, who has made her home here, and she persuaded me to stay—a decision which I have never regretted."

SIOUX CHIEF IN METRO PICTURE.

One of the interesting characters in "The Spell of the Yukon," a forthcoming Metro production in which Edmund Breese is starred, is Chief White Hawk, a genuine Sioux chief. Like many other intelligent Indians, he is a natural actor, and plays a very striking role in "The Spell of the Yukon." He was last seen on the Metro program in "The Lure of Heart's Desire," in which Mr. Breese was starred, and he made such a decided impression upon Mr. Breese that he was secured for his present engagement.

PICTURES AID SUFFRAGIST CAMPAIGN.

The Iowa Equal Suffrage Association in conjunction with a vigorous campaign for recruits and votes in the Hawkeye state is utilizing the picture "The Ruling Power," a Vitagraph three-reel production released through the General Film Service.

Metro Quits Board of Trade

President Rowland Declares Exhibitors Should Have Been Permitted to Share Equally in Trade Board Show.

THE Metro Pictures Corporation has quit the Motion Picture Board of Trade of America, Inc., and has withdrawn all its branch offices from membership. Metro was one of the charter members of the Board of Trade and was represented in that body by its treasurer, Joseph W. Engel, who has been the board's treasurer since its organization; by President Richard A. Rowland, who was on the board's membership committee, and by Arthur James, who was chairman of the publication committee of the board and a member of the committee on arbitration.

Metro's action followed what it describes as the turning down of the exhibitors' organization by the Board of Trade in the matter of the national exposition. Metro's intention was that the exhibitors, as the founders of the New York annual exposition, were entitled to share equally with the Board of Trade and that anything in the nature of unfair discrimination was against the best interests of the industry.

Metro's letter of withdrawal, which went forward to President J. Stuart Blackton of the Board of Trade on Friday, April 14, was as follows:

"Metro Pictures Corporation, together with all of its exchanges, hereby withdraws from membership in the Motion Picture Board of Trade of America, Inc., the withdrawal to take effect forthwith. Metro's reason is that it has no desire for further official connections with a body whose recent proceedings Metro regards as against the best interests of the motion picture industry. Metro cites as a case in point the endeavor on the part of the Board of Trade to take away from the exhibitors' organization without fair reason or excuse the annnual motion picture exposition and the board's endeavor to dictate to the founders of that annual institution how if at all the founders should participate in the management and the proceeds.

Metro believes that a "throttle the exhibitor" policy is unwise as well as unjust and desires in its withdrawal to protest most earnestly against such a course. Metro has considered the facts carefully and is satisfied that no course other than withdrawal is honorable to itself or fair to the exhibitors. It is hardly necessary to say that Metro deplores the conditions which have made this action necessary."

Metro at the same time made public its intention to give cordial support to the Third Annual Motion Picture Exposition at Grand Central Palace, May 1 to 6.

"Social Pirates" Strict Test

Stories Undergo Examination by Newspaper Committee in Addition to Usual Tests.

AN UNUSUAL step in the testing of the stories of a production before the actual work of staging began was instituted by the Kalem Company in connection with "The Social Pirates," the current series by George Bronson Howard.

In addition to the usual requirements made by film producers to see that the stories of a production come up to standard, and the signing of so well-known an author as George Bronson Howard, Kalem decided to go a step further before even the first scene was taken for the series. The

Scene from "The Master Swindler" (Kalem).

co-operation of the newspapers in fifty of the cities which had succeeded in making arrangements to publish the stories was secured. Then typewritten copies of the synopses in extended form on each of the productions were submitted to a representative committee.

Thus, all points in the different stories have been threshed out and a severe examination made to insure each story being up to the high standard set. Many valuable suggestions were also received, as a result of the strict before-production tests.

"It has become necessary," declared Mr. Wright, of the Kalem Company, to a World representative last week, to guarantee consistent, unvarying merit in a series production. Expecting two or three very strong episodes to carry the burden for a number of weak ones is not playing fair with the exhibitor or the patron. The few mediocre episodes do not seem so important to the producer who places his valuation on the series according to the strongest, but if they mean two or three disappointed audiences to the exhibitor, he is the man who must pay the cost.

"That is why too much emphasis cannot be laid on the work of before-production preparation. The weak story that is patched up after it has been produced is still no better than mediocre. The mediocre is not what an exhibitor expects or pays for in a widely advertised series."

At Leading Picture Theaters

Programs for the Week of April 17 at New York's Best Motion Picture Houses.

"Molly Make-Believe" at the Strand.

BEGINNING its third year at the Strand, the management offered last week Marguerite Clark in "Molly Make Believe," a film adaptation of the novel written by Eleanore Hallowel Abbott, which has been woven into a photoplay without losing any of its original freshness. Those unfamiliar with the story of "Molly Make-Believe" may be assured that Miss Clarke is given ample opportunity to display her charm and ability. The picture was produced by the Famous Players Film Company. Miss Clark's supporting cast comprises Helen Dahl, Edwin Mordant, Mahlom Hamilton, Gertrude Norman and others.

The rest of the program consisted of a comedy, the Paramount novelty, the Pictograph and the Strand Topical Review. Soloists for the week were Miss Grace Hoffman, Bruce Weyman, Nat K. Cafferty and Master Alfred Newman, the boy pianist.

"The Love Mask" at the Broadway.

The attraction at the Broadway theater was the Jesse L. Lasky-Paramount Picture, "The Love Mask," starring Cleo Ridgley and Wallace Reid. The feature is a drama of the early days of California, written by Cecil B. DeMille and Jennie MacPherson.

Cleo Ridgley is a young girl trying to eke out an existence by panning gold in the days of '49, dressed in men's clothes, and is disguised as "Silver Spurs," a notorious bandit. Wallace Reid as the sheriff has the best part since he appeared with Geraldine Farrar in "Carmen." The settings are both beautiful and unusual; many of the scenes are startling and the lighting is perfect. The program also contained the latest weekly events, colored scenics, short comedies and a cartoon.

Triangle Program at the Knickerbocker.

"Sunshine Dad," in which De Wolf Hopper, De Wolf Hopper, Jr., and a well trained lion share honors, was the feature picture of last week's program. A Keystone Comedy and other interesting pictures were included in the bill.

Another Vitagraph at Fulton.

Following a policy of weekly changes of bill at the Fulton theater, the Vitagraph Company withdrew "Salvation Joan," the Edna May picture, on April 15 to give place to "God's Country and the Woman," an eight-part drama. The feature attraction being shown every afternoon and evening is supplemented by several short subjects, including comedies and educational films.

ESSANAY WILL DO MORE ADE FABLES.

A new crop of fables in slang, just raised by George Ade on his farm in Indiana, the state where most of the humor comes from anyway, is being picturized by Essanay. These fables form the best work of this kind ever attempted by this famous author.

The Fable of "The Preacher Who Flew His Kite, But Not Because He Wished to Do So" is the first of the new series.

As laugh-getters these one-reel releases are in a class distinctively their own. George Ade's style defies imitation by any person or thing other than the camera.

The style of construction is to take these clever essays and with each sentence as a subtitle, illustrate its import. They are admirably adapted to filming and, laughable as are the fables in cold print, their comedy is accentuated on the screen. George Ade laughs at them himself, he says. That ought to be guarantee enough.

The Motion Picture Exhibitor

TRADE BOARD AND EXHIBITORS CONFER.

Representatives of Two Bodies Hold Meeting and Endeavor to Compose Differences.

THE board of directors of the Board of Trade and a committee of New York City exhibitors held a meeting on Tuesday, April 18, with the object of discussing the differences between the two organizations that have led to the holding of two expositions in New York City.

Several propositions were discussed, with the result that one was found on which both sides seemed to be able to agree. It was said, however, by one of those who attended the conference that it would not be possible to declare the matter settled before Wednesday morning, by reason of an angle of the situation, account of which had not been taken by either party to the meeting.

EXHIBITORS EXPECT BIG SHOWING.

Attractive Program Is Being Arranged for Exposition at Grand Central Palace, May 1 to 6.

UNDER the direction of B. A. Rolfe, plans for the Motion Picture Exhibitors' Third Annual Exposition at Grand Central Palace, May 1 to 6, are progressing favorably. Mr. Rolfe sent a letter of acceptance to the exhibitors last week and immediately assumed charge as art governor, calling together the exhibitors' committee and important show interests that had taken space at the exposition.

At a luncheon in the Hotel Hermitage on April 15, Arthur James, of the Metro Corporation, who is conducting the publicity campaign for the exhibitors, gave an outline of the proposed program. There will be six days and nights of carnival in the very spirit of motion pictures, with twelve brass bands for the week. There will be picture exhibitions day and night; dancing every evening; also, as an attraction for the public, three picture studios will be operated at the Palace, where famous stars will appear before the camera.

B. A. Rolfe.

In co-operation with the New York World, there will be a scenario contest under conditions designed to suit amateur writers. The cast must consist of six characters of fairly equal prominence, three of whom will be men and the other three women. No suggestions as to the length of the scenario are offered, but it is understood that no scenario will be accepted which runs beyond three reels (3,000 feet). Authors are particularly cautioned against attempting to film works of fiction which are protected by copyright.

Applications will be received for one week only, beginning on Wednesday, April 19, and ending on Wednesday, April 26. The special Cast Committee will then prepare from the applications thus submitted a list of such applicants as seem suited for the parts in the scenario. These eligibles will then have to pass through a final test under the supervision of a committee consisting of three of the most prominent and popular motion picture actors and actresses. The men and women thus selected will then be put under the immediate direction of an experienced motion picture director who will begin with the work of producing the play without delay.

All of the interior scenes will be taken in the Grand Central Palace in the week of May 1 to 6. No compensation will be made to any of the applicants except the six chosen. The compensation will be fixed in advance by special agreement between the successful applicants and the committee of the Motion Picture Exhibitors' League.

Among the patrons of the exposition are the Universal Film Exchange, William L. Sherry, Metro, American Seating Company, General Electric Company, Precision Machine Company, National Cash Register Company and the Screen Club. It is officially announced that there will be delegations of exhibitors from Boston, Philadelphia, Washington, Pittsburgh, Chicago and intervening points.

The support of the interests represented has been assured for the days designated as follows:

May 1, Monday—Jewish Day.

May 2, Tuesday—Allies Day, for the Red Cross Societies of England, France, Russia, Serbia and Italy.

May 3, Wednesday—German Day, for the Red Cross of Germany, Austria, Bulgaria and Turkey.

May 4, Thursday—Orphans' Day, for the charitable institutions throughout Greater New York.

May 5, Friday—Screen Club Day and Frolic Night, greatest stars of the screen and greatest stars of Broadway participating.

May 6, Saturday—Actors' Fund Day.

The press committee for the exposition comprises: W. Stephen Bush, Moving Picture World; John W. Semler, Motion Picture Mail; Lesley Mason, Motion Picture News; Charles Harvey, Actors' Fund; Sylvester Sullivan, Actors' Fund; James A. Milligan, Billboard; Harry Ennis, The Clipper; Charles J. Giegerich, Morning Telegraph; Arthur Leslie, Motion Picture Newspaper Syndicate; E. Lanning Masters, V. L. S. E.; Arthur James, Metro.

ORGANIZED EXHIBITORS CONDEMN BOARD OF TRADE.

Bronx, Brooklyn and Hudson County, N. J., Exhibitors' Associations Endorse Grand Central Palace Exposition.

AT A LARGE and representative gathering of the organized exhibitors of Brooklyn, held at the Sumner theater, and very briefly reported in last week's issue of the Moving Picture World, resolutions were unanimously adopted condemning the attitude of the Board of Trade and fully endorsing the Exhibitors' Exposition to be held at the Grand Central Palace, May 1 to 6.

The organized exhibitors of the Bronx, at a recent meeting, also adopted resolutions condemning the attitude of the Board of Trade toward the exhibitors and unanimously endorsing the Exhibitors' Exposition at Grand Central Palace.

On Wednesday, April 12, a big meeting of the Hudson County, N. J., exhibitors was held at the Berkeley Club rooms, corner of Webster and Ravine avenues, Jersey City. Addresses were made by W. Stephen Bush, Paul H. Cromelin and Commissioner Burns. The main speech of the evening was delivered by Lee A. Ochs, the president of the New York State Exhibitors' League. After hearing Mr. Ochs, several of the members expressed themselves in unmistakable terms on their opinion of the Motion Picture Board of Trade. Resolutions were offered condemning the action of the Board of Trade in its recent dealings with the exhibitors and fully endorsing the exposition to be held at Grand Central Palace by the Exhibitors' League. These resolutions were adopted unanimously.

CINCINNATI HAS SCREEN CLUB.

Motion Picture Men of the Queen City Form Trade Organization.

THROUGH the efforts of a few leaders among film men and exhibitors in Cincinnati, the Cincinnati Screen Club has been organized, with a membership which already includes some of the strongest men in the film business in this territory, and which will be largely increased through additions from all factors in the trade. The organization was perfected at a meeting held at the Cuvier Press Club on the evening of April 13, following a highly enjoyable dinner. Officers were elected as follows: President, C. E. Holah, Cincinnati manager of the V-L-S-E. exchange; vice president, Charles Weigel, vice president and manager of the Alhambra theater; secretary, W. J. Beyers, of the Cincinnati Post; treasurer, W. S. Wessling, manager of the Pathe exchange. Charter members include the officers named and the following: E. T. Lux, Universal; C. C. Hite, Triangle; R. E. Haines, Mutual; H. L. O'Rear, General; Paul C. Mooney, district manager Fox Film Co.; Gus Muller, Fox; Harry Bugie, George Kleine Exchange; W. J. Fitzpatrick, Standard Film Co.; W. J. Howard, Bluebird; Lewis Baum, World; T. Nolan, Cincinnati Theater Supply Co.; W. J. Wessel, General; George Hummel, Cincinnati Post; Sam Levick, Cincinnati Commercial-Tribune; Roe Eastman, Cincinnati Times-Star and Motion Picture News, and Kenneth C. Crain, Moving Picture World.

In addition to the active charter members named, it was unanimously voted to admit to honorary membership the managing editors of all of the local papers, as the press has been a prime factor in the immense growth and popularity of moving pictures in Cincinnati as well as elsewhere. A unanimous vote of thanks was also passed directed to the several leading moving picture journals, in recognition of their value to the business and their efforts toward its improvement. A similar vote in return for the courtesies tendered by the Cuvier Press Club where the meeting and dinner were held, was adopted.

A number of snappy and interesting talks were heard from the various members present at the initial meeting, Mr. Holah, who has been one of the most active factors in the work of getting the organization together, leading off with a few pointed remarks on the desirability of co-operation between moving picture men and the press, which will be one of the chief aims of the club. District Manager Mooney of the Fox Film Co., who, like Mr. Holah, is an old newspaper man, also devoted some illuminating remarks to this subject. The club was especially fortunate in having Mr. Mooney present, as he has had a wide experience both in newspaper work and in the film business. Manager Wessling of the Pathe exchange, also had some interesting personal experience to contribute to the information of the gathering, as he was for some time located in the Pacific Northwest, where the daily press devotes probably larger space to moving picture matters than that of any other section.

The dinner preceding the meeting was an excellent one, being entirely worthy of the famous Cuvier Club cuisine, and started the affair off in first-class shape. An appropriate touch of a clever nature was found in the place cards. These were typewritten on bits of stock film, which bore the respective names and clever bits of witticism taking off the well-known characteristics of the members.

With this successful send-off prospects for the Cincinnati Screen Club are believed to be of the brightest, and with the promised co-operation of the leaders in the film, exhibiting and press fields, there is not the slightest reason why these prospects should not be fully realized.

HERRINGTON WILL BE AT MINNEAPOLIS.

President Herrington, of the Motion Picture Exhibitors League of America, has accepted the invitation to speak before the exhibitors of the northwest at the Motion Picture Exhibitors' Association of the northwest convention in Minneapolis. Mr. Herrington will come to this city May 2.

The Minnesota Metro Service Company has announced that it is arranging for the appearance of Mary Miles Minter and Marguerite Snow to appear at the convention. The Metro company also has signed up for a big booth. Thirty booths have been taken for the show. Contracts have been let for the erection and decorating of the booths, and the advance publicity posters and official photographers have been retained. The railroads are advertising the big May show in their literature and signs announcing the event and the opportunity for the public to see how moving pictures are made and some of the stars as well are being posted in all stations within a distance of 700 miles of Minneapolis.

What We Are Trying to Do

By Rupert Hughes, Author of "Gloria's Romance."

THE best that the motion pictures have achieved is mighty good. To deny this is to criticise yourself rather than the pictures; to substitute stubbornness for intelligence. The worst that the worst motion pictures have done is mighty bad. Yet it is no worse than the worst that has been done in the other arts. Nothing could be.

The cameramobile has opened long-closed worlds of human life to expression; it has made possible the picturing of our existence in ways that never have been, never could have been, seized and presented by any other art. The demand for genuine art, craftsmanship, imagination, observation, drama, comedy, literature, is being supplied more and more honorably. In the shorter forms, the one-reel, two-reel, five-reel pictures and the feature films that occupy a whole evening, some of the creators have accomplished splendid things that would adorn any art.

Rupert Hughes.

There is a general feeling that the serials have not done their opportunities full justice. The difficulties and anxieties are great and there is a natural temptation to feel that in a continued story the interest can only be held by piling crimes on mysteries and mysteries on crimes. As a matter of fact, there is nothing that tires people quicker than an overdose of excitement. Too many killings are more wearisome than none at all. The European war has proven this.

With a few exceptions, the serials that have been offered to us thus far have been largely made up of mysteries that were too artificial to interest us long.

Invitations to write such serials have been extended to me, as to most other authors, and very glittering terms offered. But I am not interested.

When, however, an opportunity came to write a serial for Miss Billie Burke, the situation was different. She is not only a famous beauty, but an actress of unusually thorough schooling of magnetism, high spirit and peculiarly human appeal. She has also an extraordinarily flexible pantomimic gift, and what is known as "screen value" to a degree that might be called "screen genius."

With great enthusiasm I undertook the task in collaboration with my wife, who has been of greatest help to me in my other work. We have omitted the usual master criminals, the secret panels and the ghoulish gangs. We have laid most of the scenes in an atmosphere of wealth and beauty, but we have tried to avoid the usual ridiculous millionaires of the film. Our heroine has adventures and we hope that they will be interesting—we know that they are not impossible.

"Reel Life"

A New Single Reel to Be Released on Mutual Program by Gaumont.

CARRYING out President Frueler's desire that Mutual pictures shall have the utmost variety, the Gaumont company will begin May 7 the weekly release of a single-reel to be devoted to outdoor life and events under the name of "Reel Life." This is comprehensive enough to include whatever the motion picture camera can catch from the minute activities of colonies of ants to the manoeuvers of mighty armies and the peculiar customs of savage tribes.

The first "Reel Life" release will be Sunday, May 7. On that day the new single-reel will show three interesting subjects. These are "Feats of Horsemanship by Belgian Cavalry," "Butterfly Life" and "Alligator Farming." The Belgian cavalry are shown in some of the evolutions which have made them famous all over the world. Butterfly life from the caterpillar to the "winged beam of sunlight" is not only entertaining, but enlightening as well.

Chicago News Letter

By JAS. S. McQUADE.

NORTHWEST EXHIBITORS' BIG SHOW.

Chamberlain and Van Duzee Visit Chicago, and Enthuse Over the Greatness of the Coming Convention and Exposition in Minneapolis.

By James S. McQuade.

D. W. CHAMBERLAIN and C. E. Van Duzee, secretary and treasurer, respectively, of the Motion Picture Exhibitors' Association of the Northwest, arrived from Minneapolis on Friday, April 14, and spent a busy time in the city until the following evening, in the interests of the fifth annual exposition and convention of that organization, which will be held from May 2 to 5, inclusive, in the National Guard Armory, Minneapolis.

When seen, they informed me that before leaving their home city one-third more space than was sold altogether at last year's exposition and convention had been disposed of, and that they are only getting started. The attendance of exhibitors will fully treble last year's figures, they assured me. These exhibitors will attend from nine states, including Michigan, Wisconsin, Iowa, Nebraska, North and South Dakota, Montana, Washington and Minnesota, and the states of Illinois and Missouri have also promised to send representatives.

While the program calls for a lot of hard convention work, Mr. Chamberlain told me that ample entertainment will be provided for visitors. Prominent among the divertissements will be Governor's Day, on May 2, when a great turnout will be made to honor the state's chief executive, who will deliver an appropriate address and then meet the exhibitors personally at an informal reception; a midnight frolic will be held in one of the large downtown theaters on the evening of May 3; a banquet at the West Hotel will be given Thursday evening, May 4, and a grand ball will close the convention and exposition on May 5.

The grand march will be led by two prominent photoplay stars (their names being withheld until later), and the surprise created by their presence will be all the more enjoyed, because unexpected.

The exposition will be given in the National Guard Armory, the floor of which will permit the drilling of an entire regiment, and at the same time afford ample space for a large gathering of spectators. Applications for space at the exposition have been pouring in for quite a time from manufacturers of supplies, film men and every department of the trade. Mr. Chamberlain declared that representatives of such concerns will come from a territory as wide as from coast to coast.

The sessions of the convention will be conducted on a strictly business plan, as time will be conserved to promote the best interests of the organization and thus insure to members at all times the necessary service. This policy is declared in advance, as many exhibitors at last year's convention were dissatisfied with the work accomplished, due to an unnecessary waste of time.

F. J. Herrington, national president of the Motion Picture Exhibitors' League of America, has already accepted an invitation to attend, and his address and advice will be awaited with great interest, as he has familiarized himself fully with the conditions governing the exhibiting department of the trade throughout the entire country, and is heart and soul with his brother exhibitors in every state. That old war horse of Chicago exhibitors, William J. Sweeney, will also attend to aid by his counsel and experience.

Certain Chicago Exchange Managers Form a Social-Business Club.

About two weeks ago, while a party of exchange managers in Chicago lunched at the Hotel Sherman, a second meeting was arranged to take place at the Reel Fellows' Club rooms, on the evening of April 11. The object was to form a social club of Chicago exchange managers and to utilize their association as club members in any way that would benefit the distributing business in this city.

At the last meeting, J. L. Friedman, of the Celebrated Players Film Company, was elected permanent chairman and H. A. Spanuth, of the Central Film Company, permanent secretary.

The members of this social-business club, which has not yet been christened, are divided into five classes, designated after the various kinds of film service handled, namely, the weekly program, the regular weekly, the state right, the local service and the occasional national release service. A committee was then formed of members elected by the various classes mentioned.

On this committee the various classes are represented as follows: The weekly program by E. C. Jensen, of the World and Equitable, and I. Van Ronkle, of the Bluebird Photoplays, Inc.; the regular weekly by L. Laemmle, of the Laemmle Film Service, and L. A. Getzler, of the Mutual Film Corporation; the state right by H. L. Wallick, of the Reliable Film Brokers, and W. H. Bell, of the Bell Feature Film Company; the local servite by J. L. Schweitzer, of the Aetna Film Exchange, and the occasional national release service by J. M. Hayes, of the Picture Playhouse Film Company.

J. L. Friedman, permanent chairman of the proposed club, then appointed I. Van Ronkle to act as chairman of the committee. This committee met on Thursday noon, April 18, at the Movie Inn, and will report to the next regular meeting, which will be held in the rooms of the Reel Fellows' Club, Tuesday, April 18.

The following were present at the meeting held April 11:

E. C. Jensen, World and Equitable; I. Van Ronkle, Bluebird Photoplays, Inc.; George L. Levy, New Film Corporation; L. A. Getzler, Mutual Film Corporation; L. Laemmle, Laemmle Film Service; W. H. Bell, Bell Feature Film Company; J. L. Friedman, Celebrated Players Film Company; H. A. Spanuth, Central Film Company; Simeon B. Greiver, General Feature Film Company; F. L. Flaherty, Universal Booking Office; H. L. Wallick, Reliable Film Brokers; I. Maynard Schwartz, Reliable Feature Film Company; I. H. Kuh, E. L. K. Film Company; M. Lewis, Lewis Film Corporation; J. M. Leaveston, Lea Bel Company; W. E. Belford, Chicago Kriterion Film Company; J. M. Hayes, Picture Playhouse Film Company; Paul H. Bush, United Photoplays Company; Thomas F. Fleming, Eagle Film Manufacturing & Producing Company; Theo. Aaron, Eagle Film Company; M. G. Watkins, American Standard Motion Picture Corporation; Jos. S. Schweitzer, Aetna Film Exchange; C. B. Hoy, Hoy Reporting Service; Watterson R. Rothacker, Rothacker Film Manufacturing Company; F. L. Boutell and H. W. Drucker, Drucker & Boutell, attorneys-at-law; F. W. Wild, Jr., C. S. Wertsner & Son; L. B. Shafford, Barker-Swan Film Service, and John Hughes, Optigraph Company.

Harry Weiss, of the Metro Pictures Corporation, was absent, owing to the illness of his mother; but a letter expressing his regret at being unable to attend and declaring that he was with them heart and soul in their proceedings was read at the meeting.

Chicago Film Brevities.

Merle E. Smith, supervisor of the George Kleine exchanges, tells me that letters have been coming into the Chicago office from all parts of the Middle West concerning pre-service bookings and the general release of the Billie Burke moving picture novel. During the week ending Saturday, April 15, Dee Robinson, owner of the Apollo theater, Peoria, Ill., closed for the pre-service booking, and arrangements were being completed for similar service with large theater owners in St. Louis, Milwaukee, Detroit, Indianapolis, Des Moines, Kansas City (Mo.), Minneapolis, St. Paul and Omaha. The general publicity campaign for the Billie Burke features will begin shortly, and it will encompass the entire country in a striking and effective manner.

* * *

Robert R. Levy, president of the Revelry Theater Company, this city, won out as Republican committeeman for the Third Ward, in the recent national primary election. His numerous friends congratulate him on his success.

Following the production of "The Crisis," by the Selig Polyscope Company, will be the film dramatization of "The Garden of Allah." The photoplay of this great spectacle is at present being written by Gilson Willets, the well-known author and photoplaywright.

* * *

Wednesday, April 19, will be Film Players' Night at the Chicago Reel Fellows' Club, at 17 North Wabash avenue. An a la carte dinner will be given on the balcony of the Movie Inn, at that address, at 6:30 p. m. A buffet luncheon and refreshments will be served in the clubrooms from 9:30 p. m., on. It will be a stag affair and special invitations have been issued to every actor, producer, manager and other studio men from the Essanay, Selig and American plants. A special reminder has been given all the Chicago Reel Fellows to attend the Palace theater Monday night, April 17, and give Richard C. Travers a royal send-off in his first Chicago appearance, in his own vaudeville sketch.

* * *

E. H. Spears, director of the research laboratory of the Rothacker Film Manufacturing Company, paid us a visit one day last week. The company's new plant, he advised us, will be opened shortly. Mr. Spears subscribed for the Moving Picture World, of which he is a constant reader.

* * *

E. H. Montagu, European agent of London for the Selig Polyscope Company, writes the home office that the Selig comedy series, "The Chronicles of Bloom Center," have made a big hit in the British Isles. Mr. Montagu has issued a booklet of fifteen pages which bears the title, "Welcome to Bloom Center," to meet the big demand for the film. It is attractively illustrated with scenes from the rural comedies, and the cover has characteristic pen and ink sketches.

* * *

Selig's new twelve-reel de luxe edition of "The Spoilers" recently broke all records at the Lyric theater in Minneapolis, at an admission of 20 cents. The big popular feature was shown to more than 6,500 people in one day at that theater, and Manager Prosper Schwie was obliged to continue his last presentation after 11 o'clock p. m. It had a week's run at that house. Amusements states that the latest edition of "The Spoilers" is showing to enormous business in every city and town in the Northwest where it is being shown, and this extraordinary popularity follows in places where the original nine-reel production had been repeated again and again. At the Strand theater in St. Paul the twelve-reel edition also broke all records for that city.

* * *

The Minneapolis Screen Club has now been successfully launched on what promises to be a gratifying career. At a luncheon in the West Hotel, on Monday April 3, the following officers were elected: President, D. W. Chamberlain, of the American Amusement Company; vice-president, James Keough, of the Strand theater; treasurer, S. A. Louis, of the Rialto Theater Supply Company, and secretary, Thomas J. Hamlin, editor of Amusements. On the board of governors are Joe Van Meter, of the General Film Company; Fred Meyer, of the Laemmle Film Service; Bert Barnett, of the Famous Players, and William Koenig, of the Gayety and Jitney theaters. The members of the board have selected suitable quarters for clubrooms in the Radison Hotel, which is centrally located.

* * *

The run of "The Ne'er-Do-Well" at the Fine Arts theater, which began Saturday, April 8, under Alfred Hamburger's management, has surprised everybody who was not acquainted with the fine merits of that production. Mr. Hamburger states that in the whole history of the theater such crowds have never been seen as those which have jammed the lobbies daily, awaiting their turn to see the films. Even "Neptune's Daughter," which broke all records two years ago, was eclipsed by the attendance. Between five and six thousand people saw "The Ne'er-Do-Well" on the opening day, the largest attendance the theater has ever had. "This is a remarkable showing, in view of the numerous theaters presenting pictures at this time as compared with two years ago," said Mr. Hamburger. The opening of the second week's run has been marked by the same large attendance.

* * *

Miss Mabel Normand and Miss Sampson stopped over in this city Monday, April 10, for a brief stay on their trip from New York to Los Angeles, where Miss Normand will appear in a four-reel comedy drama by Thomas Ince. They were entertained at luncheon in the Hotel La Salle by Mr. and Mrs. C. F. Hately. Mr. Hately is the personal representative in Chicago for H. E. Aitken, president of the Triangle Film Corporation.

Judge Walker of the Circuit Court, this city, on Saturday, April 8, ruled that the Harper theater could not reopen, on the ground that the Supreme Court had already passed on the matter. This is the second time the owners of this theater have lost a court fight to compel the city to permit the operation of the theater, which is within 200 feet of the Hyde Park Presbyterian Church.

* * *

It has been learned from a reliable source that Jones, Linick & Schaefer paid V-L-S-E., Inc., $2,500 for the exclusive privilege of running Charlie Chaplin's "Carmen" at the Studebaker, La Salle and Bijou Dream for a run of two weeks, beginning Saturday, April 15.

* * *

Felix F. Feist, well and popularly known in film circles in Chicago, spent several days last week in conference with the officials of the Chicago branch of the World Film Corporation, of which Mr. Feist is general sales manager. While here, Mr. Feist announced that the position of district manager has been discontinued by the corporation. W. W. Drum, district manager of the Middle West, has been transferred to the Pacific Coast, with offices in San Francisco.

* * *

D. J. Chatkin, vice-president of the United Film Service, was united in marriage to Hannah Ferguson, of this city, on Wednesday, April 12. The ceremony took place at the Ashland Club House, where the bride and groom were attended by their relatives and a host of friends. The happy pair will leave Chicago, about April 20, on a trip to the West, and will visit the San Francisco and Seattle offices of the United Film Service. Mr. Chatkin intends to add another branch to the United Film Service by establishing an office in Juneau City, Alaska.

* * *

W. H. Rudolph, traveling representative for the American Correspondent Film Company, of New York City, made a pleasant call at the World office on Friday, April 14. The purpose of his visit to Chicago is to dispose of the Illinois state rights for his company's European war film, "The Battles of a Nation," which has had quite lengthy runs in many of the large cities in the East. "The Battles of a Nation" shows the latest German war pictures received in this country. The length is 6,000 feet.

* * *

The following bills have been announced at the prominent "Loop" theaters in Chicago for the ensuing week:

Colonial, beginning April 17: "The Children in the House" (Fine Arts), featuring Norma Talmadge, and other pictures.

Studebaker, beginning April 15: Charlie Chaplin in "Carmen," and Marguerite Clark in "Molly Make Believe" (Famous Players).

Ziegfeld, beginning April 17: "The Half Million Bribe" (Metro), featuring Hamilton Revelle, and a French war picture showing the activities of the Allies on the western front and at Salonica. Each of these subjects is of five-reel length, and they will be supplemented by the Ziegfeld topical picture, the whole program occupying two hours and fifteen minutes.

Strand, beginning April 16: "The No-Good Guy" (Kay-Bee), featuring Wm. Collier and Edith Markey, with other pictures.

La Salle, beginning April 15: Charlie Chaplin in "Carmen," Paramount Pictograph, Bray's Cartoons and a Burton Holmes Travelogue.

* * *

The Strand Theater Company has decided to terminate its sub-lease of the Colonial theater on Saturday, April 22, and the lease will revert to Jones, Linick & Schaeffer, who announce that they will resume active management of the house beginning Sunday, April 23. It is understood that feature picture programs will be continued, and most likely those of the Triangle brand will be used. The resident manager of the Colonial under the new regime will be Norman F. Field. At first it was rumored throughout the city that Jones, Linick & Schaefer would return to popular-priced vaudeville in this house, but the policy already outlined will be followed, according to direct information from the Jones, Linick & Schaefer offices.

* * *

William N. Selig, president of the Selig Polyscope Company, accompanied by Colin Campbell, the dean of Selig producers, left for Vicksburg, Sunday, April 16. About a week will be spent in selecting locations in Vicksburg and St. Louis, and other points, for the big exterior scenes in "The Crisis." The company will proceed to Vicksburg from Chicago just as soon as things are in readiness by Director Campbell.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

REHEARSING "JULIUS CAESAR."

A Busy Multitude Hard at Work Preparing for Great Shakesperean Pageant.

REHEARSALS of the forthcoming outdoor production of "Julius Caesar," with its notable cast and its chorus of five hundred beautiful high school girls, and gallant youths, are being held in a huge warehouse in Hollywood.

A bird's-eye view of the crowd, with Raymond Wells in his shirt sleeves at the megaphone, resembles the rehearsal of a D. W. Griffith mob scene. Then you see the little pocket Shakespeares in the principals' hands, and hear Frank Keenan's fervent "My Gawd, isn't it good to get back to speaking lines!" You hear the irreverent Hopper say that Caesar's stabbing was something like the Irishman's dilemma when somebody asked him what part of the buzz saw it was that hit him; you hear Theodore Roberts' thunderous Julius Caesar, and William Farnum's full-voiced Mark Antony and, above all, on a packing box, Wells trying to hold in leash his natural directorial instincts and saying prettily to the distinguished actors: "Now, boys, hadn't we better do this thus and so?" and to the high school girls: "Now, young ladies, all together in the dance!" instead of: "Hey, you, come down front into this country; you'll like the climate just as well!" And you realize that you are viewing preparations for one of the biggest productions ever staged in this country.

By a happy circumstance, the seven hills of Rome are reproduced in the location in Hollywood, which has been chosen for the production, or anyway enough of them, so that there will be no trouble in securing sufficient verisimilitude of topography for presentation of the play. The acoustics of the natural walls are said to be wonderful, so that a loud stage whisper can be heard from one end of the amphitheater to the other.

Railroads are preparing excursions and it looks as if this would be one of the greatest attractions of the year for the whole United States.

Maitland Davies, crack critic of the Tribune, Sunday morning in an interview with Marc Klaw, of the firm of Klaw & Erlanger, who is spending a few days at the film capital, told of how Mr. Klaw talked of the drama, picture, and the war. But he showed far more interest in this great spectacle to be shown soon.

"Now tell me something about this 'Julius Caesar' production they are talking about out here," said Mr. Klaw. "It is the most wonderful thing I ever heard of. Well, you may say this for me: It means cutting my visit to Honolulu nearly two weeks short, but I will be here to see it. I would not miss it for anything. I don't know whether the people here realize it or not, but there is not any other place in the world where it could be done the way you say they are going to do it. The idea is absolutely new, splendid and wonderful. As for the people who will take part—you know as well as I do that there has never been such a cast in a Shakesperean drama anywhere. Why don't you tell New York about it? There is not a newspaper there that would not devote columns to it. People will come to see that performance from all over the country if you will only let them know about it. But for heaven's sake hurry up. Give them time to make their plans and get out here. It is the biggest thing that has been undertaken in the whole international celebration of Shakespeare's tercentenary and you are not saying a word about it."

Marc Klaw on Pictures.

Mr. Klaw continued:

"Motion pictures are a distinct art. They must stop their worshipping. They should not copy the speaking drama, but should set out to find a sphere of their own—educational, travel. They should be silent story tellers rather than silent dramatists. The appeal of the motion pictures is to the eye, and the eye tires quickly.

"The motion picture producers have recognized and admitted that silent drama is impracticable by providing musical accompaniment for their screen offerings. Without the aid of music, a film drama is the flattest thing imaginable—absolutely dead. In our own branch of the drama we know that the public demands more than a beautiful picture. We may spend thousands of dollars upon an exquisite setting and if it holds the audience for forty seconds we are lucky. After that they mentally ask, 'Well, well, what next? Show us something.'

"Unfortunately for them, the motion picture producers have not profited by the mistakes of the drama. Instead of avoiding them, they have copied their weaknesses. They let the public know too much. The strength of the drama lies in its illusion. When the illusion is destroyed, you destroy the drama, and the motion picture people are pitilessly destroying illusion by their present methods.

"I suppose I shall be 'roasted' for saying so, but I think the producers are wrong in charging admission to their studios and allowing the general public to mingle with their actors in make-up.

"Where is the illusion after a visit to the studios? On the same lot scenes in Egypt, England, Russia, anywhere, are being photographed. They see the counterfeit settings—massive and impressive where the eye of the camera sees them—cheap, fragile, dream-dispelling everywhere else. Mr. Public goes away skeptical. He does not believe in anything any more. You may show an Egyptian picture with every scene actually photographed in Egypt, but after one visit to the studio, Mr. Wise Layman laughs at your protestations. He knows they were taken in Los Angeles in somebody else's back yard.

"They should stop salary faking. It hurts the business and disgusts the public. I should be interested to see the Government Income Tax reports regarding the fabulous incomes some of these actors are said to receive. Wouldn't there be a howling if the Government insisted on their paying a tax on their published salaries?

"No, I don't believe in censorship. It never did the drama any good and it will not help pictures. It was not the censor who was responsible for the doing away with tights on the stage. Tights went out with the bicycle and its accustoming the public to women's legs. It's all in usage. Bare legs don't shock or fill a theater any more. The women at the beaches have made them ordinary, everyday affairs, and the public does not think anything about them. The final censor and the only effective censor is the public. They are always right and they will not stand for anything that is wrong for any length of time.

"The motion pictures are here to stay, but they are a very long way from having found themselves. A lot of the present producers will disappear before the permanent niche of the picture is discovered."

Quinn Opens New House.

The Empress theater, on South Spring street, opened Saturday afternoon for the fifth time in its thirty-year career, in a new branch of the amusement art—the moving picture.

The old playhouse, once the cradle of Kolb & Dill, which first opened for legitimate drama, then switched to comic opera, turned to vaudeville and closed on boxing bouts, has been completely renovated by J. A. Quinn and re-dedicated to ocular entertainment.

The theater began its new lease on life with a capacity house and "Damaged Goods," a highly complimented program. It will open daily at 11 a. m., and the last show of the day will start at 9 p. m. Popular prices—1,000 dime seats—are one of the drawing cards.

Mr. Quinn is one of the foremost of the veteran exhibitors on the Coast and opens this place with a great host of friends and patrons.

Samuel Goldfish on Coast.

Jesse L. Lasky, Cecil B. De Mille and Samuel Goldfish have been closeted here after the arrival of the last named director of the Paramount producing firm.

Mr. Goldfish arrived early last week, and as his coming was not expected it was not announced. We met the trio one evening and discoursed the presence of the big man on the

Coast. Mr. Goldfish comes west to look after the business affairs of the Lasky Company and to inspect the fine new studio. He is also to be present at some of the Actors' Fund benefits which are to be held here during the month.

Miss Anita King, the Lasky star and Paramount girl, has been having a very busy time. Since she has been appointed a member of the Los Angeles City Mothers' Bureau, life with her has been just one speech after another. Sunday she addressed from the pulpit to the congregation of a church in Santa Barbara; Monday she spoke before the Contemporary Club of Redlands; Tuesday she spoke before the Vocational Club of the Lincoln High School; Wednesday she gave a talk to some of the screen struck girls that are under the care of the city; Thursday she spoke at a benefit for the Jewish Relief Society, and Friday at the Polytechnic High School. Saturday she has been invited to address one of the women's clubs in Pasadena. Outside of this she hasn't said a word. Chief of Police Snively has presented Miss King with a badge of office as one of the members of the executive committee of the Woman's Court. Miss Anita is becoming a well-known young woman in Los Angeles and the surrounding country. She drives everywhere in her fast car, a beautiful white roadster. Everyone is learning to know the snappy looking car and its fair pilot.

* * *

In the new Lasky production in which Blanche Sweet is to star, and which is now being rehearsed, Miss Sweet is given an opportunity to wear a number of new gowns. In the past five or six productions she has been appearing in more or less dilapidated costumes. As soon as she received word that she could put on the frills and furbelows, she ordered her modiste up from town and installed her in the big dressing room at the studio.

Another Actors' Fund Benefit.

The Actors' Fund entertainment and dinner dance held at the Hotel Maryland Thursday night was the occasion of the gathering of quite a cluster of theatrical and motion picture face cards in addition to the several hundred guests from Los Angeles and Pasadena.

Charlie Murray, minus his "salary whiskers," gracefully introduced the various "acts," and gave a quick pace to the rolling of the ball by telling some clever "first-run" stories. Marc Klaw spoke eloquently on the subject of the Actors' Fund. Victor Moore "said a piece" in his usual "Mooreish" manner—in fact, he had to take an encore; De Wolf Hopper and May Robson held a little impromptu dialogue, and then each did a recitation stunt; Earl Carroll and Al Matthews warbled some of the "Canary Cottage" songs; Theodore Roberts recited in a way to bring him a lot of applause.

This is the last benefit for some weeks, until the closing benefit show, at which will appear more stars than have ever played at the same house or in fact in the same city at the same time.

Los Angeles Film Brevities.

Richard Willis and Gus Inglis, of the firm that bears their names, motored to Santa Barbara and back this week. They spent their time looking over their American clients and the studio folk in general.

They passed Johnny Sheehan, the comedian who paid a flying visit to his friends in Los Angeles over the week-end. He has just finished playing an eccentric character part in "The House on Hokum Hill," in which he has lots of fun trying to be an author with an "idea machine." Finally he gets into the clutches of the law, but Johnny's acting makes it all excellent satire.

"Dick" reports that Juanita Hansen, formerly Keystone comedienne, has joined the Flying A force and is busy making a new serial at Santa Barbara.

* * *

Rhea Mitchell entertained Fay Tincher at her bungalow for the week-end and they made an attractive and vivacious couple as they journeyed around in Rhea's car seeing the sights. Miss Mitchell has just finished a particularly clever piece of character work in "The Overcoat," in which she had the lead. In this she took on a "tough" mien and walk and just let herself go. The result is a striking performance.

Edward Sloman, Franklin Ritchie and Winnifred Greenwood and a full company went to the Imperial Valley this week. They will enact scenes for the five-reel feature, "The Reclamation," by Kenneth Clark. The scenes show the struggle between desperate ranchers who need water and the ill will of a brute who tries to keep the water from them. Both Ritchie and Miss Greenwood have fine acting moments and Sloman is producing with his accustomed care.

Another feature is finished with Hal Cooley. It is called "The Courtesan." His part is a sympathetic, but exacting, one, and in some courtroom scenes he has to "put over" long speeches as he defended some poor people who could not afford to employ a lawyer. For a change, young Cooley impersonated a man of nearer middle age than youth. He is generally a juvenile in the photoplays.

* * *

The other evening at Universal City a gray racer swished in and stopped in the auto park where a gang surrounded it. Harry Carey, seeing the crowd from his dressing-room door, strolled over to have a look at whatever was causing the excitement, and beheld the gray racer with his own name emblazoned in red on its gasoline tank and the same name, but spelled "Hari Kari" in Japanese, on either side of the long hood. The surprise to Mr. Carey was complete and pleasing. It had been arranged for him by his business manager, Melville Jeffrey, who had heard Mr. Carey remark one time that he guessed he would get himself a racer. Mr. Jeffrey's delivery of the ninety-horsepower car was the result and Carey is hoping that the studio race promised some time ago by Mack Sennett will be held shortly, as he believes himself and his Japanese-death car will be the winners.

* * *

A new actor, Norman Luke, who has been introduced to the screen via Balboa films, used to be a bank clerk. But he couldn't get money fast enough that way so he joined the "everybody's-doing-it" profession. But he's still a bit bucolic, for chicken-raising continues to be his hobby. He owns quite a bit of prize-winning poultry.

* * *

There will be a great time here when the entire Eastern plant of the Universal is removed to Los Angeles. With the installation here of the companies now operating in and about New York City there will be twenty-eight companies located at Universal City. Its only rival in point of size is the foreign plant of the Pathe company.

* * *

"Don Quixote," or De Wolf Hopper, listening to the lure of the chinking of much kale, is going into vaudeville immediately following his picture engagement with the Triangle, which ends in August. Hopper has received a big offer from the Orpheum circuit. He states he will appear in a monologue with "Mishaps in the Movies," as his subject, illustrated by films. Hopper, who is recognized as one of the most brilliant speakers among the actor folk, will doubtless make a tremendous success.

After a vaudeville season the genial comedian states it is probable he will star in a revival of "Wang," one of the most popular light operas in which he ever played. "Following which," said Mr. Hopper, "I expect to be in a position to do what I wish, which will be to play on the stage about twenty weeks in the year, and on the golf links the rest of the time."

* * *

Another new face at Universal City is that of Andrew Arbuckle, the popular comedian who has severed his connection with the Balboa Company. Andrew is seen in one of his happy parts in "Little Mary Sunshine," which is at Tally's Broadway this week.

* * *

As a result of the loyalty of Balboans to their fellow workers, May Brotherton was able to appear at The Times office yesterday and get the automobile which she won in circulation contest recently held. Although not known to the picture fans, Miss Brotherton is an important factor in the making of Balboa films. She is head of the assembly department. Before the contest H. M. Horkheimer, head of the firm, said: "We have all decided to boost for her, and if she loses you can have a new hat, Stetson, too. We are still wearing the old checked cap, but the girl won the car and ought to make up for the lost hat by coming and taking us for a spin in the new car.

* * *

Recently the Los Angeles Tribune started giving beautiful photogravures of well known and popular film stars. This Sunday the paper presented a most attractive likeness of Miss Myrtle Gonzales, star in Universal pictures. Miss Gonzales is not only recognized as one of the most beautiful women in filmdom, but is one of the youngest stars worthy the name, and, for that matter, it can be said that she has starred ever since her first appearance at the old Hotchkiss theater, in a benefit performance for the San Francisco sufferers (of the fire and quake in 1906). At that time she, with her sister, Stella, was the "feature" in a bill abounding with talent and the files of the press pay eloquent tribute to her charm. With the years came riper experience.

In painting she attracted the attention of the late Paul de Longpre, was a protege of Schumann-Heink and was always in the eyes of theatrical managers. When the Vitagraph company located in Los Angeles she was engaged to play in stock, advanced to "lead" and in a short time was being featured as a star, a signal honor and a just recognition for so young an artist. Her notable success with the Vitagraph was in "Deception," "The Man from the Desert," "The Sage Brush Gal," "Capt. Alvarez," "Troubled Waters," and "The Chalice of Courage." She is now a featured star on the Universal program and has many warm friends and admirers throughout the land.

* * *

Directors of the local chamber of commerce have decided to cause Los Angeles and vicinity to be well represented at the first exposition of the National Motion Picture Board of Trade, in Madison Square Garden, N. Y., from May 6 to 13. Films showing Los Angeles streets, scenic points, good roads and industries, accompanied by a lecturer, will be featured, and the expense is expected to be borne jointly by the industrial bureau, the chamber and the Automobile Club of Southern California.

* * *

Harry Millarde, producer for the Kalem Company at their New York studios and later at Jacksonville, Fla., arrived last week on the Coast and will direct one reel comedies with Miss Ethel Teare as leading woman at the Hollywood studios. studios.

* * *

James Davis has just completed the filming of a one-reel release for the "Hazard of Helen" series. In this episode which is called "The Bridge of Thread," Miss Helen Gibson again takes a desperate chance on a fast running engine. She throws a rope to the brake wheel of a box car which is running away down hill at a terrific speed. Securing the rope to the engine she climbs hand over hand across the rope to the box car. The rope broke twice just as Miss Gibson was about to start across on it, but the third rope held and the scene was made. Percy Pembroke is playing opposite Miss Gibson with George Williams and H. Schum included in the cast.

* * *

Members of the Kalem Hollywood studios have organized a baseball club and have challenged the players of the Rolin Film Co. The challenge was accepted and the game will be played some time next week. Bud Duncan is the manager of the team.

* * *

Al Christie and his company of Nestor players were down in San Diego last week filming scenes at the Exposition Grounds. "The Browns Seeing the Fair" is the title of the comedy being filmed by the company.

* * *

Adolph Zukor, president of the Famous Players, arrived in the city this week.

* * *

H. E. Aitken, president of the Triangle Film Corporation also arrived a few days ago. They were seen at the Hotel Alexandria with Jesse L. Lasky and Samuel Goldfish, which gave rise to rumors in the daily papers of a merger of the Triangle and Paramount Companies.

* * *

With the return to the city this week of the Fox Company from Santa Cruz Island, it became known that William Farnum and two other players narrowly escaped death by drowning in the Pelican Bay when a skiff capsized. Farnum was cut and bruised in his efforts to land on a rocky ledge but finally succeeded in pulling himself to safety on terra firma. The two other men were rescued by boatmen. Two cameras valued at $1,000 were lost.

* * *

Mabel Normand is expected to arrive at Inceville this week and will begin work at once in a big feature film.

* * *

William Collier, the comedian, was nearly smothered to death this week at Culver City while working in a Triangle-Kay Bee subject in which he will be starred. He is playing the part of an inebriate in a new comedy-drama by C. Gardner Sullivan and one of the scenes requires him to be buried beneath a bulky mattress on which a large squad of aborigines leisurely recline. In preparing to film the scene Director Scott Sidney instructed Collier to force his head from under the mattress at the rear in order that he might not find breathing difficult during the action, which was scheduled to be unusually prolonged. The comedian didn't get his head out in time and as a consequence was held prisoner for three full minutes. So loud was the confusion of voices while the camera crank was being turned that the comedian's muffled voice was not heard. Covered with feathers, he was finally extricated from his uncomfortable predicament and allowed a ten minute respite before proceeding with his work.

* * *

The Cuautemoc Film Company of Tucson, Ariz., we are informed, has increased its capitalization from $5,000 to $25,000 by recent action of the stockholders and the amended articles of incorporation are being filed with the State Corporation Commission. The officers of the Cuautemoc Film Company are Lino S. Polo, president; Manuel V. Sanchez, vice-president; Esteban R. Aros, treasurer; Jose V. Aros, secretary. The company has its studio on North Court street.

* * *

The Dudley Motion Picture Company has moved from San Diego to Redlands and are building a plant at the corner of Fifth and Main streets. A stage will be erected large enough to accommodate four acting companies. The grounds will be enclosed by a large Mission front. M. B. Dudley is president and Leonard G. Coop is the secretary of the company. The company has just completed the production of Peter B. Kyne's story, "The Land Just Over Yonder."

* * *

On Saturday last week Universal City was invaded by the members of Southern California Past Masters Association, their wives and children. There were eight hundred in this party of Masons and they came from all parts of Southern California. More than 150 automobiles brought the Masonic visitors to the Film City, and the parade formed one of the many interesting pictures filmed this week for the Universal Animated Weekly. After having witnessed the making of a number of scenes for the big circus serial "Peg o' the Ring," the visiting Masons and their families were taken through the Zoo and entertained with several wild animal acts directed by Rex de Rosselli; then followed some rough riding stunts by the cowboys of Wallace Kerrigan, superintendent of the Universal ranch. A Spanish barbecue was served at 5 o'clock and, leaving Universal City, the party was taken to the Iris theater in Hollywood where they witnessed one of the latest Universal feature photoplays, "The Pool of Flame," in which J. Warren Kerrigan is starred.

* * *

In the two-reel comedy-drama entitled "Shoes" which Lois Weber is producing at Universal City, a number of scenes take place in a five and ten-cent store. Miss Weber tried to have these scenes taken in one of the five and ten-cent stores in Los Angeles, but found that the use of the store could not be had until night, and that it would take two or three nights to make the scenes required. As it was essential to complete the photoplay within a certain time it was decided to borrow some $5,000 worth of stock from one of the Los Angeles stores to use in the scenes. Director Arthur Forde succeeded in making the arrangement and a typical five and ten-cent store was set up on the main stage at Universal City. It took a number of automobile trucks to transport all this stock.

* * *

Commodore T. H. Wheeler the man who assisted John D. Rockefeller in making the Standard Oil Company was a visitor at Universal City this week. Mr. Wheeler, who is one of the heaviest stockholders in all the subsidiary companies of the great oil institution and the possessor of an immense fortune, was accompanied to the Picture City by Mrs. Wheeler and Mr. and Mrs. D. F. Martin of Los Angeles.

* * *

Douglas Gerrard of the Universal forces is proudly showing his friends a book he has just received from Sir Herbert Beerbohm Tree, the eminent actor-manager in whose London company he played juvenile parts. The book is entitled "Thoughts After Thoughts" and the author is Sir Herbert himself. The inscription reads "To my friend, Douglas Gerrard, with affectionate remembrances. Herbert Beerbohm Tree, New York."

* * *

James Young is now directing Blanché Sweet in a new production entitled "Easy Money," written especially for the Lasky star by Margaret Turnbull and James Young. The cast includes Camille Astor, Theodore Roberts, Horace B. Carpenter, Mrs. Lois McCord, Raymond Patton and Jane Wolfe.

* * *

One of the biggest sets ever erected on a stage was put up by James Loy, Balboa's carpenter-in-chief, for the production of "Sultant," a Balboa feature in which Ruth Roland and William Conklin are featured. The set was so large that the cameras had to be placed two hundred feet away to get all of the construction into the picture.

AUSTRALIAN NOTES

THE initial Triangle features were given a special trade exhibition this week, many pressmen and exhibitors being present. The pictures screened were "The Coward" and "The Golden Claw," Ince-Kay-Bee dramas, and "Crooked to the End" and "The Submarine Pirate," Sennett-Keystone comedies. The reason for showing the two Kay-Bee features is that while Griffith is well-known by reason of his productions, viz: "The Escape," "The Avenging Conscience" and others, Ince is practically unknown, the only picture advertised as his production being "The Wrath of the Gods," screened two years ago. "The Coward" and "The Golden Claw," however, give great promise of splendid productions in the future from the Culver city studios. The press gave favorable criticisms, and "The Mirror," which conducts a most up-to-date motion picture department, said that "Crooked to the End" is the most remarkable picture of its kind yet produced, and I do not think it is far wrong.

The Sydney Morning Herald said: "'The Coward' is a fine tribute to the capabilities of the producer in staging a bewildering wonderful battle scene, with an immense panorama and an army of actors individually lost in the roar and confusion of battle."

The Sydney Daily Telegraph says: "One can only marvel at the magnitude of the staff and the arrangements which must be necessary, and the huge expenditure of money involved in the making of 'The Coward.' . . . The comedy, 'Crooked to the End,' had the audience convulsed during the whole time it was on the screen."

The newly remodeled Triangle playhouse will open on Saturday next, the 18th instant, with "The Coward" and "Crooked to the End."

The prices of admission will be two shillings (50 cents), one and sixpence (35 cents), one shilling (25 cents) and sixpence (10 cents).

* * *

Four big Australian productions are under way. The first is the screen version of the play "Emilienne Moreau," which I have mentioned before. This will be released very soon.

Raymond Longford, a most capable producer, with many fine Australian pictures to his credit, is at present engaged on a big dramatic feature, expected to run into six reels. The company is leaving Sydney this month for New Zealand, for some special scenery.

Australasian Films, Ltd., have under way an industrial film, which, when finished, will be 6,000 feet in length. Alfred Rolfe is directing the picture, which deals with all the chief Australian manufactures and products, showing the course of manufacture of wool, etc., from the raw material to the finished article; showing how a gold coin is manufactured, etc., many interesting sections have already been photographed.

Harry Julius, a prominent Australian cartoonist, who has regularly drawn topical cartoons for the leading news-reel here, the Australian Gazette, is at present engaged on a cartoon review of the war. At present Mr. Julius has about a thousand feet finished. This is the first venture of its kind in this country.

Fraser Films, Ltd., are filming a topical-drama entitled **"Murphy of Anzac," dealing with the Australian soldiers** at Gallipoli. I believe that this picture is three reels in length.

* * *

Fraser Films, Ltd., have secured the sole Australian rights for the Broadway Universal Features, Red Feather Photoplays and the Bluebird Photoplays. The first is to be released soon, and will probably be "Mrs. Plum's Pudding," followed by "Business Is Business," "Scandal," "Just Jim" and others at weekly intervals.

* * *

Still another picture theater has been opened. The new show is situated in Newtown, a suburb of Sydney, and holds over 1,000 persons. Sydney has now over eighty picture houses in the metropolitan area, which has a population of less than 800,000.

The Greater J. D. Williams Amusement Co., Ltd., which controls several picture theaters in Sydney and Melbourne, is constructing four more houses, one each in Sydney, Melbourne, Adelaide and Perth. These will be the most up-to-date in Australia, being remodeled from big New York photoplay houses. Each will seat over 2,000 people.

* * *

An extensive advertising campaign is being carried on through the pages of the daily and weekly newspapers. The Sydney Sun, in the issue of Sunday, 12th inst., carried no less than 30 columns—over four pages—of picture advertising. This paper does not have a motion picture department.

TOM S. IMRIE.

Sydney, N. S. W., Australia, March 15, 1916.

War Adds Another Recruit

APPEARING in Daniel Goodman's coming photodrama, "Love's Toll," to be released by Lubin through the V-L-S-E, is Garda Polotskova, taking the role of a Russian dancer, which gives her an opportunity to present in part her well-known portrayal of the Salome dance.

Garda Polotskova.

Mlle. Polotskova, the idol of many prominent artists and sculptors, both here and abroad, including Auguste Rodin, the incomparable, has at last been induced to appear before the camera.

To those who are acquainted with the exotic side of studio life, the name of Garda Polotskova is a byword. Her greatest achievements, as is well known, are Francesca (Stephen Phillips), Mellisande and Electra, none of which have yet been seen upon the screen as interpreted by this eminent artist.

Mlle. Polotskova, who incidentally is a cousin of the Polish Countess Potulicka and a niece of the Baroness de Ricou, is well known and much admired in Continental society. She has expressed great enthusiasm for this new field of work, and is looking forward to the endless possibilities of portraying her individuality which the screen affords.

WALLY VAN FINISHING NEW SERIAL STARRING EARLE WILLIAMS.

Earle Williams is starring in a thirteen-part serial photoplay under the direction of Wally Van, in which the celebrated actor will be seen to wonderful advantage as a motor speedster and a hero of all-around daring. The new serial runs the whole gamut of human emotions, is fraught with a thousand thrills and in spite of the fact that much of the production was made during the winter, it has a bewildering variety of outdoor scenes as well as many sumptuous interiors.

The forthcoming serial will be one of the finest things ever produced. Special diligence has been exercised by Wally Van to have it so, and to make an assured success Williams has been surrounded by a notable cast of Vitagraph players.

CREIGHTON HALE, OF PATHE, BIG HIT IN LOEW HOUSES.

Creighton Hale, of Pathe's popular serial, "The Iron Claw," has been playing the Loew circuit and has proven himself, in the words of the Loew officials, to be "the greatest drawing card we've ever had." "Standing Room Only" signs have been in evidence wherever he has appeared.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

STRAND THEATER, LOUISVILLE, KY.

McRae Brothers Take Over "Dead" House and Convert It Into Prosperous Picture Palace—Has Handsome Italian Stage Setting—Spent Thousands in Remodeling—Dress of Ushers in Harmony with Color Scheme of Interior.

IN the Strand theater at Louisville, Ky., is an instance of an elaborate amusement house, which, after a long series of repeated failures to make good in many and varied attempts, has been conducted into its own at last by the aid of the moving picture. The theater, formerly known as the "Masonic," and incorporated in the Masonic Building, Chestnut street, near Fourth, has been operated since then as the "Shubert-Masonic," or under other hyphenated titles, but throughout its career has never succeeded in establishing itself in popular favor until now. The theater proper is large, and has a seating capacity of something over 1,900. It is attractive from every angle.

A few months ago the McRae Brothers, of Detroit, became interested in the moving picture industry, and while looking over properties in Chicago and other points heard that the Masonic was closed. A trip to Louisville was followed by the signing of a lease for ten years on the property.

Interior of Strand Theater, Louisville, Ky.

The Strand Theater Co. was incorporated with a capital stock of $100,000 for the purpose of operating the theater. The incorporators are M. A. McRae, R. V. McRae and W. D. McRae, all of Detroit. The debt limit of the company was placed at $50,000, and M. A. and R. V. McRae came to Louisville to assume the management of the concern.

The house, when it was taken over by the new company, was in bad shape. Painting and decorating cost in the neighborhood of $25,000. The plumbing, electrical and heating equipment was also in bad condition. New carpets were installed throughout and handsome brass railings with old rose draperies placed behind the last row of seats. The general color scheme was carried out in ivory, old rose and high lighting gold effects. As the screen is the direction in which all eyes are turned especial attention was given to a proper setting. The Italian style of architecture was employed in the stage setting which represents an Italian garden. A four-pillar Italian pergola, all in white, is placed at each side of the stage. A white fountain, lighted by electricity, is placed in each of these pergolas, the fountains, surrounded by artificial flowers and vines, artificial creepers, red poppies, etc., are used in setting off the pergolas and trellises over the pillars.

The gold fiber screen is arranged with an art glass drop, which comes down from the flies. This drop is very artistic, is lighted from behind, and is dropped between performances. Scenery is dropped which blends in with the screen and stage setting. At the front of the stage is a green hedge, which partly conceals the orchestra, composed of eight pieces, using a grand piano. The old orchestra pit has been made very attractive by placing vines and artificial pink chrysanthemums across the lower part of the stage, and placing numerous plants in the open space. An upright piano and violinist's music rack are placed in the orchestra pit, and used to relieve the regular orchestra. The Strand has sixty-four side-box seats, but not one of them has ever been sold, and they are maintained merely as ornamentation.

The house has a total of 641 seats on the first floor, exclusive of the box seats. The mezzanine floor is equipped with boxes seating 136 persons. The balcony seats 470 persons, while the gallery has 596 chairs—not benches. The latter is reserved entirely for negroes and admission is five cents. It is reached from a passageway at the side of the building, and the seats are not sold through the main box office, negroes not coming in contact with the white patrons in the lobby. The balcony is reached by stairs from the lobby, while the mezzanine stairs open from the main auditorium. All balcony and first floor seats are held at ten cents, while the mezzanine brings fifteen. The balcony was formerly ten cents and the ground floor fifteen cents, but prices on the ground floor were recently reduced, as ten cents is the popular price in Louisville.

Instead of locating the projection room on the balcony, as is the case in most of the converted theaters, the booth was placed on the mezzanine floor, giving practically a horizontal throw to the screen. Two Power's motor-driven machines are employed in projecting, and the films are rewound in a room at the back of the mezzanine. The screen being set high and far back on the stage affords an excellent view from every seat, the pitch of the house being sufficient almost to do away with the necessity of removing hats.

Large electric lighting fixtures have been entirely eliminated from this theater. Lighting in the main auditorium and lower floor is obtained by means of borders of small lights over the stage, under the edge of the balcony, around the boxes, etc., and as the globes are all frosted the light is mellow instead of harsh.

Heat is obtained from the power plant maintained by the owners of the building, the heat being purchased by the theater at the usual prices for such service. The company is contemplating the installation of a cooling system to keep the theater cool during the summer months. A few ventilators and exhaust fans in the roof of the auditorium, and large side doors opening on passages at each side of the theater keep the building fairly cool as it is. The exit devices are excellent, there being a number on each side of the lower floor, opening onto passageways, and wide iron step fire-escapes lead from similar doors on the balcony and the gallery.

Guest comfort has not been overlooked in this theater in any department. At the rear of the auditorium on the ground floor is an exceptionally luxurious rest room, equipped with large upholstered sofas, chairs, a writing desk, cheval mirror, and toilet room to the side. A Puro water fountain with glasses is a part of the equipment. Another of these fountains is in the lobby and a third is in the men's rest-room on the mezzanine. A large toilet room for men is also provided in the basement. Even the ushers are "upholstered" in handsome blue and gold suits, with short coats of the page type. Three of these ushers are on the first floor, two on the balcony and two in the gallery.

Business with the company has picked up steadily since the house was opened, during the Christmas holidays, and Sunday has proven by far the best day of the week. The company has confined its advertising almost entirely to the press, and has circulated no paper whatsoever, with the exception of the press, and to people really connected in some manner with the management. However, a new advertising feature has been started in which an automobile will be given away at the end of two months to the holder of a certain coupon as the capital prize. This contest is expected to enliven business to some extent and aid in putting the house in the foremost ranks. Mrs. Charles H. Musgrove, wife of a prominent newspaper man of Louisville, is press agent for the company.

ROSEDALE THEATER, DETROIT.

A Link in the Growing Chain of Handsome Photoplay Houses Owned by William F. Klatt—A Magnificent Structure—Ceilings and Walls Beautifully Decorated—Seats 1,500.

THIS magnificent building, one of Detroit's most beautiful family theaters, is located on Woodward avenue, in the central part of the city's best residential district and seats 1,500 persons. The exterior is a pleasing combination of brick, stone and stucco, being two stories in height. Above the ornate marquis, the window treatment has been carefully carried out, the central portion having a high arched opening with graceful columns resting on a stone balcony, which is surrounded by a beautiful hand wrought iron railing. In this arched opening are golden angels typifying the Drama, Music and the Arts, which are brought out in strong relief by the vivid blue field of the panel. The projecting cornice above the opening is decorated underneath in Italian style with rich golds, browns and blues, roofed above with fine old green tile. At each corner of the building the piers extending above the roof are surmounted by wrought iron and bronze tripods in which is a huge lamping arrangement of 5,000 watts capacity. Connected with these tripods is an ingenious piping arrangement, which is attached to the boilers, and at night a cloud of steam issues from the tripods, making a very pleasing and wonderful effect when the lights are thrown on. The entrance is trimmed and paneled with rich imported marbles, and the woodwork is of mahogany. At the left of the main entrance a passage leads to the second floor where a large private viewing gallery 22 by 70 feet in size has been arranged as well as the office for the theater company. The ticket booth, which is in the center of the main entrance, is built of marble with hand-wrought brass grilles and beautifully carved mahogany woodwork.

Charles McVicker.

After passing the main entrance doors, one sees on each side the huge vento-radiators which the architects have left exposed to view, being protected by wrought brass grilles extending part way up, the grilles being to keep the public from coming in contact with the heated radiators. The floors of the entrance, vestibule, lobby and foyer are of rich red tile with various colored inserts distributed to form patterns. The walls of this handsome entrance and lobby are faced with tapestry brick, marble and stone in very pleasing designs and color combinations. The ceiling of these spaces is vaulted and paneled with rich moldings, and the beams are studded with lamps and embellished with carvings. In the lobby is a beautiful stone pool with clear running water in which gold fish sport about in their frivolous frolics. In the center of this pool is a magnificent Italian fountain richly carved, which was brought direct from Italy by William F. Klatt, the proprietor of The Rosedale, on his recent trip to Europe. At the end of the lobby the floor is inclined with an easy slope to the entrance to foyer, which is through a low, arched opening. On each side of the entrance to the foyer are some platforms where we again find replicas of the ancient Grecian tripods wrought in bronze. In the niches at each side of this entrance are sanitary drinking fountains to which water is supplied from a latest type purification plant. The foyer is a high vaulted room on one side of which is a huge fireplace of tapestry brick and stone. Opening into the foyer from the second floor of the auditorium is a small balcony surrounded by a wrought iron grille. The foyer is hung with magnificent tapestries and artistically furnished with oriental rugs and beautiful upholstered wicker furniture, while distributed about the room are standing lamps and table lamps with beautiful shades made in soft colors which distribute a soft light throughout the room.

The seating arrangement of the auditorium is all on one floor, and the seats have been so carefully worked out that each and every one in the house has an unrestricted view of the entire stage opening. The walls of the auditorium are paneled with rich moldings and the color scheme is beautiful blues, old rose and French grays. The ceiling is one of the artistic and striking features of the building, being skillfully wrought in panels with charming relief moldings and decorated in rich blues, old rose and grays and the fields being done in Japanese gold, the gold leaf being crimped and placed in squares which gives an alternating effect of light and dark gold which is ever-changing. The lighting fixtures are of solid bronze of beautiful detail with glass work done in soft tints and silk shades of pleasing hues.

In addition to the usual emergency lights, there is placed in each corner of the auditorium above the cornice, a large reflector done in the shape of a huge sea shell, the interior of the shells being enriched with gold, reflecting a beautiful soft light throughout the auditorium, so that when the main house lights are off, there is no difficulty in finding seats, yet in no way is the brilliancy of the picture on the screen diminished. The prosecenium arch opening is another feature of the house, being in heavy relief molding, beautifully treated in grays, blues and gold. The arch is bordered with silk velour draperies which tone in with the color scheme of the house. In the orchestra pit is room for twelve mucisians. There has also been installed a magnificent pipe

Rosedale Theater, Detroit, Mich.

organ which is distributed in lofts on each side of the proscenium arch opening. At the rear of the auditorium the walls and panels are decorated with rich paintings, the work of well-known Japanese artists and imported by Mr. Klatt at considerable expense.

Distributed at various points throughout the auditorium and lobby are large mirrors which the genial and efficient manager, C. A. McVicker says are used fully as much by men as by women. Sufficient exits have been provided and in such accessible locations that the entire house, capacity of 1,500, may be emptied with surprising ease. One the left side of the auditorium is a women's retiring room, handsomely furnished with white and wicker furniture, and the room is beautifully decorated in blue and gold. On the right is the men's smoking room. At the rear of the auditorium, where the balcony would ordinarily be in the second story, are the offices of the manager and the secretary, a private room for the owner and also a private viewing gallery. The placing of this private viewing gallery required considerable thought on the part of the architect, but it has been carefully worked out so that one may sit in this gallery and have a perfect view of the main entrance, lobby, foyer and entire auditorium.

The operating room has also been placed in this balcony, and the equipment consists of two Powers 6a machines, a generator and a motor rewind. The heating and ventilating system is of the latest type, the air being brought from out doors, cleansed and forced through the building, insuring cool fresh air in summer and warm fresh air in winter. The wiring throughout has been done with the best materials, no expense being spared. The building is of fireproof type construction, the floor throughout being of reinforced concrete. The building has a frame of steel, fireproofed with concrete and brick.

William F. Klatt, the proprietor, also operates the Vendome and Jewell theaters in Detroit. The Rosedale was

opened in December, 1914, and is today enjoying the best business in its history. Mr. Klatt is among the pioneer moving picture theater owners of Detroit. He started with the Bijou on Monroe avenue about eight years ago and built up a chain of eight theaters, gradually disposing of them until he now has three. He is building a fourth one to be known as The Regent, at Woodward and Horton avenues, which will seat 3,000, and will be devoted to motion pictures.

Charles A. McVicker is the general manager of Mr. Klatt's theaters, and is personally in charge of the Rosedale, where prices are 10 and 15 cents. He is a hard worker and a willing learner with the result that he is proving more valuable every day. He is high in praise of the Moving Picture World, which he says he has found of inestimable value. Matinees are given only on Saturdays, Sundays and Holidays at the Rosedale. There are two evening shows. Pictures are changed daily. The general offices of Mr. Klatt are in the Union Trust Building, Detroit.

PALACE THEATER, WICHITA, KAN.

Exterior Faced With Cream Colored Terra Cotta With Green Trimmings—Handsome Allegorical Painting Representing Comedy and Tragedy Adorns Top of Proscenium Arch—Has Unique Ventilation System.

THE Palace theater which was recently opened in Wichita, Kans., is probably the "last word" in theater construction. The building occupies a plot of ground 125 feet long and 135 feet deep on the main business street. The theater proper is built parallel with the street, the front of the building being occupied by five store rooms. The lobby is 20 feet wide and 40 feet long. On one side there is a tearoom and confectionery store, and on the other a florist's shop.

The front of the building is constructed of terra cotta of light cream colored shade and trimmed in green. Im-

Interior View of Palace Theater, Wichita, Kan.

mediately above the entrance to the theater is a beautiful marque decorated with electric globes, and surmounted by a large mechanical electric sign spelling the word "Palace." Two large classical terra cotta lions adorn the top of the entrance.

The first thing that attracts the attention upon entrance is the exquisite decorations and effects. The coloring is in gray and old rose, with a stenciled tapestry effect upon the walls. A genuine work of art adorns the sounding-board above the proscenium arch. It is a large oval painting and is an allegorical representation of tragedy and comedy. It has been greatly admired by critics in both Chicago and Kansas City as a fine example of modern Italian art, and makes a pleasing contrast with the crude theater decorations so common a few years ago.

There are no boxes in the theater; the space which is usually used for this purpose is used on one side as a sound vent for a $10,000 Austin pipe organ, and on the other as an outlet for air, which is exhausted by means of a large fan.

The ventilation of the house has received the most expert attention, and would do credit to many houses in larger cities. No expense has been spared and no feature overlooked to make the air as pure and wholesome as mountain ozone. Around the entire building is a tunnel six feet high and four feet wide. Leading from this at regular intervals are chambers which have vents on the inside of the house above the heads of the audience. Several hundred cubic feet of air is forced into this tunnel every minute. At the entrance is a device which cleanses and cools the air. It is then forced up into the chambers dropping out of the vents and circulated in the auditorium. This system is ideal inasmuch as the cold air drops directly to the floor forcing the warm air up and out through the exhaust chamber which is three stories high.

The house contains 1,500 seats, all of which are twenty-one inches wide. Newcomers can seat themselves with little discomfort to those already located. The comfort of the patrons has been handled with the greatest of care. The mezzanine floor is furnished with beautiful wicker furniture of a light green shade in keeping with the decoration on the walls. The floors are heavily carpeted, adding much to the homelike atmosphere. There is a commodious retiring room for women and a smoking room for men immediately adjacent the mezzanine floor.

The operating room has been equipped with everything necessary for perfect projection. Two new Simplex machines and a Minusa screen is used. Current is supplied by a General Electric motor generator.

The theater was built by the Southwestern Amusement Company of which L. M. Miller is president. Mr. Miller

Another View of the Interior of Palace Theater, Wichita, Kan.

has been identified with many successful theatrical ventures in the West and has operated houses in Lincoln, Joplin, Topeka, and at present is president and manager of the Princess Theater Company, operating a successful vaudeville theater in Wichita. Assisting Mr. Miller in the management of the house is Stanley Chambers, who has been associated with him for the past nine years. Mr. Chambers is well known to exhibitors and other film men, and is one of the members of the executive committee of the Kansas Amusement Association.

The house was opened in the middle of January. The program is changed three times weekly and consists of Triangle, Fox and single reels from Pathe. Music is featured nearly as much as pictures, and up to the present date has received nearly as much comment as the pictures. Ralph Mason Hix, and P. Hans Flath preside over the organ. The management reports excellent business and the prospects for future success are very bright.

RUTH STONEHOUSE IN UNIVERSAL SERIAL.

Miss Ruth Stonehouse has been engaged by the Universal Film Manufacturing Company to play the featured lead in the big circus serial, "Peg o' the Ring," which is being produced by Director Jacques Jaccard. In the supporting cast will be G. Raymond Nye, Charles Gunn and Eddie Polo together with a large number of Universal City performers.

R. T. FURMAN LEAVES PATHE.

Mr. J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., announces that R. T. Furman, who has been connected with that company for the past twelve months, has severed his connections.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

SCHOOL ECONOMY AND REEL LESSONS.

"If you can afford it, buy an economizer." The neat paradox just quoted was one of the bits of advice recently written by our projection expert to an inquiring operator. The economizer he had in mind was, of course, a special piece of electrical apparatus; but the principle stated deserves much wider application. I venture to address the same words to all boards of education and heads of schools, but with this difference—that by the term "economizer," I mean a complete outfit for projecting motion pictures right in your own school auditorium or classrooms. For it is doubtful if the school as an institution will ever be blessed with a more precious tool of economy than the magic reel-picture. Reserving, however, for later analysis the vast pedagogical economies that are possible through effective use of proper films in our schools, I shall here deal with the important question of costs, especially the item of film rental.

To a school assembly of eight hundred a special program of five strictly educational reels (each a fresh celluloid positive from a standard negative) can be supplied weekly at a rental expense of less than one-fourth of one cent per pupil; if four hundred pupils, less than half a cent; if only two hundred pupils, less than one cent! In other words, on such a program the item of rental per run can be set at only one dollar eighty-seven and a half cents, or just thirty-seven and a half cents per reel per run.

Yes, and more: in addition to the mere films, after payment of a yearly circuit membership fee each subscriber will receive a full set of pedagogical leaflets containing various aids to reel instruction, each leaflet being the fruit of personal study of a given film sequence by a group of practical teachers. This feature of the service will very greatly enhance the scholastic utility of every reel in the year's series, for the teachers in various grades and subjects will thereby be enabled to co-ordinate reel lessons with other kinds of school work, study and play.

Certainly the details just given include ample provisions for both economy and efficiency in the regular use of films for distinctively educational ends. No longer should the question be—"Can we afford the expense?" but rather—"With rental so low and benefits so great, should we deny to our children the reel lessons we might now so easily provide?"

However, only through an active co-operation on the part of one hundred or more schools or systems, whose subscriptions must aggregate nearly four hundred runs for each reel during the school year 1916-17, can these benefits be made available. The leading film producing concerns stand ready and more than willing to do their part. They have welcomed my proposal to inaugurate this far-reaching system of circulating uniform (lock-reel) educational programs exclusively among institutions other than theaters. With this hearty co-operation of film producers assured, there seems to be no sufficient reason why hundreds of thousands or even millions of pupils may not be enjoying the blessings of reel lessons weekly throughout the school year 1916-17 and thereafter, if only the authorities having control of the education of these pupils will promptly clinch the present unequaled opportunity. The plan has been worked out in minute detail. The special positives will be ordered printed from the original negatives as soon as the number of runs subscribed for may justify so doing.

If you, Mr. Educationist, following the lead of Comenius and Edison, are sincerely interested in this supreme achievement in educational reel-ism, you may secure on request a formal contract blank containing further particulars. Therein you will find some new details quite as interesting as are the points already specified.

Exhibitors are again asked to call this page to the attention of the leading educationists in their respective communities. By so doing, Mr. Exhibitor, you will earn the lasting gratitude of said leading educationists, the parents, the pupils, and the present writer—who here and now thanks you for generous and wise co-operation in this movement for the benefit of all.

Shakespeare Tercentenary.

Were a strict observance of the calendar, this issue should contain our most extensive comment on existing versions of the plays of the genius of Shakespeare; for he died just three hundred years ago tomorrow. But important and elaborate scenarios of two of his great dramas ("Macbeth" for Triangle, "Romeo and Juliet" for Metro) are still in the studios. In order that our summary may include, therefore, the present year's additions to the list of photomimes based on Shakespearean originals, we shall mark the passing of the day with only this brief notice. With these two accretions added to earlier screen transcripts—"Julius Caesar," "Antony and Cleopatra," "Midsummer Night's Dream," "Taming of the Shrew," "As You Like It," "Twelfth Night," "Merchant of Venice" and others—the combined library of Shakespeare films begins to assume creditable proportions.

News-Reel Features.

In each of the five news-weeklies (Hearst-Vitagraph, Mutual, Pathe, Selig-Tribune, Universal) one frequently observes short strips of film having something more than transitory interest. Sometimes the reel's most significant part is not what the editor chose to call its feature item, but these educational nuggets should be preserved regardless of footage. I was recently much interested in seeing an illustration of what can be done by thoughtful selection and arrangement of such clippings. A scrapbook reel assembled by Mr. Delorme, of the General Film Company's Educational Department, contains under the title "Odd and Useful Inventions," a positively thrilling series of glimpses of the productions of inventive genius—water bicycle, dustless street sweeper, giant electric magnet, oxy-acetylene flame cutting steel, motor plow—all of which hold you absorbed with finely intellectual excitement. I doubt if it would be possible to find an audience of sane persons who could fail to find delight in such a reel.

Educational Gleanings.

Of special interest to educationists is the announcement by Mr. Brady that the World-Equitable program is to be enriched by film versions of a number of the greater literary classics, including some of Scott's novels. Let us hope that the spirit of the original will be most carefully retained and that departures from even the details of the tales, themselves almost sacred to many of us, will not be recklessly sanctioned.

Byron's "sofet eyes looked love to eyes that spake again" was slightly misquoted in a sub-title in Pallas's "The Heart of Paula." The screen drama cannot gain and hold the fullest respect of persons of the best culture until all such inaccuracies are eliminated. We sometimes wonder if it ever occurs to producers and directors that it might be well to have their subtitles edited by an expert in English.

The acting of little Rita Connolly as the child Audrey in the Frohman-Paramount picture contains one superb bit of child-psychology, so humanly appealing that it reaches all the way down to the depths of the spectator's nature. I refer to her adorably natural playing with the fringe on her rescuer's jacket even though she was crying all the while as if her little heart was breaking. That fifty feet of film is worth a whole chapter in any text-book.

No wonder Professor Munsterberg is eager to use his phychology films in his own classes at Harvard, for undoubtedly they will be of great value to his students. It will be interesting to watch the spread of this use of films in our universities.

We shall be glad to publish a list of the universities that already possess motion picture machines, if the universities themselves, or our good friends, the exhibitors, near each institution, will kindly supply details.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Want a Club.

JIMQUIN, of L. A., has an idea. It is not the only idea Jimquin ever had, for he is so full of ideas that there are no rooms to let in his attic, but this is an extra good one. Being his own, we'll let him tell it. He says:

> Here's a thing that has been popping into my head every little while lately. Why wouldn't it be a good thing for all concerned to form a kind of organization and call it The American Brotherhood of Live Ones or some such name to designate its nature? Get into it every exhibitor in the country who is interested in progressive picture presentations, having for a backbone the Udells, the Ruffners, the Montgomerys, etc., throughout the country. Make the only dues necessary an original idea once every month or every six months even, just enough to keep them all stirred up to a point of definite competition. It seems to me that it would not only keep a definite object in view for most of them but with a bond of that kind between them they might feel more inclined to exchange ideas freely and this same feeling would naturally extend to personal calls.
>
> Speaking from my own experience, I had occasion two years ago to make a trip that took me from here north to Vancouver, east as far as my home—Toronto—south to New Orleans and then back here. Now while I made it a point to visit as many theatres as I could in every town I was in, I became acquainted with very few managers—I was not inclined to make myself known to many of them. Whereas if there had been a manager or a number of them in any or all the towns I stopped in who belonged to the Brotherhood I would have felt it an obligation as well as a pleasure to have looked in on all of them. It is reflection on that trip as much as anything else that prompts me to suggest the Brotherhood. It might add incentive to the proposition for the World to give some mark of recognition say every six months to the exponent of the cleverest idea during that time. It strikes me there are a lot of fellows who could be won and held as World boosters on the strength of it. How does it strike you?

Of course the exhibitor has his state organization, but this is not what Jimquin has in mind. His idea is to round up the real live ones, and pin a tag on them. Here's a suggestion. Suppose that the organization be started with the wheel horses and that new applicants be voted upon by those already members. Who would you suggest for charter members? Send in your nominations and let's get something started. We're willing to act as secretary pro tem or ad vitam or any other Latin stuff. No dues or fees but just keep on live wiring. If nothing else is done, those lists should be interesting, and Jimquin only starts with his own nominations. There are a lot he groups under the "etc." Dig out your own list and see how many you can name.

Bleich About Right.

That is no news, he generally is, but this refers to his efforts to get what he wanted for a program. His last is an eight-page folder, pages four by six inches, a page a day, for the Empress, one page for the Queen and the front page. At the top of each day is the full legend, "At the Empress, Saturday, March 18th," or whatever it may be. No turning back to the front page to see what week it is. Each page is complete in itself. He takes a lot of trouble with his time tables, but he writes that next to the attraction, the times of starting is the most important information to the prospective patron, so he gives the time table for each day and makes it stick. He does not say 2:30 and then let you walk in then on the second reel. That is not the Bleich way.

One good point is that at the bottom of each day is a break rule and a few words of comment. These put the punch into the page more potently than can be done in any other way. Get a couple of them.

> What's in a name? "Lydia Gilmore" will not attract through the title any better than did "The Cheat." Many are sorry not to have heeded our warning to see that picture—the same thing applies to this one.
>
> To disregard a picture like "Temptation" means to deliberately cheat yourself. In the cities you would pay more than double the price we ask and then you would be lucky if the immense crowds permitted your getting in to see it.

There is a whole pageful in that first paragraph. Not many persons would pick Lydia Gilmore as an attractive title. Do as Mr. Bleich does and train your patrons to believe you when you say a picture is good and they will come, no matter what the title may be.

Wants Ideas.

Isaac Peters, of the Princess, Shinnston, West Virginia, sends in his first program and asks for comment. He also asks for comment on a change of service. This is a matter in which we are neutral. We are pretty bald now, and we do not want to be made grey headed, too, by commenting on services. We take it that the local printer is not very well provided with type. If he is, he has loafed frightfully on this job. If he has any more of the type he used for the "People's Bank" in the one advertisement the program carries, he should use that for the "Princess" in the first page layout, adding "theater" underneath. If he has any more display type, he might try to make a better display in the program proper. As it is, he runs along with body type and makes no effort at display. The nearest he comes to display is setting the titles in caps instead of lower case. He could take that same copy and make it look like something, but to do it, he must have the type, and that is probably the rub. Mr. Peters is doing the best he can, and it is probably better to take this than to send the job out of town.

A Kid Circular.

Owing to the fact that he sent in some stuff and asked a question at the same time, we are unable to credit the circular reproduced to the proper person, for the letter was passed along, but the Queen theater, Wilmington, Delaware, farmed out its children's matinee because the management thought it was too much trouble. We regret that we cannot give the name of the enterprising sub-manager, but we can give the very telling circular he used to introduce the idea, an idea which is making good.

Just for the Kids.

> Say, fellows and girls, I want to have a talk with you about the way they are treating us kids on this moving picture business.
>
> It's lots of fun to go to movies, but most of the time father and mother say that the pictures are not intended for young folks like us, or else we can't go out alone at night or there are lessons to be studied or some other thing that seems to be made to order just to keep a fellow from seeing the movies.
>
> All this didn't seem just right to me, so I went right down to the Majestic theater and had a talk with the man who runs it and he agreed with everything I said. But he couldn't see how he could help us unless he got up a show just for kids and of course that kind of a show would have to be given at a time when children could come to see it.
>
> Well, that lets out Monday, Tuesday, Wednesday, Thursday and Friday mornings, because these are school days, and of course after school the regular show is running, so there didn't seem to be any time but Saturday morning.
>
> "Then again," he said, "there is no use giving a show for children unless the children come to see it, and it ought not to cost more than five cents, and that means there must be an awful lot of them come to make it pay, because the reels and all that sort of thing cost a lot."
>
> But I kept right on talking to him and told him I was sure if he would get up a really and truly children's show that I would tell all the fellows and girls that I knew and get them to tell all their friends and I was sure if he'd only try it a couple of times he'd soon see the kids would like it so much that he wouldn't have room for all who wanted to come.
>
> Well, to make a long story short, he said, "Now I'll tell you what I'll do. Next Saturday I will have 'The Wizard of Oz' and a travel picture and some animal pictures and a cartoon or some funny picture and from 9:30 o'clock until 12 we'll run this house just for kids. Fathers and mothers and other grown ups wont be allowed unless they are accompanied by a child, and if their children can't come they will have to bring a note. Now you go out and tell your friends all about it and if enough of them come so that I can pay for the extra films and trouble we'll give a regular show for children every Saturday."
>
> But I soon found I couldn't tell the story to several thousand girls and fellows one at a time, so I got up this little handbill so that you could all know about it in time and be there just to prove to the man at the Majestic that we think he's just all right and that we do appreciate his caring for us a little.
>
> Remember now, next Saturday morning from 9:30 to 12 at the Majestic on Market Street near Seventh.
>
> Yours Movingly,
> UNCLE FRED.

It is framed to reach the children themselves and the idea of an anxious parent being required to present a note from a child unable to come if desirous of seeing the performance is genuine humor of the sort that will appeal to kinds of all ages.

Accompanying the circular is a very neat house folder, six pages. If the house will send in a similar program in black on white we will be glad to reproduce it.

Date the Days.

The Lyric, Monon, Ind., sends in a card program with undated days and a rather too casual appearance generally. It seems to suggest that if you are interested, you might drop in some evening, but it

does not seek to interest you. A Paramount cut takes the top and one side and the announcement is made that Paramount pictures are shown in the cities at prices ranging from twenty-five cents to two dollars and for a dime in Monon, but there is nothing about the straight program, and it is all set in machine type eight point and printed on a green so vivid that it fades the small type. A lighter tinted stock and a little more talk would work much harder.

Just for Fun.

Just for fun take a sheet of paper, a large sheet of paper, and rule it the long way. Then make these entries:

Gentleman choking a lady.
Lady choking a gentleman.
Gentleman choking another gentleman.
Gentleman biting his initials on a lady's neck.
Ballet girls.
Ladies not more than one-third dressed.
Ladies chasing gentlemen out of their bedrooms.
Vampire ladies (not trying to count Theda Bara.)
Ladies smoking cigarettes.

Tack this on the wall and make a mark at the proper line each time you see such an illustration in cut or poster. Do this for three months. Then write some letters to the makers of the films if you have not already done so.

From Missouri.

L. J. Scott, of the Kansas City branch of the V-L-S-E and editor of The Clansman, sends in some samples of the work of various exhibitors. We're from Missouri, too, in a sense, and like to be shown what exhibitors are doing an_ some of them forget to send in. Will other exchange men please take the hint? Thank you.

Works in Fours.

I. B. Davis, of the Blake, Webb City, Mo., works a set of four cards for all V-L-S-E features, passing out one each night for the four nights preceding the showing of the subject. The cards are plain white stock printed in black and touch on only one feature of the coming subject. If they are printed in sets of four and cut apart after printing the cost is not very great, since the job can be handled as one form, and the value of four different pieces of matter over four pieces all the same is apparent to house managers who have the same people three or four times a week. Mr. Davis guarantees his features, which presumably means that you can have your money back if the show is a disappointment.

Extending.

A. W. Ballenger, of the Dean, York, Neb., has taken over the Opera House as well. When the two houses get in line that house sheet of theirs is going to be a wonder. It's good as it is, but with two houses they can beat the four page issue.

Display.

J. M. Baker sends in a couple of advertisements of the Ideal, Morton, Pa., and writes:

> Can you, through the columns of the paper, briefly criticize these two clippings, or rather contrast them. The smaller one impresses me as being the better appearing. It must lie in the use of type or space as the copy is almost identical. The larger one seems disconnected, and yet I scarcely know what to criticize when I interview the editor. I have received many valuable aids from your department in the past and hope you will find an opportunity to give me a suggestion on this.

"The Beloved Vagabond"

First six-part American drama in color.

From the famous story by Wm. J. Locke, featuring

EDWIN ARDEN

Being the tale of one Paragot, deprived in his youth of his faith in man; of his search for it throughout the land; of his sad return and of something he found in a cottage.

A wonderful picture in natural color.

This Saturday, March 11,

AT THE IDEAL THEATRE, MORTON

Note starting time:

Matinee 2.30 :-: :-: Evening 7.20 and 9.00

First look at the two advertisements. Both are double column, the smaller dropping four and the other about six inches or 75 agate lines. If Mr. Baker paid for 150 lines he has a shade the best of it. If he paid for two sixes he has the small end.

The smaller advertisement was properly set. The printer suited his type faces to the job and the copy that represented the job. He knew what he had to do. He planned his display. The other man seems to have set the larger advertisement without regard for the space to be filled. The copy is almost similar, but there was enough copy added to the longer advertisement to take up the extra space if the printer had been on the job. But he set the lines on the machine to save time or trouble and then had to space out to get enough to fill. He uses a larger type for the top line, and yet he has made a poor selection, for it does not show as well as the similar line in the other advertisement. One seems to be a twenty-four and the other a thirty-six point, but the type only two-thirds the size of the other stands out the better.

The Beloved Vagabond

The first six part American drama IN COLOR.

Produced dy Edward Jose, from the famous novel by Wm. J. Loche, featuring

Edwin Arden

Supported by a capable cast.

Being the tale of one Paragot, deprived in his youth of his faith in man; of his search for it throughout the land; of his sad return, and of something he found in a cottage.

This Saturday, March 11

Ideal Theatre

Matinee 2.30 Evening 7.15 and 9.00

Note: On account of length of our program the evening show will start promptly at 7.15.

Motion Picture News says:

So skilled is the adaption and so good the work of Edwin Arden, that the picture is a pure delight. A picture for the patrons of two dollar plays.

Coming down the space, note how one plays up the six-part drama in colors and the other runs for the machine. The third line in the larger ad should have been three lines, a ten point "Produced by Edward Jose" and a twelve point "From the famous story by William J. Locke." It can be done because it had been done just above. Then the last word, "featuring" could have been set in ten point again with the name of the player following in some half way sizable type.

Now compare the two reading banks. The careful man centered the type. He pulled it away from the edge and the white space, getting the emphasis that comes from this isolation. The other man rushed his over to the machine, said double column and let it go at that. To indent means a little—just a little—trouble, so it was not done. Both get three lines, but one bank looks like something. All of the long lines in the larger advertisement are set flush with the margin, running into the matter at the side. Most of the lines in the smaller advertisement are held away from the column rule unless they are big enough to fight.

In a word, one compositor had his heart in his work. The other man does not seem to care, possibly because the big boss doesn't care. No printer who would set that Arden line should be permitted to stand at a case even to the first pay day. He is cheating.

Do not pass this over as one man's troubles. It's something that may be happening to your advertisement. Look it up.

Name the Town.

Because the envelope stuck to the program we know that the Auditorium program comes from Coatesville, Pa. It might have been run on the date line with no serious result, and it would have looked more business-like. It is not really important where a program is intended for local distribution, but it does give a touch of finish to the house name. The program is a four-pager with the program proper on the two inside pages, set as one. They cheat Monday and Thursday a little to let in a Paramount program, and at the same time break the monotony of the page. Then the page is balanced with two cuts in the bottom boxes. As a result, when you open up the sheet the eye is pleased and attracted. It looks inviting. It looks as though the program so well advertised must be good. It is set by a printer

and printed by another one, so that it is pleasant to look at. And the titles advertised will back up the first good impression. It is real work.

On the back page there is some clip stuff not well chosen. The fact that a certain player has a dog she calls Wuff-Wuff is not going to help business a lot. It is better to use all house stuff if the clips are not good, and these are very badly chosen from the mass of imbecilic stuff that company press agents put out. They split fifty-fifty with the house and the local column is better done. These are written to make business and the entire space might be used for this purpose. The front page is nicely framed up, and apart from the clip stuff the program is a model, but the editor must remember that just because a man has a job as press agent for a film manufacturer, it does not follow that he is good. This house is run by the Y. M. C. A.

We Wonder.

We wonder just how the Parkway Baltimore, came up with the cut copy they use in a novelty. It shows Mary Pickford getting over the fence as Peppina, but there is a poster dated for the Parkway for the time of her appearance, and her shadow partly covers the bill. It may be a double, but it certainly is well done, as the cut will

show. Under is a note. This is printed on pink stock in black and is folded to suggest a note. On the flap of the note is "A Note from Little Mary," also in handwriting. If this is supplied by the Famous Players, it is good advertising. If the house had the hustle to get it up for local use it is still better. We wonder which. In any event they certainly belong to the new club.

No News, but Good.

Allen Jenkins, of the Bijou, Roanoke, Va., sends in a pass card he used for Mary Page. He adds:

> Here is my sure fire crowd-getter for a serial. The idea is old, but it is the cheapest crowd puller I know of.
>
> I give these cards out on the Saturday before the opening of a serial. It attracts crowds to the Saturday performance and what is lost in money at the first performance of the serial is more than gained on the days the card are distributed. Beginning with the Saturday crowds I keep the cards going until the day before the serial using from 3,000 to 5,000 cards, the usual percentage of return being about 25 per cent.
>
> Your department of MOVING PICTURE WORLD is always read with much pleasure.

This scheme is recommended in Picture Theater Advertising, and if the serial is of any importance whatever, it is the best way to get the crowd. Get them interested in the first instalment and they will keep on coming. Mr. Jenkins' printer uses such a heavy rule border on one side of the card that we looked to see who was dead, but apart from that, he has delivered a pretty fair job. The card will admit any time up to five o'clock, after which the regular admission goes on for the night shows, which gives a chance to those who would rather pay and dodge the crowds. It might be even better to reserve one afternoon showing for the pay element. Probably you know the theory on which the train candy butcher works. He shows a sample or gives you a taste and then closes a sale. It works just as well with serials. But that printer should be called up and told to compare his six point rule with the linear border on the reverse and be made to promise to sin no more.

Stingy.

Carey Wilson, who is down in Australia for the Fox Corporation (they have an Australian corporation) sends us an invitation to view Fox pictures at the Tivoli, Sydney. The program tells you to "present the enclosed card" at the door, but no cards were enclosed. We suppose that Carey expects us to pay our fare and then dig down for the shilling. We refuse. But he is doing some nice advertising work, the program being something that looks like real money. Even in a Jersey town Mr. Wilson used to do good advertising. He is doing better now in his larger field. We wonder how the Australians like his hats. If he still has that velvet hat with a mane like Paderewski, we bet he is admired.

Good.

We must wag a monitory forefinger at J. Stewart Woodhouse, of the Strand, Milwaukee, who issues a decidedly good house magazine (not merely a house organ) and forgets to date it. But this is what we like about the last issue:

Pictures vs Trademarks

It is frequently asked what "kind" of pictures are shown at the Strand theater. There is but one answer—"The best."

The strand theater exploits no manufacturer's trade mark. There is a reason.

No man is infallible. No body of men are perfect. There is no actor but occasionally falls below his reputation. There is no producer so good but sometimes makes a bad picture. There is no producer so mediocre, but occasionally makes a good picture.

When a theater contracts to present exclusively any "program" or all those pictures produced under a specific "trademark" it is certain that theater will have some poor pictures.

That is the reason the Strand theater has not tied itself to a trademark. The pictures shown here are the best picked from the big field of production. Every picture is personally inspected before shown to the public. Recently when, on the personal assurance of quality from the producer, a picture was advertised without such inspection the management took it off after the first showing because it did not rise up to the Strand standard. And in picking these big features the Strand has chosen from all the "trademark" companies. For instance George Feban in "An Alien," was from one big widely advertised trademark company; "Inspiration," was from another; "The Submarine Pictures," was from another, and Billie Burke in "Peggy" was from still another. Yet in the presentation of all these the only brand attached to them was "Strand Excellence."

The Strand theater gets the biggest and greatest pictures because it is not tied to a trademark and has the courage to pay high prices for big features with confidence. Minneapolis movie lovers will show a patronage warranting this venture.

In an effort to commercialize picture trademarks thousands of dollars have been spent lauding the merits of program organizations. Minneapolis movie lovers have seen the several meteoric careers of these at different theaters and the fact that the trademarks shift from theater to theater or disappear, is evidence that people want more than a trademark.

The picture is the thing. When you come to the Strand you have the assurance you are going to see a first class photoplay. You may even see advertised at some other theater the same stars that have been featured at the Strand, but when you do you may be assured they have fallen below the high standard set by this theater and have been released because found wanting.

Make your house mark your trade mark. Make the house stand as the sign of good shows and you are committed to no particular program. We know that thousands of dollars are being spent right now in popularizing trade marks in general advertising, but the wise house manager will use these brands and yet make them of inferior importance to his patrons than his house. Then, if anything happens and some other management gets the boomed brand, you are still in the ring and as fresh as ever. R. B. Wilby please write.

Clawing Away.

The Lehigh Orpheum, South Bethlehem, Pa., simply will not keep out of the limelight. We do not want it to, for that matter, so long as they can deliver the goods. Their last is a card advertising "The Iron Claw." It is done on a bright and yet not vivid blue, a window card with a large cut of Pearl White and the legend and house name. Nothing more. They trust to the cut to do the rest, and probably not in vain. It is a good cut to start with, and it is excellenly printed and the stock on which the printing is done gives it almost the value of a carbon. The excellence of the work lies in the fact that it is not alone well done, but that they keep an excess of type off the card to give the cut a chance.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tell all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 288 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. By mail postpaid $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing of) photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Revision Schemes.

SEVERAL editors have asked that more attention be paid the revision schemes which are becoming more and more prevalent, and which threaten to become even more of an evil than the schools were. The revision scheme has all of the bad points of the school with the added evil that it is more lasting in its grip on the confiding client.

The school took from two to thirty dollars from the would-be author, sent lesson papers, went through the form of criticizing and then "graduated" the incompetent, leaving him to sink or swim. The revision bureau comes along with glowing promises that it will take the scripts of the disappointed writer and make them salable. There is a certain fee for revision and another for typewriting, and postage must be added if the script is to be offered the market. The revision fee will run from two to five dollars a reel, and the typing about twenty-five cents a page. If the author remits, the script is put into some shape and sent out once or twice. Perhaps it is not sent out at all, but merely filed, to be returned later on to the author with a letter that says that the bureau still believes that the script should sell and urging the author himself to keep on submitting the story. Frequently these letters are sent with the script to editors in the hope of influencing their judgment. We have seen some of the letters and some of the reconstructed scripts and in no case have the ideas possessed any value whatever.

The school has to promise to make "any" person a writer. The revision bureau must fatten on fees and so must enthuse over the baldest and most impossible story. One bureau recently dropped its revision fee for the time being to build business, but required that the author send seventy-two cents "for postage," probably postage used on circulars to other prospects, for apparently this particular bureau does not make any real effort to sell stuff; indeed we know of only one bureau that actually does seek to market material, and this operates a very clumsy selling plan. The others find it more profitable to sit quiet and absorb the postage.

The revision bureaus are objectionable on general principle because they swindle their clients by taking money for services they know to be without value. But in addition they propagate the evils of the schools by continuing the incompetent in the belief that they really are writers and by convincing the disgruntled that only editorial stupidity prevents their selling stories. One man wrote that he had paid nearly fifty dollars to a revision bureau without a single sale. His very letter shows that he cannot possiby write the sort of story that will sell. He is unlettered and unintelligent. He has been "kidded along" merely because he was willing to buy success if he could.

A revision bureau honestly conducted, might make a good story a trifle better through the employment of expert reconstruction writers, but most of them employ half-trained girls and we know of but one that has a bona-fide script staff, and that does make occasional sales, though these sales are surprisingly few in proportion to the percentage of scripts "accepted" for revision.

If you can write the sort of stuff that editors want, you can sell in crude form, and the studio can reconstruct to suit their particular needs. If you cannot write what is wanted, a revision will not help in the least. It will only add to the cost of failure.

Let's Hope.

Here are some rays of comfort from Horace Williams, who writes:

> The scenario question is working itself out, just as the short story question did. Magazines were originally the work of the editor in entirety. Then offerings of contributors began to be considered and now the editor's work is almost entirely selecting what he desires. Free lance short-story writers at first had a hard time, just as free lance scenario writers have now.
>
> Motion picture companies and their contributors are theoretically together now. Everybody, except a scenario writer just in receipt of a rejection blank, knows that the companies are keenly desirous of new plays. As the free-lance writers perfect themselves, more and more the companies will come to depend on them, and the editorial departments will select from offerings instead of attempting to produce stories. Then when we send in a story about a long-lost brother reaching home in the nick of time to pay off the mortgage, we will get a handsome check from an overjoyed editor, just as we do now from the magazines.

Eats?

How about a dinner of photoplay writers, say about the last Saturday in May, at about two dollars a head? There has been nothing done this season in the way of Inquest Clubs and dinners because of other work, but if you want to sit with your fellows before the summer comes, drop a line to this department and declare in. If a sufficient number will indicate an immediate acceptance, we'll go ahead and fix things.

"Written and Directed By—."

There used to be a rule in the song publishing business that it was not a safe bet to deal with a house where a relative of the publisher kept the royalty statements. It is getting to the point where it is not a good plan to send scripts to companies who offer stories "written and directed by" its staff. Even if the stuff is purchased the original author will not be credited and but little will be bought. It is almost as bad to have your credit stolen as to lose your story.

Cheap Work.

One of the largest companies in the business is buying scripts for ten dollars a reel "for the idea only" and turning out stories so poor that the stock of the concern has become a joke on the curb market. Another company pays less than this, and the other day when an author ventured to suggest to a third, Capt. Wilbert Melville, that thirty-five dollars for a three-reel was rather small he was told that it was plenty for a "mediocre" two-reel padded up to three. If the story was mediocre, why did the studio take it. Does it want to go on record as producing "mediocre" plots?

Red Wagon Logic.

E. R. Akester offers an apt comparison when he writes, in speaking of five-reel plots:

> I remember that along in 1889 I wanted a place as bill poster on the Barnum & Bailey advance cars. I wrote Mr. W. H. Gardner that I could do theater work and had had one year's experience with Sells Brothers. He wrote me to come on. Three days after I reported, at least twenty good men were turned away because the crews were complete and ready for the road. Most of the men turned away were better than I, but I got along because I had first learned to stick one-sheets and threes. In time the twenty-four-sheet stands were just as easy, because I had worked up to them by degrees.
>
> I had a story "stolen" by the Vitagraph the other day. The only trouble is that I had not written mine yet, but I had the idea, almost character for character. Had I written it out and submitted it, I might have made an ass of myself, for the stories were identical, though mine is still unwritten.
>
> I've discovered a good scheme. I write my action continuity and put it away. Some time later I write another. Then I compare the two. Often they are very different, and a combination gives a better script still.

Mr. Akester has been working for two years without a sale and he has not kicked yet. An old showman, he knows how to play the game gamely. His scheme of making two or more continuities without reference to each other is particularly good.

Preparedness.

Lay in a stock of paper now. Lately the price advanced 30% and another advance is contemplated. Practising what we preach, we have supplies to last two years, much of it purchased below the current mill price.

But if you get a lot of paper and envelopes, take care of them. Box your paper as well as envelopes, and then paste up each box dust-tight, saving out a sample sheet to paste outside. Done in this way paper stored will keep fresh for a long time if there is not too much sulphite left in the pulp.

Cast Sheets.

It is a fine thing to be able to understand what you read. It has been suggested that the minor characters be given in the cast with the numbers of the scenes in which they play, to provide for doubling. One student, at least, read only half of the advice, and he lists every scene in his five-reel plays for each character. The leads may appear in two or three hundred scenes and these are all marked down. That does not help any. It does help to say that the postman appears only in scenes nine, twelve and forty-three. Then the director knows the actor can double the part of the clerk in scenes thirty and thirty-one.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an **entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.**

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. **Add ten cents if registration is desired.**

Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 134.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What were resolutions may and may not be used in conduit? Why are stranded wires usually used in conduit instead of solid? Where must conduit be used and where may open wiring be permitted?

Roll of Honor on Question No. 127.

The Roll of Honor on Question 127 consists of Joseph H. M. Smith, Fort Worth, Texas; Wilson Hays, Barton, Md.; Manuel Nosti, Tampa, Fla.; Carl Schmidt, New Ulm, Minn.; Walter Collins, Tiffin, O.; Claude E. Linstruth, Carthage, N. Y.; F. F. Bell, Palestine, Tex.; Bert Meester, Hobart, Ind.; Walter E. Bryner, Springfield, Ill.; W. B. Allen, Edmonton, Alberta, and Charles S. Stuckey, Edmonton, Alberta.

The reply of Brother Hays best suits the purpose of publication.

Reply to Question No. 127.

By Wilson Hays, Barton, Md.

The Question:

What, if any, objection is there to locating a mercury arc rectifier in the operating room? What, if any, objection is there to locating it where it is very cold in winter? Where would you locate it?

The Answer:

The only objection to locating a mercury arc rectifier in an operating room is the slight noise it gives off, and the light; but the operator who has been accustomed to handling A.C., certainly would not mind the noise very much. (The noise would be very greatly increased if the main reactance of the machine was set on a sheet metal floor, or placed near the sheet metal of an iron-lined operating room wall.—Ed.) The light can be made unobjectionable by means of a common dark-colored window shade or two. (These blinds are inflammable and would not be permitted in a city operating room.—Ed.) The correct place for the rectifier is in the operating room, where it will be constantly under the eye of the operator, provided, of course, other conditions are favorable to its installation there. The rectifier may be installed in any clean, dry place, as for instance, in the operating room, in a glass show case in the lobby where the greenish blue light attracts considerable attention, thus providing a little free advertising for the theater; also it may be placed in a window near the street level with the same effect, but don't put it down in the basement and forget about it. Provided the machine be protected from snow, the cold does no harm, except that it may be hard to start the first time each day if it is in a very cold place—10 degrees above zero or lower.

[The ideal way to locate a rectifier is to place it in a corner of the operating room, leaving space enough between the rectifier and the wall to get between, and then box it in with asbestos mill-board in such a way that only the front panel is exposed in the operating room. There must be a door and proper ventilation provided, of course. The light from a mercury arc rectifier, or any other light for that matter, is highly objectionable in the operating room.—Ed.]

Power's Book of Instruction.

The Nicholas Power Company, New York City, has just received from the printer an instruction book, compiled by Assistant General Manager Will C. Smith, dealing with the Power's Cameragraph. This little booklet is leather bound, and contains instructions and illustrations for making the various possible repairs, adjustments, etc., on the mechanism itself, as well as on the speed control. There are also useful tables, parts list, etc.

The book may be had, free of charge, by any operator or theater manager who will address the Nicholas Power Company, stating what theater he is connected with. See back cover page for address of the Nicholas Power Company.

Looks Easy.

L. J. Pratt, Geneseo, Illinois, says:

> When my spot is right on the machine aperture, and I push over to the stereo I have to raise the spot to get a clear field. It is not much trouble, but I have to do it every time I move the lamp. Am using a Power's SixA, installed about three months ago. My idea is that the condensers are not set at the proper height for the aperture. Am I right or wrong? Everything was all right when the machine was installed three months ago (by myself), but it seems to be getting worse.

You say you have to raise the spot, which means you have to lower the lamp. It looks to me as though the arms of your stereo lens had worked down a little, which is quite possible if the slots don't fit the screws closely, and you set it clear up in the first place. It is also possible, though highly improbable, that the bottom of your front condenser lens has worked out a trifle, thus tilting the lens, but that is rather a rank guess; in fact I don't think it could happen. Anyway the thing to do is raise the objective lens a trifle and alter its pitch sufficiently to compensate for the raise. I cannot tell you just how to alter its pitch, but you certainly should have ingenuity enough to accomplish that. You might do it, for instance, by putting a shim under the upper edge of the stereopticon arm where it joins the mechanism. It is just one of those little things, my brother, that you have got to use your brain on, therefore get busy.

Why It Pays.

Many a theater manager with the necessary capital has hesitated about installing up-to-date projection machines or other apparatus, unable to decide the question "will it pay?". Fearing to make the outlay, although freely admitting the new apapratus would be much better than the old.

This question should be an easy one to settle, or at least it is readily subjected to very simple analysis as to probable result. Suppose the theater has an old projector and the question at issue is the expenditure of about six hundred dollars for two modern motor-driven machines.

Capitalists when investing money ask but two questions—first, is it a safe proposition, second, what interest will be returned? This point of view answers admirably in considering the purchase of new machines. Of course we cannot "get our money back" intact, nor do we wish to. The investment is, let us say, six hundred dollars, and the machines will last three years. The repair bill should be no more than for the present projectors, if as much, therefore it may be eliminated from the calculation. Eight per cent. on $600 is $48. One-third of $600 is $200, therefore our two machines will have to give sufficiently improved results to induce added revenue amounting to $248 per year in order to take care of depreciation and pay 8 per cent. interest on the investment. In other words if the improved results will add 75 cents per day to the receipts it is a "good buy," and certainly anything which makes any appreciable betterment in results on the screen could scarcely fail to bring in 75 cents a day additional. This is based on the assumption that the machines will be entirely worn out and of no value at the end of three years. If they have value at the end of that period, that value is must be deducted from the investment.

In the case of current rectifying devices, such as Mercury Arc Rectifiers, Rotary Converters and Motor Generator sets, the necessary added revenue is very much lowered, since such machines cost less and last longer. Assuming one pays $350 for a motor generator. It should last five years, therefore depreciation is only $70 per year, and 8 per cent. on $350 would be $28, therefore the improved results throughout the use of the device would only have to bring in $70 and $28 = $98, or about 33 cents per day, and it would be indeed strange if the substitution of D. C. for A. C. projection light did not accomplish improvement more than sufficient to do that.

A Good Suggestion.

L. J. Shafranek, Cleveland, Ohio, makes the following suggestion:

> Why should people when looking at perhaps a comparatively dark film have their eyes outraged by a pure white sub-title in the center of which will be only a couple of words, or perhaps a line or two of writing or print. I would suppose manufacturers would use a diaphragm of proper size to only allow the wording to show. The effect is very bad.

You are perfectly right, Brother Shafranek; the effect is more than bad, and, as you say, there is no good reason for it. Modern practice calls for high amperage on a semi-reflective screen which means a

very brilliant light, and for the eyes to jump from a comparatively dark subject to a blaze of white light is something more than an ordinary strain. Such sub-titles may just as well be white letters on an opaque background. They would be very easy to write, and very, very much less straining to the eyes. Your motion for the elimination of this particular thing is seconded and carried unanimously. It is up to the manufacturer.

A Visitor.

Recently our editorial fourteenth story cubby hole was made cheerful by the smiling countenance of H. J. McKinnon, who, when the editor resigned his position as inspector with the Nicholas Power Company promptly annexed the same for his own private, individual benefit, which same position he has held, with due credit to himself and the Power Company, for something like two years. Now Mac's smile is expansive; also it is more or less cheering, particularly when he has in tow such a scandalously good looking specimen as trod upon his heels that day, the same being William W. Lewis, of San Francisco, California, Local No. 162, who has taken a position with the Nicholas Power Company, as special representative, and is getting ready to start flooding the United States and Canada with Power's Cameragraphs, in which most laudable endeavor we, of course, wish him success. In other words, more Power to him.

In course of Brother Lewis' visit he sprung something that was distinctly new. Lewis thought he had us up a tree, and "you can't give the answer" stuck out all over his Romanesque form. Covering ourselves with buckets of glory, however, we promptly proceeded to fool Lewis and tell to him the why, almost without a struggle. In the picture you will see what the problem was. You will observe that the emulsion on the film, and the celluloid itself is scorched, but that the figures which are dressed in white are sharply outlined, and not in the least injured. Why is this so? I will leave it to the correspondents of the department and see if they can catch the idea. It is simple and quite plain to one who really understands the action of light and heat, but may prove to be quite puzzling to those who don't. Now come across with the answer.

In closing I wish to Brother Lewis every success in his new occupation. He is one of the "reg'lar fellers," and I believe will prove to be a popular salesman, which means, of course, a good one.

From Griffiths.

Concerning certain articles which have recently appeared in the department Brother John Griffiths, Ansonia, Connecticut, comments as follows:

> Regarding your comment on my criticism of Friend Martin's article, page 2175, December 18th issue, it seems to me you missed the real point he was trying to make when he suggested the ground glass stunt. As I understand the article he was under the impression that certain rays were traveling from the condenser through the film and reaching the condenser in a direction which did not agree with the true action of the objective lens, and he suggested the ground glass as a remedy for this condition. As you say, rays passing through the film from the condenser cannot be focused at the screen without the aid of the objective lens. But right there is where the rub comes in, because Brother Martin assumes these rays to reach the screen through the objective lens in the form of wasted light, they being supposed to carry no image, but affect the picture the same as would light from an open window. What Martin means by the "direction of the rays not agreeing with the true action of the objective lens," I do not know, because from the ground glass we would have rays going in every direction from every point of the glass (in other words diffused light.—Ed.), so therefore how can any ray from the condenser pass through the film and reach the objective in a direction that does not agree with the true action of the objective lens?
>
> I certainly congratulate Friend Martin on his very excellent drawing. You will observe the rays passing point O in his drawing are only passing a part of the crater to a part of the spot, whereas if he had located it at the back surface of the lens it would have carried the whole crater to the whole of the spot, and consequently would have carried a full film image to the objective lens, and crossed it at the condenser image. Both point P and S carry full film images, but neither of these cones meet at the condenser image, therefore they only form parts of sets of rays that cross at the rear surface, and to meet at the condenser image, hence the logic of only considering those rays that do cross at the rear surface.
>
> I cannot very well comment on the aritcle by H. H. Monyer, of Kansas, because the bi-concave lens placed as shown is not in evidence. Any irregularity in the thickness of the celluloid would certainly interfere with the definition, though if the added thickness be even it would not. It would, however, take the "eye of an eagle" to distinguish any difference, but the narrower the angle of the cone of rays from each point of the film the better the definition will be; in fact increasing the distance between the condenser and aperture is equivalent to stopping down the lens without the consequent loss of light. Will comment on Friend Armstrong's data later.

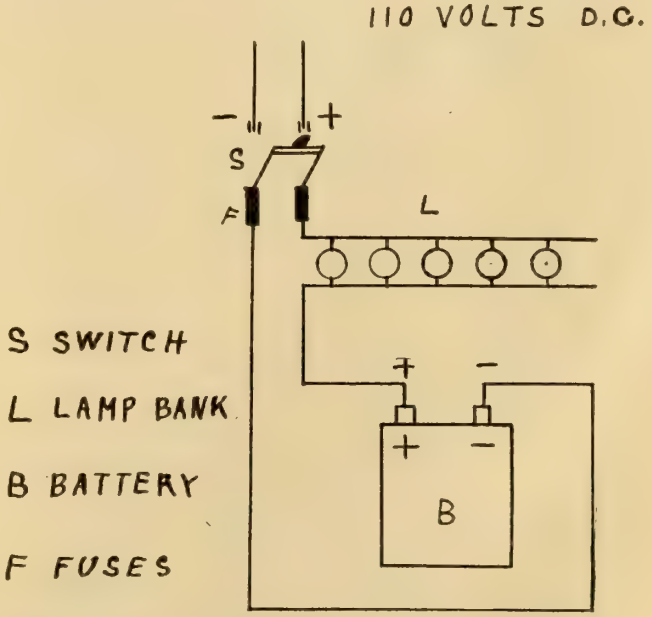
This letter came just on the eve of my departure for the west, and it was impossible for me to look up, and check up Brother Griffith's statements, therefore I cannot make intelligent comment.

Storage Battery.

G. V. Humphrey, Brooklyn, New York, says:

> On page 774, February 5th issue, Brother Bowman asks for storage battery dope. This gave me the idea that perhaps other readers of the department may have use for something of that kind, and acting on that assumption, I have produced the following. I have tried to be as brief as possible, since I know the claims there are on space in the department.
>
> The storage battery has become such an article of every day use that it would be well for us to have at least a general knowledge of its care and operation. Space will only permit us to review the kind most commonly met with, that is the lead type storage cell.
>
> The storage battery does not store electricity, it stores nothing but chemical energy. In charging, electrical energy is transformed into chemical energy and stored in the cell; in discharging, this chemical energy is changed back again into electrical energy. Since one cannot get more, or even as much, out of a cell as you put into it, no cell can ever be 100 per cent. efficient (X 1). So the charging voltage must be higher than that supplied by the battery on discharge, this is due to the voltage used to overcome the resistance of the battery itself. A good battery averages 75 per cent. efficiency.
>
> The storage battery is made up of a number of positve and negative plates immersed in diluted sulphuric acid; this solution is called the electrolyte. The groups of positive and negative plates have suitable terminals to which connections can be made. These terminals are usually plainly marked and care must be taken to connect the battery properly. The positive plate is a reddish brown color and the negative a dark gray. These are inclosed in an acid proof container.
>
> The capacity of a storage battery, that is, the amount of energy which can be stored in the cells, is measured in ampere-hours and is usually based upon an eight-hour discharge rate. For example, a 200 ampere hour battery would deliver a current of 25 amperes for 8 hours. Theoretically, this same battery should deliver 50 amperes for 4 hours, or (X 2) 12 amperes for 6 hours. But as a matter of fact the ampere hour capacity of a battery decreases as you charge (X 3) or discharge it faster than the normal rate. Most automobile type batteries have (X 4) a 4 hour rate.
>
> The electrolyte should be made with pure distilled water and sulphuric acid, one part of acid to six and a half parts of water. The acid should be poured into water, never

DIAGRAM "A"



pour water into acid. The density of the electrolyte differs with the various makes and types of batteries and is specified by the manufacturer, and it governs to a great extent the operation of the battery. If too dense, the electrolyte tends to evaporate more rapidly, sulphatation is facilitated and the plates are liable to rapid depreciation. The density of any substance is the ratio of the weights of equal volumes of the substance and water. For example, if the specific gravity of a certain quantity of acid is 1.25 (or 1250 as it is read on the hydrometer scale) it means that a certain volume of the acid will weigh 1.25 times as much as an equal volume of pure water. The specific gravity of the electrolyte should be from (X 5) 1.215 to 1.220 when the cell is fully charged, according to the make of the battery, and it will vary with the amount of charge or discharge. The plates should always be covered with the electrolyte, the water of which evaporates and should be replenished from time to time (X 6).

Storage batteries can be charged only with direct current, and care must be taken to have the positive wire of the charging source connected to the positive terminal of the battery, and the negative wire to the negative terminal of the battery. The polarity of the line may be found by putting a suitable voltmeter across the line and noting the deflection of the pointer, or by dipping the two live wires into a glass of water to which a teaspoonful of table salt has been added. The ends of the wires must be kept apart to avoid danger of a short circuit. Fine gas bubbles will be given off from the negative wire.

In caring for storage batteries, both a voltmeter and a hydrometer should be used. A hydrometer is an instrument used to determine the specific gravity of the electrolyte.

When a battery has to be charged the first thing to know is its ampere—hour capacity; this is usually marked on the name plate. For example, consider a battery having a capacity of 80 ampere hours, divide the 80 by 8 (the rate of charge and discharge) and we find the battery will deliver 10 amperes for 8 hours. This then is the amount of current to be used in charging (X 7). Diagram A shows how to charge a battery from a 110 volt lighting circuit. Carbon filament lamps connected as shown should be used as a resistance to cut down the line voltage to that necessary for charging the cells. This arrangement of lamps is called a lamp bank. First connect the lamps as in diagram B, then turn in lamps until the current taken by them from the line equals that required to charge the battery at its normal rate. For the battery we are considering, an 80 ampere hour one, 20 sixteen c. p. lamps or 10 thirty-two c. p. lamps would be necessary. (Note: A 16 c. p. carbon lamp takes one-half an ampere, and a 32 c. p. lamp takes one ampere.) After the charging current has been adjusted with the aid of the lamp bank, the battery may be connected in the circuit as in diagram A and charged for 8 hours.

A few rules regarding the care and operation of storage batteries will not be amiss here.

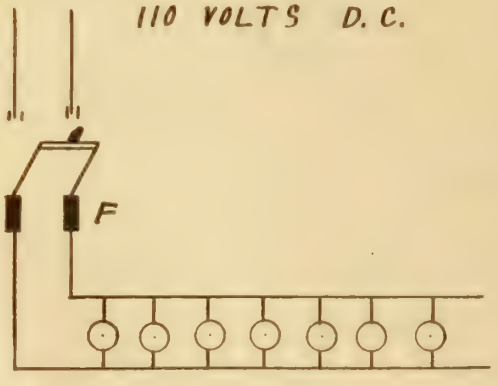
Do not under or overcharge a battery (X 8).

Do not charge or discharge too quickly (X 9).

Do not allow a battery to remain discharged for any length of time (X 10).

Do not let the electrolyte get below the tops of the plates.

DIAGRAM "B"



CARBON FILAMENT LAMPS.

Keep cells clean and allow no foreign matter to get into the electrolyte.

When cleaning batteries, never let the plates be exposed to the air. Put them in a bucket of clean water until ready to put back.

Watch for a white sediment which accumulates on the plates or at the bottom of the jar, called sulphation, which will short circuit the plates or cause them to bend out of shape. This distortion of the plates is known as buckling.

Always maintain the (X 11) specific gravity at the proper value for the type of cell, take hydrometer readings frequently (X 12).

Always keep the temperature of a battery below 100 degrees Fahrenheit.

Investigate as soon as there are any symptoms of trouble and remove the cause.

I referred Brother Humphrey's article to Mr. J. P. Lyons, of the Electric Products Company, who is thoroughly acquainted with storage batteries, their construction, and their operation, asking him to read the matter over carefully and make such criticism as he thought applied. In the body of Humphrey's letter will be found references X 1, X 2, etc. These refer to items in the comments by Friend Lyons.

Now this is the end of reel one; reel two follows immediately in the shape of Mr. Lyons' comment:

> I have carefully gone over the paper on Storage Batteries and find several points that seem to need more elucidation, as well as several slight errors, which I have marked on the manuscript X 1, X 2, etc., and will take them up here on numerical order.
>
> X 1. He states that on account of a storage battery cell being less than 100 per cent. efficient, the charging voltage must be higher than the discharging voltage, which is not correct. As a matter of fact, the actual ampere hour efficiency of one of the standard makes of lead storage battery cells will average 95 per cent., while its watt-hour efficiency will be in the neighborhood of 75 per cent. to 80 per cent. as he states further in this same paragraph. Therefore, the lack of efficiency in the cell requires that more *ampere hours* shall be put into it than can be taken out of it, likewise more *watt hours*. The fact that the charging voltage must be higher than the discharging voltage has nothing whatever to do with the efficiency of the cell, and is simply due to the fact that we must, of course, impress upon the cell a higher voltage than its own in order to produce any flow of current into the cell, and the greater the difference between these two voltages the greater will be the flow of current into the battery.
>
> X 2. The theoretical discharge rate for 6 hours should be shown as 33 1-6 instead of 12.
>
> X 3. Here is the statement "the ampere hour capacity of a battery decreases as you charge or discharge it faster than the normal rate," which is partly correct and partly wrong, and is a good place for a little explanation of charging practices.
>
> For instance, as in the case of a standard vehicle battery, with a normal starting rate of from 29 to 56 amperes, say, depending upon the type and size of the cells and the number of plates, it is entirely feasible to start the charge at approximately 4½ times this normal starting rate, and it is being done in many places in this country today where proper equipment is installed. This is known as constant potential charging, and is done by means of maintaining at all times throughout the charge an impressed voltage of 2.3 per cell. The steady maintenance of this voltage throughout the charge results in automatically starting the charge at approximately 4½ times the normal starting rate, and in a gradual tapering of the rate throughout charge until at the finish the rate will be approximately ½ of the normal finishing rate. The normal finishing rates on these batteries vary from about to 8 to 16 amperes. The net result of this procedure is that, while the charge starts at a very high rate, the taper is so proportioned that the charging current is *at all times* automatically kept below the gassing point of the battery and the charge is secured with practically a complete absence of gassing and with an exceedingly low temperature rise. The chief engineers of the leading manufacturers of lead storage batteries have given their unqualified support to this method of charging and have thoroughly demonstrated that it is the most efficient and will greatly lengthen battery life. Such a method, of course, is not of interest in single battery installations as a rule unless a direct current line of proper and very steady voltage is available, and I have simply mentioned this to show that a battery's efficiency is not decreased by charging it at the beginning faster than the normal rate. It is a fact, however, that finishing the charge at more than the normal *finishing* rate will reduce efficiency, as represented by a comparison of amount of current put into and taken out of the battery; it will also cause excessive gassing and frequently overheating of the battery. After all, the best indication of the proper rate of charge is the gassing of the battery; whenever a battery begins to gas it is a positive indication that current is being forced into it faster than the ability of the plates to absorb it, and the rate should be lowered. Under heading X 9 I will make a few more remarks concerning rates of charge and rates of discharge, along this same line.
>
> Discharging a battery at higher than normal rate does cause a decrease in the number of ampere hours to be gotten out of it, in direct proportion to the amount of increase in discharge rate over the normal. For instance, a battery with a normal discharge of 25 amperes for eight hours, would discharge at 50 amperes for only about 3¼ hours, etc.
>
> X 4. He states that most automobile batteries have a four-hour discharge rate. I think it would be well to explain that this refers to the electric automobile driving batteries particularly, and not to the starting, lighting and ignition cells.
>
> X 5. He states that specific gravity of electrolyte when fully charged ranges from 1.215 to 1.220, which is wrong. Taking

the standard makes of lead storage batteries, you will find that the Gould, the Exide, the Willard, the U. S. L., the General Lead, etc., have for years past adopted a standard density for fully charged battery of 1.280, while the Philadelphia Storage Battery adheres to 1.300 as maximum density.

He says further that this maximum density will vary with the make of the battery and with the amount of charge or discharge, which is an ambiguous statement. As a matter of fact, the maximum density of the electrolyte in a standard NEW battery will be either 1.280 or 1.300, according to the make as mentioned above, and it is not proper to say that this will vary with the amount of charge or discharge, as we are talking only about the density when fully charged. I have specified a NEW battery above, as the maximum density will vary with age and general condition of the battery plates, though in a battery properly cared for and properly charged it will, throughout its life, be in very close proximity to that when it is new.

X 6. In speaking of replenishing the electrolyte, he should be more careful to say that it must be kept above the tops of the plates by means of adding distilled water ONLY, as more damage to storage batteries in this country has been done by the ill-advised addition of acid than by any other means during the past few years. As a matter of fact, it is never necessary to replenish the acid portion of the electrolyte so long as a battery is properly charged and does not suffer spillage or leakage through cracked jars, etc. It is, however, often a great temptation to the battery man to bring up the gravity of a sulphated battery by simply adding acid, rather than subject it to extended charging at very low rates, which alone will break down this sulphation and bring out from the plates all the acid absorbed thereby.

X 7. This would give the impression that an 80-ampere hour battery would be properly chargeable by giving it a charging rate of 10 amperes continuously for 8 hours, which is wrong for two reasons; first, the ampere hour efficiency of the battery is slightly below par, requiring more than 80 ampere hours to recharge it, and, second, because at the finish of the charge a rate of 10 amperes would probably cause excessive gassing and he has overlooked the finishing rate which should always be lower than the starting rate. See X 9 below.

X 8. He says here "Do not under or overcharge a battery." I quote from the Chief Engineer of one of the leading battery manufacturers mentioned above: "While undercharging, if continued indefinitely, is seriously detrimental to a battery, at the same time regular undercharging, if mixed with regular periodical overcharging, is extremely good for it."

In explanation of the above; my own experience has been, especially in the charging of single battery installations at rates in the neighborhood of the normal starting and normal finishing rates prescribed by the battery manufacturer, that stopping the regular charge just a little before reaching the point of complete desulphation and then every four or five charges giving the battery an overcharge at a low rate, below the gassing point, until reaching the maximum gravity has resulted in a wonderful increase in battery life and mileage efficiency. The increase in battery life is because in this method of regular charging the charge is stopped before the gassing commences and results in a practical elimination of gassing except possibly a little bit during the periodical overcharges, and in mileage efficiency because the lead battery's efficiency on charge is very high right up to the gassing point but drops markedly upon reaching or exceeding the gassing point. Another of the leading battery engineers of the country, a man with years of experience in one of the principal Exide stations, told me recently that over 90 per cent. of their trouble was due to the fact that their batteries did not receive this periodical overcharge in the hands of many users. So, going back to the statement in this paper, undercharging need not be detrimental to the battery if mixed with proper periodical overcharging, while a proper amount of overcharging is essential to get the best results and the most life from the battery. The only overcharge that will damage a battery is an overcharge at a rate that will produce and maintain excessive gassing. For instance, I know personally of many battery charging installations in the country where the battery gets an overcharge nine times out of ten when it goes on charge, but the overcharge is always at so low a rate that never a particle of damage is done to the battery; such unnecessary amount of overcharging, however, naturally reduces the operating efficiency and it is for that reason that many installations are of the automatic cutoff type with arrangements to automatically administer the overcharge of whatever desired length of time on the occasions when it is desired.

X 9. He says, "Do not charge or discharge too quickly." This is another statement that is at variance with the ideas of the leading engineers of the storage battery manufacturers of this country today. It is true that with the storage batteries manufacured ten, or even five years, ago it was wise to adhere pretty strictly to the rates of charge then specified by the makers, but progress in this line has produced plates of much more rugged construction, and I quote from another of the leading engineers from an address before Electric Vehicle Association a few months ago: "We have removed the ban on discharge rates, and also on charging rates with the single stipulation that the charging rate must be low enough to prevent excessive gassing during charge." This simply means that we may safely discharge the battery at any rate desired, so long as we do not over-discharge it, that is so long as we do not continue this beyond the point of proper discharge, which is 1.500 to 1.600 gravity. And it means that we may start the charge at whatever rate our charging equipment will give us as a maximum, providing we have made proper arrangements for the reduction of this rate of charge just fast enough to keep it below the rate that will cause gassing of the battery. For instance, I can show you a charging equipment in Brooklyn where it is common practice to "boost" lead batteries at 75, 100 and even 150 amperes at the start: I can tell you an actual experience of a friend of mine who went into a garage in Worcester with his battery completely discharged, put his car on charge right across the bus bars of the generator, regulated his rate by field rheostat only, started his charge at 180 amperes, reduced it from time to time during 46 minutes, until at the end of that time he was charging at 40 amperes and no gassing yet, took off his car at that time and drove it 45 miles on these 46 minutes of charging. Or, you can see an installation in Detroit Service Station in Cleveland where these big 42-cell passenger cars come in entirely discharged, are placed on charge at from 125 to 140 amperes and the average time elapsed to full charged condition is 4¼ hours, the taper being such that the finishing rate averages about 5 amperes and there is never a sign of gassing and a negligible temperature rise.

X 10. I would add here that not only does it cause a sulphation or hardening of the battery plates when a battery stands discharged for some time, but in cold weather the battery is apt to freeze up and crack the jars, as when the battery is discharged the fluid portion of the electrolyte is little more than plain water.

X 11. This statement about sulphation is not exactly correct. Sulphation, caused by repeated undercharging or by leaving a battery standing in a discharged condition, results in the deposit of a whitish substance on the surface of the plates, which is more or less insoluble and becomes so to a greater and greater extent as the battery stands in this condition. It seldom, however, comprises any noticeable percentage of the sediment in the bottom of the jar, and seldom, of itself, is able to accomplish a short-circuiting of the plates. It can only be dissipated by continued charging at very low rates, or in extreme cases by scraping the plates themselves and then going through the necessary cycles of charge and discharge to get battery back to its full or approximate capacity.

The sediment, which appears as a dark muddy substance in the bottom of the jar, is composed of particles of active materials dislodged from the plates, and its accumulation is greatly increased by finishing the charge at too high a rate, producing gassing and overheating of the battery. This sediment will, in time, rise to the bottom of the plates and cause a short circuiting thereof, when it is necessary to take down the battery and wash it thoroughly, removing all of this accumulation.

Buckling of the plates may be caused by overheating of the battery through too high finishing rates of charge; it is seldom today caused by excessive discharge rates except in some inferior makes of batteries. Witness the performance of the better types of self-starting batteries, with normal discharge rates of very modest figures which are repeatedly every day discharging for short periods at rates ranging all the way from 75 amperes to 125 and 150 amperes, and in some cases even more, without apparent damage to the batteries. It is an excellent commentary on the progress made in the past few years in lead storage battery construction.

X 12. Here again it would be well to lay stress upon the maintaining of the specific gravity by proper charging and not by the addition of acid, except in case of actual loss of electrolyte through spillage or leakage. One of the leading battery manufacturers of the country prints at top and bottom of its booklets for distribution among the owners, in red letters: "Do not add acid to the electrolyte of your battery; use only pure distilled water." It would be well also to specify that water for use in the battery should be kept only in a glass or earthenware vessel, never in anything made of any kind of metal.

I hope you will pardon the length of this commentary, Mr. Richardson, but there may be some of the points brought out that will be of some interest or benefit to you. Storage battery engineering has come in the past few years to be a distinct line of endeavor and there are few who have not given the whole or the greater part of their time to it who have kept up with the rapid progress that has been made, both in the construction of such apparatus and in the best methods of use, charging, care, etc.

I shall feel amply repaid if I have been able to be of any service to you, and shall be glad to have you call upon me for anything further that I might be able to do for you. This paper did not specify whether it was dealing with lighting, power or other types of batteries, and there are naturally a great many differences of construction and handling in the various types, but the remarks I have made above apply pretty generally to all except the very smallest types in use.

This article is very long, but it is practically the first thing we have ever had on storge batteries, and, inasmuch as, in many instances, particularly in Ohio, the operator is called upon to handle storage batteries, it seems to me that the space is well expended. I cannot presume to comment, because I do not feel sufficiently well posted to take issue with either one of the gentlemen as to the points raised.

Back Focus.

John Solar, Watertown, New York, says:

I haven't forgotten my promise to contribute on the back focus. I concluded to study and investigate the lens farther before writing on this subject. I find that investigation and study on this subject simply continues to call for more. I have devoted every spare moment during the past three months to this subject, and have learned many important points, but not, by any means, all.

Referring to your comments on Friend Griffiths' recent article: You say: "Certainly the rays of light which actually pass through the film cannot have any power to form the image on the screen without the aid of an objective, and are not and cannot be focussed on the screen." You put this in a different form than Martin; he says: "Carries no definition from the film."

We cannot project an image on a screen at a distance without an objective, but not from the absence of an image. If we had a screen large enough to take the image projected, and could pass enough light through a small aperture, we could project an image at a distance without any objective. In my letter commenting on this article of Martin's, I gave a demonstration (or instructions for a demonstration), of images projected on a screen without a lens. You and Friend Martin tell us that light does not act so and so, but you do not tell us how it does get there. When an actual demonstration is not accepted as a truth the situation is somewhat difficult.

Well, Brother Solar, I read your letter on board train near Quincy, Ill., and cannot make intelligent comment, since I have not the letter you speak of at hand, therefore I won't try, but pass it on to Friend Martin. If I am in error in saying that an image is not and cannot be formed by a condenser located at a distance from the object, why all right, but it certainly would require a demonstration (don't remember you having given one, but—maybe), to convince me of the fact.

Big Lenses and Travel Ghost.

There have been many inquiries as to the effect of stopping down lenses of large diameter. Many operators complain that with the large diameter lense there is tendency to travel ghost. This to a certain extent is true, but if you will stop and think *there is no necessity for large diameter lenses except where the operator is unable to obtain a sufficient distance between the apex of the front condenser and the film,* or where the focal length of the lens is quite long. In the first instance the fault lies in the apparatus, and cannot be remedied except by changing the machine itself. In the second instance, whereas the large diameter is necessary to accommodate the light beam at the back end of the objective, it will be found that the beam at the front end of the objective is quite considerably smaller in diameter, and I would suggest that, under these conditions, the operator, with the lamphouse pulled back as far as it can be gotten (the condition which obtains in practice with long focal length lenses), and the objective in position which places the picture in sharp focus, project the white light to the screen and blow smoke into the light ray in front of the objective. This will outline the ray and we can measure its diameter and insert a diaphragm in the front end of the objective which will reduce its diameter to the diameter of the actual light ray at that point. Where lenses of this kind are used there frequently is travel ghost due to reflected light, and this diaphragm will put a stop to that, without in any way altering or reducing the actual projection light.

The conditions under which any kind of machine may work are so varied that it is utterly impossible to give a rule which will cover them all. The foregoing simply spells common sense, and its application in cases of this kind will invariably be found to be beneficial, or at least if it does no good it certainly will do no harm.

And, while I am on this subject, let me say that *any projection machine with which the operator is unable to obtain at least 24 inches between the apex of the front condensing lens and the machine aperture is not a machine which can be used to advantage under all conditions.* Machine manufacturers might as well wake up to the fact that it is imperatively necessary that the operator be able to obtain not less than 22 inches between the apex of the front condensing lens and the film, and the quicker this change is made the better for all concerned, since anything less than this means waste of light where the focal length of the objective is even reasonably long.

Educational Division.

G. H. Humphrey, secretary, Local 337, Utica, New York, says:

Local 337 wishes to thank you sincerely for your most successful visit to Utica. It presented us an opportunity, which we believe we took advantage of, to prove that Utica operators are a live bunch of men. Since then we have not rested on our honors, but have started a school, secured rooms for the same, appointed instructors, and hold classes every Monday evening. I am enclosing check for $4.00 for the Handbook and $3.00 for a year's subscription to the World for these rooms. Kindly send the Handbook to my address and the World to the Educational Division of the local union No. 337, I. A. In closing I wish to say in behalf of Local 337 that you will always be assured of a hearty welcome in Utica. Nothing would please the boys better than to see you up here some time next summer on the go-devil.

And here is a little smile. One of the paint dealers in the city remarked, soon after your visit: "What's getting into you operators, all buying black paint at once?" So you see we are speedily remedying such things as you criticised.

I am glad to see the local starting an Educational Division. Go as far as you like in that direction, gentlemen. It cannot fail to benefit you. It is a pity that some other locals I could mention don't take similar action. The good Lord knows they need it badly enough. However, generally speaking, there has been a very large tendency, during the past two years, to discard the "down-with-knowledge" idea, and step up to a higher level of technical education in the profession of projecting moving pictures.

During the coming summer the editor will visit all eastern cities north of and including Washington, D. C., using the Go Devil for transportation. It is quite possible I may include Utica a second time if L. U. 337 really wishes it, but inasmuch as a trip covering the entire South, West and Noth is planned for next winter, I'm not anxious for any extra engagements. This winter trip will include about seventy cities, and be about 10,000 miles in length, requiring fully 90 days.

Can You Beat It?

O. P. Sammons, Hollis, Okla., writes a letter, one part of which says:

I enclose advertisement clipped out of our local paper. Some competition is it not; eleven reels for five cents? Things are dull over in these parts, and they claim it is on account of the high price of film service.

The advertisement in question reads: "Dreamland. Eleven reels five cents."

No, the dull business complained of evidently is not on account of the high price of film service. I would rather say it was on account of the fact that the Hollis managers are injuring their own business by surfeiting their patrons with an enormous quantity of films at a low price. It is an absolute fact that where a patron, who might attend a properly projected five-reel show at a ten-cent admission twice every week, won't attend more than one show a week if he sits through an eleven-reel show at five cents; also the presumption is that the eleven-reel show is very poorly projected, because, allowing an average of eighteen minutes to the reel, it would take 198 minutes, or exactly three hours and ten minutes, to run a show of that length; and since no theater in the world can afford to run a five-cent three-hour show, very naturally they "speed 'em up," which operates against the moving picture as a form of amusement, and thus tends to decrease the patronage.

A MULTIPLICITY OF REELS AT A LOW PRICE IN THE LONG RUN OPERATE DIRECTLY AGAINST THE THEATER, NO MATTER FROM WHAT POINT OF VIEW YOU LOOK AT IT. The theater manager who does this looks at only one thing. He is running perhaps a five-reel show and patronage drops off. Instead of *trying to project his picture better, or perfect the details of his theater management,* he takes what looks to him like the easiest course, and "adds another reel to the program." Of course this does induce added patronage for the time being, but he loses sight of the fact that the patron who comes to a long show has his appetite for moving pictures dulled for several days to come, and thus the theater manager who adds reels to his program beyond reason is watching the spigot carefully while leaving the bung-hole wide open.

But you may say "The Birth of a Nation" runs two and a half hours. Yes, quite true, but you must neither forget or overlook a few things in this connection, one of which is that "The Birth of a Nation," and similar productions, cannot in any way, shape, manner, or form be compared to the ordinary five-cent picture show; also those who see "The Birth of a Nation" pay from fifty cents to two dollars, and this is a very different proposition to five cents—very different, indeed.

A Foolish Blunder.

Owners of the new Handbook will please turn to Figure 92, Page 236, and switch the names, placing voltmeter where ammeter is and ammeter where voltmeter is. How such an utterly absurd blunder occurred is beyond my comprehension. The draftsman is the goat, but nevertheless I should have seen the mistake myself in reading the proof, but I didn't. It will, of course, be corrected in all books sent out from now on, but present owners will have to make their own correction in pencil.

Richardson's

Motion Picture Handbook for Managers and Operators

IS READY!

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances,

MOVING PICTURE WORLD,

17 Madison Avenue, New York.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Toning Motion Picture Films (Continued).

As previously mentioned, single solution baths are not intended for use at very infrequent intervals. In such cases two-solution methods should as far as possible be employed, although it has only been possible to recommend the latter for the production of green and blue-green tones.

Copper Red Tone. Red Chalk Color. Use a snappy, rather dark positive with this bath. After immersion of the well washed film in water for one minute, place in the following:

Potassium Citrate	6 lbs. 4 ozs.
Copper Sulphate	1 lb.
Potassium Ferricyanide	1 lb.
Amonium Carbonate	8 ozs.
Water to	10 gals.

Dissolve each ingredient separately in as little water as possible, mix the filtered solutions so obtained in the order given, and dilute to the required volume. The ammonium carbonate should be almost transparent, and free from white powder.

To obtain the best results the bath should be employed at 70 degrees F. At higher temperatures inferior results are obtaind and at 80 degrees F. the bath is useless.

Tone for twenty to thirty minutes.

Washing should be continued until the high lights are perfectly clean, which usually requires from ten to fifteen minutes.

With use, the bath precipitates a brown sludge of copper ferrocyanide, and in consequence becomes weaker by virtue of the loss of copper. Ten gallons of the solution will tone about 1,000 feet of film without revival, but as soon as the bath shows signs of weakness it should be revived by adding separately one-quarter the above amounts of copper sulphate, ferrocyanide, and ammonium carbonate, dissolved in as little water as possible—omitting the potassium citrate.

The bath will not keep more than a few days even after being so revived. In view of the relative instability of this bath, it is more economical to employ a wooden drum immersed in a shallow tank (using fresh solution as soon as exhaustd in place of the usual "tank and racks."

Uranium Red Tone. Brownish red color.

Use a rather thin positive as this bath intensifies slightly. Immerse the well washed film in the following:

	Avoirdupois.
Uranium Nitrate (Neutral)	3 ozs. 150 Grs
Potassium Oxalate (Neutral)	3 ozs. 150 Grs
Potassium Ferricyanide	1 oz. 150 Grs.
Ammonium Alum	8 ozs.
Hydrochloric Acid 10 per cent	6 ozs.
Water to	10 gals.

In view of the fact that the nature of the tone is influenced largely by the acid content, it is very important that the uranium nitrate should contain no free acid, and this may be assured by neutralizing a solution of the same with dilute ammonia until a slight permanent precipitate is obtained.

It is most convenient to keep stock solutions of the above (say 10% solution) wherewith a new bath may be expeditiously compounded. A 10% hydrochloric acid solution is one containing 10 parts by volume of the acid per 100 volumes of the final solution.

Slight variations of temperature around 70 degrees F. produce no apparent effect.

Tone for ten minutes. Since this and the following single solution methods of toning produce a marked intensification of the silver image, which intensification increases with the time of toning—it follows that the nature of the tone changes with the time also.

The composition of the bath has been so adjusted that the maximum effect is producted in about 10 minutes, the tone passing through a series of changes from brown to red during this time.

Although it is possible to obtain intermediate tones by withdrawing the film from the bath at shorter intervals, the tones so obtained are not so "plucky," and it is almost impossible to duplicate them a second time. Experience has shown that modifications of tone are best obtained by keeping the time of toning constant and varying the nature of the toning bath and that of the positive film employed.

Wash from ten to fifteen minutes.

Usually the high lights will become clear in the above time, though a thin yellowish brown veil invariably remains in the clear gelatine as a result of the intensification of minute traces of fog. This is of no account, however, in projection. If the bath is working correctly this yellowish veil is only just perceptible, but should it be at all marked, then either the film was fogged during development, or the bath was not compounded correctly. Washing should not be carried out for too long a period, especially with water inclined to be alkaline, because the toned image is soluble in alkali.

Ten gallons of solution will tone about 1,000 feet of film without any appreciable change in the tone, after which the rich tone tends to become flat as a result of a deficiency of acid in the bath. At this point the bath may be revived by the further addition of acid to the extent of the original amount employed, when a further 1,000 feet may be toned. After this stage the richness of tone falls off rapidly and the bath should be thrown away. In view of the sensitiveness of the bath to acid, the importance of the neutrality of the ingredients is at once apparent.

Used intermitte tly over a period of several days, the life of the bath is approximately the same.

With continued use a slight brownish flocculent precipitate may form in the bath, but this should only be slight, otherwise it is caused by incorrect mixing, the action of light, or by contact with a metallic surface.

Uranium Red Brown. Reddish Sepia Color. Use a positive that is a full shade lighter than a normal black and white of the same subject. The formula employed is the same as for Uranium Red tone, but contains only half the amount of hydrichloric acid. The instructions to be followed are likewise as for Uranium Red Tone.

In view of the less energetic nature of this bath the life is slightly longer than that for Uranium Red. If after 1,000 feet of film has been toned the bath is renewed with acid to the extent of

6 ozs. 10% acid per 10 gals.

then 10 gals. of solution will tone 3,000 feet of film.

Sepia Tone by Uranium and Iron. This particular tone is obtained by suitable admixture of red and blue toning solutions. By varying the proportions of these baths, tones from red sepia to brown may be obtained.

The following is only one of the many tones to be obtained by this method. Increase in the proportion of the iron baths makes the tone colder and vice versa.

Use a postive that is a full shade lighter than normal.

Immerse the well washed film in

Solution for Uranium Red Brown	9 vols.
Solution for Iron Blue	1 vol.

The instructions regarding method of procedure, life of bath, etc., are exactly the same as for Uranium Red Brown.

Sulphide Yellow Brown for Tinting. This tone is seen to advantage only when subsequently tinted, as when used without tinting it gives a very unpleasing brindle brown.

Use a normal print for this tone as it reduces by just about the correct amount for tinting.

A.	Potass. Ferricyanide	3 lbs.
	Potass. Bromide	1 lb.
	Water to	10 gals.
B.	Sodium Sulphide crystal	3 oz.
	Hypo crystal	8 oz.
	Water to	10 gals.

It is convenient to keep stock solutions of hypo and sodium sulphide (say 20%) and measure these out by volume as required. A trace of iron in the sodium sulphide is of no moment providing the stock solution is boiled and the precipitated iron sulphide allowed to settle before use.

The well washed positive is thoroughly bleached in A, washed for five minutes, and immersed in solution B until the film is thoroughly toned. This bath appears to "ripen" slightly with age so that a little old bath should be added when compounding fresh solution, or else a waste piece of film should be first of all toned in the new bath in order to secure the same effect.

The effect of temperature on the solution A is simply to hasten the bleaching. With bath B, on immersion of the bleached film two reactions occur:

(a) Solution of the silver bromide in hypo.

(b) Conversion of the silver bromide to silver sulphide.

Normally, good results are obtained at 70 degrees F. but owing to the increased solvent power of hypo for silver bromide at high temperature, while the effect of the sodium sulphide remains unchanged, the tone becomes warmer and the image less contrasty at a limit of 75 degrees F, beyond which it is inadvisable to go.

*Copyright, 1916, by the Chalmers Publishing Co.

Hence, if the tone is too cold and the film too opque, the temperature should be increased from 70 degrees F. to one or two degrees and vice versa.

Tone about five minutes and wash fifteen minutes.

The bleaching bath A will keep until exhausted. Ten gallons of bath B will tone about 2,000 feet of film, after which there is a tendency for a dichroic fog-like deposit to form on the surface of the film during toning owing to the hypo becoming saturated with silver bromide. As soon as this happens to the bath it should be renewed.

Green tones by Vanadium and Iron. Use a normal black and white positive for this formula.

Tone in the bath prepared as follows:

		Avoirdupois
A.	Oxalic acid	1 lb. 4 oz.
	Vanadium stock solution	40 oz.
	Water to	5 gals.
B.	Potass. ferricyanide	3 oz. 145 grains
	Water	20 gals.
C.	Ferric Alum	8 oz. 145 grains
	(Ferric Ammonium Sulphate)	
	Potass. Bichromate	72 grains
	Oxalic acid	7 oz.
	Potass. ferricyanide	3 oz. 145 grains
	Water	15 gals.

Dissolve each of the chemicals separately and mix the solutions obtained strictly in the order given.

D.	Ammonium Alum	2 lb. 1 oz. 110 grains
	Hydrochloric acid 10%	13½ oz.
	Water to	10 gals.
	Total volume	50 gals.

Add B to A with stirring; then add C, and finally add D to the mixture. The solution is then ready for use

The syrupy variety of Vanadium Chloride sold by Merck is recommended although its nature appears to vary with different batches, certain samples being very different to incorporate with the toning bath without giving rise to precipitation.

Vanadium Stock Solution.

	Avoirdupois.
Vanadium chloride (syrup)	3½ fl. oz.
Oxalic acid	3 oz 200 gr.
Water to	½ gal.

Any sludge which may have deposited from the vanadium chloride should be included also and the whole heated in a glass or enamelled vessel until a clear blue solution is obtained

The method of mixing the various solutions A, B, C, and D is of the greatest importance They should be mixed only in the concentrations recommended and strictly in the order given. Unless this is done, the vanadium will precipitate out as a green sludge.

Variation of temperature around 70 degrees F has little or no effect.

Tone ten to fifteen minutes and wash for the same length of time. Washing should be thorough as it is only during washing that the rich green tone develops.

Ten gallons of solution will tone about 1,400 feet of film without any appreciable deterioration of tone and if at this point and after each 1,000 feet, the bath is revived by the addition of hydrochloric acid equivalent to the amount originally employed: i. e

2 2-3 ozs 10% Hydrochloric Acid per 10 gals

3,000 feet may be toned. As the bath becomes exhausted it may be found necessary to increase the time of toning to fifteen minutes. It is not permissible to add further amounts of vanadium chloride in order to revive the bath, as the vanadium would then be precipitated. The vanadium may be incorporated with the bath only at the time of mixing.

Used intermittently the life is approximately the same.

Greenish blue tone with Vanadium and Iron. Use normal black and white positive for this formula.

The formula employed and instructions are exactly the same as for Green tones by Vanadium and Iron, except that the proportion of vanadium chloride is as follows:

Vanadium Chloride Stock Solution.
Per 10 gal. of bath, 4 ozs.

and only half the amount of hydrochloric acid should be employed. It is not permissable to convert this bath to the preceding by the addition of further amounts of vanadium chloride, in which case the latter would be precipitated.

(To be continued)

How to Make and Operate Moving Pictures.

A COMPLETE PRACTICAL GUIDE TO THE TAKING AND PROJECTING OF CINEMATOGRAPH PICTURES. Edited by Bernard Jones. 12 mo., Cloth, 224 pages. Eight half-tone plates and numerous Line Drawings in the Text. Price $1.00 net, by mail $1.12. Funk & Wagnalls Company, Publishers, New York.

This book is distinctly one for the beginner in motion pictures and contains little of value for the advanced worker.

There are nearly one hundred and fifty explanatory diagrams and illustrations and the text is brief and to the point.

Any one interested in learning anything about motion picture photography from a beginner or amateurs standpoint would do well to obtain a copy of this book.

The Photographer's Cyclopedia.

THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC FOR 1916.—Geo. Murphy, Agent for United States, New York City. Cloth, $1.00; paper, 50 cents; postage extra, according to zone rates.

As might naturally be expected, the BRITISH JOURNAL ALMANAC for this year has been delayed somewhat in publication, but despite the war, the editor has presented a volume of much interest and importance to photographic readers. The contents are varied, as usual, and the subjects treated of a practical worth to the profession.

What is of special interest is the energy displayed by manufacturers in Great Britain in meeting the requirements of workers whose resources had been so suddenly crippled by the disturbance in commercial relations. Thrown back almost exclusively upon their own capabilities, they have practically overcome the embarrassment by home supply or by substitution. The advertising pages, therefore, are of particular interest, as indicative of the manufacturers' independence of foreign supplies.

While this volume is primarily intended for the still picture photographer, it should find a place in the library of every motion picture photographer, as it is not only a reference as to where to obtain almost anything photographic under the sun, but also contains hundreds of formulas, many of which are used by the motion picture photographer in his daily work.

The absence of many of the usual advertisements of foreign makers has considerably reduced the size of the volume this year, but the amount of reading matter is the same, and the articles just as interesting and valuable as ever, and American as well as British makers of things photographic have contributed nobly in spite of the fearful draw-back of war conditions.

A Pyro Developer.

In view of the expense of the regular hydroquinone title developer, the following pyro developer will give a density equal to the regular hydroquinone-caustic title developer if used for a little longer time, a preferred time and temperature being 5 minutes at 70 degrees Fahrenheit.

The following is the formula:

		Avoirdupois.
1.	Sodium sulphite, anhydrous	6 lbs.
2.	Pyro	13 ozs.
3.	Carbonate Soda, anhydrous	2 lbs.
4	Caustic Soda, pure	3 ozs.
5.	Potassium bromide	6 ozs.
	Water	10 gallons

Dissolve the sulphite in some water, then add the other ingredients in order given If it is required to keep the developer a long time it may be desirable to make up and keep the soda as a separate solution, or better still make up a concentrated stock solution with less water and keep the stock solution in a large bottle with a glass siphon for removing the developer, protecting the solution from oxidation, by pouring a layer of heavy cylinder oil about a quarter of an inch thick over the top of the solution, where it will flow in a heavy viscous sheet on top of the solution, protecting it effectually from the atmosphere.

A short piece of rubber tubing drawn over the end of the glass siphon and constricted with an ordinary spring clothes-pin, provides a good air tight stopper which may be opened by pinching the clothes-pin. When wanted for use, dilute with the requisite amount of water and use immediately. As pyro developer oxidizes so rapidly, this formula is only recommended for use with the drum system of development, where the small amount of developer used for each fresh drum may be thrown away and a fresh batch used for each new drum.

AUTHORS FILM CO. GETS "ALSACE."

The exclusive rights of "Alsace," featuring Mme. Rejane, have been acquired by the Authors Film Co., Inc., 1432 Broadway, New York

This picture has been referred to lately as an all-round masterpiece in point of production, dramatic intensity and superb acting. The major burden is carried by Mme. Rejane herself, and as might be expected of so consummate an artist, Mme. Rejane portrays perfectly the stellar role.

In scheduling trade shows in the principal cities of the United States and Canada, the Authors Film Co., Inc., intends that state-right buyers and exhibitors shall have every opportunity of judging for themselves what effect "Alsace" will have on their box-office receipts.

"MANGER TO CROSS" LENTEN ATTRACTION.

"From the Manger to the Cross," the perennial offering, is coming up to its usual record for strong Lenten bookings this year, though no special efforts in the way of advertising and other solicitation have been made in its behalf. The Kalem feature made on the famous trip around the world is being booked direct from that company. With a complete line of artistic posters and four-page couriers that contain the endorsements of clergymen of all denominations the production answers the troublesome Lenten problem for many exhibitors.

LUCILLE TAFT IN "THE QUALITY OF FAITH."

Lucille Taft will be seen in a vampire role in the forthcoming Mutual Masterpicture, De Luxe Edition, "The Quality of Faith." As a society girl she relinquishes her claim to her minister fiance and later marries a society chap of whom she soon tires.

Alexander Gaden, Gertrude Robinson, Charles A. Travis, John Reinhard, Henry Pemberton, Alan Robinson and John Mackin are in the cast. Richard Garrick is the director.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "Civilization's Child."

Released April 23d by the Triangle Film Corporation.

Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Triangle films the following suggestions were prepared by the photoplay department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Old Peter Saramoff in the city of Kiev, Russia, decides that his grand-niece, Berna, should be brought to the city, but barely has the girl arrived when a massacre of Jews takes place. Berna, however, reaches America in safety and arrives at the home of Jacob Weil, her uncle, who is under the power of "Boss" McManus. The latter casts his sensuous eye upon her, ruins her and then throws her into the street. She later meets Turgenev, a young Russian violinist, who marries her. Later Turgenev, playing in a restaurant meets Ellen, daughter of McManus, who has now become district judge. Turgenev, desiring to marry Ellen, secures false evidence to obtain a divorce. Berna, recognizing the judge as her seducer, creates a scene in court and is sentenced to imprisonment. Six months later she is released and seeks her child. For revenge she tracks McManus to his home and kills him.

The character of this picture is intensely dramatic. Berna, when brought to Kiev, is a witness of the terrible massacre in which her uncle and aunt are killed. During this Black Night she hears the horrible tolling of the bell which is the signal for the carnival of murder. Afterwards in America whenever she hears bells tolling, disaster seems to follow her. There are through the whole of this picture direct cues of the tolling bells. Care should be taken to reproduce the sounds. If no large bell is available a tympani stick used on a gong would be effective. Note particularly: 38¼, 39½ and 47½, where there are violin solos which should be carefully followed.

Two Themes have been selected for this picture:

Theme A—"Prelude"—Rachmananoff, and Theme B—"Canzonetta"—d'Ambrosio.

Time of projection: five reels (about 5,000 feet), 75 minutes.

Time.		*Subtitles or Descriptive Cues.*	*Music.*
0	D	Opening.	Kukusha—Lehar. (Russian Peasant dance.)
3½	T	"My brother was ever—"	
4	T	In the public market of Kiev.	Prelude—Rachmaninoff. (Theme A.)
5	T	Race hatred. "Patience, my friends."	
6	T	The barbarian, a child of nature.	Canzonetta—D'Ambrosio. (Theme B.)
9	T	A month later, her heart fluttering.	
10	T	The whispered word.	(Theme A.)
11	T	"There you will find a real—"	
11¾	T	The black night.	Furioso No. 2.
12¾	D	Tolling of bell.	
13¼	T	Then came the Cossacks.	
14	T	"It has come at last."	Furioso No. 1.
15	D	Tolling of bell.	
16½	T	This carnival of murder death—	(Theme A.)
18½	T	A month later. The land of promise.	(Theme B.)
19	T	Berna's uncle, Jacob Weil.	
21	T	Installed in the sweat shop.	Entra'Act "Clarice"—Loud. (Valse intermezzo.)
23½	T	"What's the idea. Ain't I always—"	
24¾	T	Five o'clock.	Chanson Triste—Tschaikowsky. (Allegretto non troppo.)
27½	T	"Where's Berna?"	
28½	T	"I want to get a bite to eat."	Humoreske—Tschaikowsky. (Allegretto scherzando.)
29¼	T	The law.	
31¼	T	"We'll be going back soon."	(Theme A.)
33	D	Tolling of bell.	
33¾	T	Three months later.	Keep Going—Kleinecke. (One-step.)
35¼	T	The daughter of Ellen imperiously—	
37	T	"Your being a political boss—"	My Pirate Lady—Romberg. (Moderato.)
38¼	D	When Nicolai tunes violin. (Violin and piano only.)	(Theme B.)
39½	D	When Nicolai ends solo. (Piano only.)	La Gloria—Densmore. (Two-step.)
41½	T	"You are hungry."	
42	T	Later. From the depths to success. (Violin and piano only.)	(Theme B.)
43¾	T	"That's the young Russian—"	
44½	T	The baby born within the pale—	A Ball Scene—Nicode. (Waltz descriptive.)
46½	T	The party in honor—	
47½	D	When Turgenev plays violin.	(Theme B.)
49¼	T	A fortnight later.	(Theme A.)
51¼	T	The story of Berna	
52	T	Her father's daughter.	Told at Twilight—Huerter. (Moderato.)
56½	D	Berna appeals to her husband.	Nocturne—Karganoff. (Andante non tanto.)
57½	T	"If your heart is set on marrying—"	
58½	T	The "other" way.	Misterioso No. 1.
60¼	D	Knocking on door.	
60½	T	"Why was that door locked?"	Agitato No. 2.
62¼	D	Tolling of bell.	
62½	T	The wheels of justice.	Serenade—Rubinstein. (Allegretto.)
64¼	T	"Don't—don't let them take him—"	
65¼	T	"This woman is either drunk—"	(Theme A.)
65½	D	Tolling of bell—12 o'clock.	
67	T	Before another judge—	Romance—Wieniawski. (Andante non troppo.)
67¾	T	Six months later.	
69	T	"Where is my baby?"	Andante—Mendelssohn. (Andante con espressione.)
71¾	T	That night.	
73	T	"I have come to kill you."	(Theme A.)
74	D	Tolling of bell and shot.	
75	T	The End.	

NOTE.—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue sheet is to be found in G. Schirmer's advertisement on page 887.

The Horrible Murder of Kamennoi-Ostrow.

Reported by S. M. Berg.

A horrible and ghastly murder was committed in a Bronx theater playing vaudeville and motion pictures by an orchestra consisting of a piano, bass, flute, cornet, trombone, drums and violin director, and the poor innocent victim was Anton Grigorowitsch Rubinstein's beautiful composition "Kamennoi-Ostrow" (Cloister Scene). This soul-revolting crime occurred during the presentation of a five-reel picture and it was performed (save the mark) as part of the musical interpretation of this film.

The tempo marked for Kamennoi-Ostrow is andante—69 alla breve, and in its second movement it becomes *un poco mosso* reverting later to tempo one and closing *piu mosso*. It was originally a pianoforte composition, but owing to its popularity several arrangers have prepared excellent orchestrations of this work. Much of its success in performance depends upon the pianist, as there are cadenzas and arpeggios which demand technical capabilities.

On this particular evening the writer entered the theater about 7.20 just as the second reel of the feature was being projected. The pianist was tinkering with one hand, turning music with the other and carrying on an animated conversation with someone over the orchestra rail. At 7.30 the members of the orchestra appeared. The violinist tuned up and attempted an abbreviated scale, in an endeavor possibly to warm up his hands. The bass player added to the discord, likewise the flute and drum, though the players of the cornet and trombone were satisfied to blow in their instruments without any perceptible sounds. A few moments silence and then came the opening bars of Kamennoi-Ostrow. Instead of *andante* the tempo was *adagio religioso* and the second movement wherein the cadenzas for the piano appear was the most distressing performance that could ever be imagined.

The piano would start, fail in an attempt and when the violinist in a noble effort to help him out reached the upper registers, the flute would suddenly discover that he had some cue notes and would "butt in" gloriously. At the closing cadenza the violinist turned his light out and took a well-needed rest, leaving the piano to continue alone. I can assure my readers that during this orchestral intermission of about three or four minutes he used the entire time in rehearsing the cadenzas of Kamennoi-Ostow for his own benefit irrespective of what was on the screen or what was needed to interpret the scenes. This is no concoction of imagination but an absolutely truthful incident, and it is no uncommon experience in this class of theaters.

This particular house is one of a chain controlled by a head office that has a musical director responsible for all the theater's musicians and their doings. In an interview with this gentleman some months ago and recounting to him a similar occurrence in another of their luxurious houses, the answer given was: "We have to put up with what music we can get for the picture so long as the vaudeville is 'gotten over.'"

The purpose of this article is not so much to draw attention to the incompetence of musicians in rendering such a piece of music but to the companies having meritorious features who rent their goods to such houses. Owing to their size, often seating from two to three thousand people, they are able to pay a price which means practically a first run in their neighborhood, and when such a musical interpretation is presented, instead of appreciating the merits of the film, the patrons' enjoyment is turned to displeasure and to their friends they adversely criticise it so that when billed to be played a few days later in a legitimate picture house it has already received a bad recommendation among its would-be patrons It is one thing for a releasing company to seek business but the day is here when they should be assured that their picture is going to be fittingly exhibited.

On a Sunday evening a few weeks ago I visited a picture house that charged 15 cents admission, presenting a five-reel feature and five reels of mixed program, accompanied by a large organ and an orchestra of eight pieces. The house was filled and at least three or four hundred people were standing waiting for seats. In order to cope with this situation and claim all the money possible the manager instructed his operator to run at top speed, which meant possibly nine minutes to a thousand feet The character of the picture was intensely pathetic, but when projected at such a speed it became a farce comedy, with the result that the whole audience was continually in an uproar of laughter. When these patrons reached their homes after such a performance their criticisms could be nothing but detrimental to the film.

The most successful picture of 1915, and I believe the biggest money maker, was "The Birth of a Nation." On all sides it is agreed that the picture itself is a masterly production, but how much of its success in presentation to the public was due to its musical interpretation?

Leading companies are today insisting that their exhibitors raise their prices of admission and that longer runs be secured so as to retain the status and quality of their goods. With this thought must be embodied the importance of fitting musical interpretation for the film. Consistent education of the exhibitor is today part of the service of leading manufacturers. They tell them what to advertise, how to advertise and what they should spend in advertising all in order to get the patrons to the theater. They then sit back and think their task finished, but this really is only the commencement of their efforts. If when the audience is seated in the theater the presentation of the film is made ridiculous or distressing by unsuitable music, or if appropriate music is murdered in its performance, discredit will reflect not only on the theater but on the picture and brand of release.

Possibly the death of Kamennoi-Ostow will go down in history as the story of one more martyr that has nobly given up its life for the great cause—fitting musical interpretation for the film.

"JUNGLE" FILMS ARE AMUSING.

The E. & R. Jungle Film Company last week showed five of its amusing single-reel subjects featuring Lillian Brown Leighton and also Napoleon and Sally, the two remarkable Simian actors. The pictures shown were "Haunted," "The Jungle Cure," "Some Detective," "What D'Ye Think o' That?" and "Uncle's Little Ones." The pictures are so made that they are without offense, and the fun will not be restricted to the little ones, but will extend to grown-ups. The chimpanzees are seen garbed in a complete outfit, and wear their togs with ease and naturalness. The animals get into all sorts of scrapes, but their good humor remains undisturbed. Each story is independent of the others.

"WHERE ARE MY CHILDREN?" AT GLOBE.

Before an invited audience, including many men and women prominent in the religious and social life of New York, "Where Are My Children?" was given its first public showing at the Globe theater on the morning of April 12. Those present were handed cards requesting an expression of opinion on the Smalleys' production, dealing with the subject of birth control from various angles. Almost without exception the comments were laudatory, showing a sentiment in favor of displaying the picture before audiences composed of adults. Supported by the endorsement of men such as Dr. Charles H. Parkhurst, the Universal Company installed "Where Are My Children?" at the Globe theater on April 15 for an indefinite run. Presentations of Pavlowa in "The Dumb Girl of Portici," were concluded on the preceding evening.

Many Changes in Kleine Organization

Managers and Salesmen Shifted and Promoted—Several New Offices Opened.

PREPARATIONS for the handling of the big Billie Burke serial were responsible for a number of important changes in George Kleine's marketing organization last week. W. C. Condell, formerly a traveling salesman out of the Kansas City office, was promoted to the management of the Dallas, Tex., office, vice E. J. Moskowitz.

A. C. Melvin, for some time past road man out of Philadelphia, goes to Kansas City as manager. W. O. Edmunds, formerly handling George Kleine's Kansas City office, has been promoted to coast supervisor and will spend his time between the three Kleine offices at Seattle, San Francisco and Los Angeles.

J. C. Ragland, one of the most successful travellers out of the Kleine Pittsburgh office, goes to New Orleans where he will have charge, succeeding Howard Gale.

Among the several new offices soon to be opened that at Omaha will be handled by R. P. Peebles of the clerical forces of George Kleine's New York headquarters, who left for his new home. A new Kleine office will be opened in Detroit next week with Frank Rutledge of the Kleine Chicago office in charge. Mr. Rutledge is one of the best known film salesmen in the middle west. He has travelled through the State of Michigan for the Kleine interests for a long time, and is well known to exhibitors everywhere throughout that state.

The opening of the new offices at Omaha and Detroit will be made under the direct supervision of General Branch Manager Merle E. Smith who will also visit the Dallas, Tex., and possibly other offices before his return to New York headquarters.

A World Film Exposition

Will Show Three Brady-Made Productions Simultaneously in Twenty-four Branches.

WORLD Film Corporation is to hold a nation-wide exhibition day on Monday, April 24, under the auspices of the various branches throughout the United States, at which time the three first "Brady-Made" pictures will be shown to the trade at a central point to which the exhibitors are invited and to which their expenses will be pair provided they are amply impressed by the display of the three first "Brady-Made" pictures to enter into an agreement or contract with the World Film Corporation.

The three first pictures made under the direct supervision of Mr. Brady and to which he devoted his time and attention from the writing of the scenario to the completing of the assembling, are "The Closed Road," with House Peters, produced by Maurice Tourneur; "The Feast of Life," with Clara Kimball Young, produced by Albert Capellani, and "Her Maternal Right" with Kitty Gordon, produced by Robert Thornby.

These three pictures, the first of the "Best We Can Make" policy, as instituted by Mr. Brady, since he became directing head of the World Film Corporation, will be shown in theaters engaged for the purpose, beginning at 9 o'clock on the morning of April 24, and continuing until midnight. No matter from what point the exhibitors travel in order to witness the display if they are sufficiently interested and believe as firmly in World Film products as does Mr. Brady, their expenses will be paid by the film concern and he will be given an insight into the future intentions of the World Film Corporation.

Mr. Brady is writing a personal letter to every exhibitor in the United States, which will reach them previous to the display day, in which he states that he knows that every exhibitor is from Missouri and in which he requests that they attend this display whether they contemplate contracting for World products or not, in order that they can see the beginning of a new era and the first of the "Brady-Made" products.

The display will be controlled throughout the country by the twenty-four branches of the World Film Corporation with the branch managers in personal charge of each display.

VIVIAN MARTIN TO STAR IN MOROSCO AND PALLAS SUBJECTS.

Vivian Martin, the well known star of the screen and stage, has just signed to appear under the Oliver Morosco Photoplay Company and Pallas Pictures brands and will leave New York for the Los Angeles studios of the company on May 4. She will begin work on her initial production for the Paramount Program immediately.

Donald Crisp, Producer

The Director of "Ramona" Is an Unusual Combination of the Poetic and the Athletic.

STANDING at the head of the main aisle at Levy's, in Los Angeles, one evening last June, awaiting the result of a search for seats by genial Maitre d'Hotel Harris, a World man was greeted by Donald Crisp. In answer to the query as to what knowledge he might have as to what was new, the director leaned over and remarked: "Well, in case it interests you, I don't mind saying I am going to make a picture for W. H. Clune." It did interest the World man, and he asked Mr. Crisp to slip him a photograph.

Donald Crisp.

That photograph was eight months in reaching New York. Mr. Crisp brought it himself when with the Clune party he came to the metropolis to stage "Ramona" for its New York showing. The production speaks for itself as to what the director had accomplished in the intervening weeks. It has aroused interest in the man responsible for the technical excellencies in the staging of the subject.

Donald Crisp is not an accident. For a goodly number of years he has been training for the swinging of a big job. He was educated at Eton—he was born in London—and while there specialized in literature and athletics. He was on the football team and was also a cross country runner. In the Boer war he was wounded at Tugela Heights, at Kimberly and at Ladysmith.

In New York, Mr. Crisp sang at a benefit. On the strength of that effort John C. Fisher engaged him for "Floradora," and during the following year he sang also in "The Silver Slipper" and "San Toy." Under George M. Cohan he played the Earl in "The Yankee Prince," and the lead in "The Little Millionaire." It was during this engagement that his bent for rhyming found play; he composed lyrics that made deserved hits.

With the Biograph company Mr. Crisp did notable work. Going to the Reliance-Majestic he was featured in parts that gained him popularity as a player. There was, for instance, his Bull McGee in "The Escape." He had important roles, too, in "Home, Sweet Home," "His Secret," and "By Man's Law." There was a short engagement with the Famous Players in the Pickford Company. It was after this, and while Mr. Crisp was on the eve of departure for a five weeks' hunting trip prior to coming east to take up important work, that Mr. Clune's proposition appealed to him. The California film man had seen Mr. Crisp in action during the making of "The Birth of a Nation," and knew the capacity of the director.

The judgment of Mr. Clune in the selection of a director has been justified in high degree by the results. The many offers that have come to Mr. Crisp in the last few weeks are likewise proof that his work is recognized by other manufacturers. "Ramona" was not made under ordinary circumstances. It was created in spite of unusual handicaps into the many details of which it is not necessary here to enter. He did have, however, the hearty co-operation of Mr. Clune and of Lloyd Brown, the general manager of the company. Properties that were known to be in the market in quantity suddenly vanished. As an illustration, when it became necessary to secure a yoke of oxen none could be obtained nearer than Santa Barbara. It was the American company that loaned them. A motor truck left Los Angeles at 6 o'clock at night, and in the morning at 10 o'clock the animals were on the location. When snow suddenly came to Southern California search everywhere for a farm wagon was futile until the Universal company agreed to loan one, and it was yanked to the location behind an automobile.

"Ramona" is a tribute to the professional instinct of its director. While the picture portrays the story of the book, it is in the interpretation—in the artistry, in the poetry, the imagery, and in the superb acting of players, who advance to the star class almost over night—that the subject stands out. In the characters are seen the result of the director's close study of types.

Mr. Crisp is blessed with a cast iron frame and ability to withstand hard work. In Los Angeles he makes his home at the Los Angeles Athletic Club, one of the foremost in the country. It is here he keeps up his physical condition. That he has remarkable muscular development the writer knows of his own knowledge. He vividly recalls an afternoon last June when as the guest of Mr. Crisp he visited the big gymnasium. He saw the director toy with the great dumb-bells, with one arm putting over his head a weight of metal the average man would hardly lift from the floor with two. The writer, too, has heard that fine lyric tenor with which on occasion Mr. Crisp entertains his friends as in the past he has entertained audiences.

The director of "Ramona" has returned to Los Angeles to begin work on "The Eyes of the World." He goes back not a bigger man, but one whose capacity for superior work is more widely recognized and with the prestige of having entertained New Yorkers with a picture that is really worth while.

ANNA NILSSON IN PATHE'S "WHO'S GUILTY?"

ANNA NILSSON, co-starred with Tom Moore in "Who's Guilty?", the fourteen two-reel series of photo-novels which the Arrow Film Corporation is producing for release through the Pathe Exchanges, was born in Helsingfors, Sweden, just twenty-four years ago. She has been on the stage and in motion pictures in the United States for the last nine years; yet she does not come of theatrical folks. In fact, Miss Nilsson is the first member of her family to go on the stage.

It is largely an accident—though a very lucky accident—that Miss Nilsson is today one of the real screen stars of America. Back in Helsingfors, Miss Nilsson, as a little girl, knew several families who in time emigrated to the United States. They fired the imagination of Anna Nilsson with their tales of the land across the sea. Later she made the voyage and saw in New York City the place where her youthful ambitions would be justified. Eventually she met one of the leading fashion photographers of the metropolis, who was convinced that in Anna Nilsson, then but fifteen years old, was a charming subject for the camera. Also, she could, to use the vernacular, "wear clothes." In a brief time Miss Nilsson had become the highest-salaried fashion model in New York.

One day she dropped into the studios of the Kalem Company to visit Alice Joyce. While she was sitting in Miss Joyce's dressing room a director entered and—well, then and there Miss Nilsson became booked for a theatrical career. For four and a half years Miss Nilsson remained with the Kalem Company, appearing in more than 250 pictures in that time. In the feature presentation of "Shenandoah," Miss Nilsson was starred for the first time; also, her work in that picture established her as one of America's premier screen actresses. Upon leaving the Kalem Company, Anna Nilsson went to the Fox Company, where she played the lead in "Regeneration." With Kleine she was featured in "The Scarlet Road." Playing then opposite Robert Warwick she appeared in "To Him That Hath," one of the big dramatic roles of her career.

ALICE BRADY IN "LA BOHEME."

Alice Brady is now well along in the production of the famous Puccini classic, "La Boheme."

The role of Mimi is admirably fitted to Miss Brady. It is her favorite opera and in order to better get the inspiration and the motif, a Vocalian has been installed at the Peerless studio and the scenes, as they are played by Miss Brady, are rendered on the Vocalian; thus the original Puccini music aids the action as visualized from Merger's story and lyrics.

Albert Capellani is in charge of the directorial end of the "La Boheme" production and the interiors are being made at the Fort Lee studio, where the entire floor is taken up with some of the massive sets.

The picture will be one of the first of the entirely "Brady-Made" pictures, and will be released June 26 on the World Program.

Industry Must Right Itself

Felix Feist After Tour of Observation and Investigation Gives Meaty Interview to Moving Picture World.

By W. Stephen Bush.

I SAW him a few hours after his return from an extended trip, devoted altogether to observation and investigation. For some weeks he had camped on the trail of the exhibitor. He had not merely skimmed over the surface and confined himself to the exhibitor on the main thoroughfares. No, he traveled out into the country and set up his conning tower in villages and hamlets. It is Felix Feist I am speaking of. Just now he is the general sales agent of the re-organized World Film Company. His observations make interesting and instructive reading, but they gain in importance from his added conclusion that his company will translate his ideas and suggestions into action at a very early date. Mr. Feist had been in Boston, Buffalo, Pittsburgh, Cincinnati, Indianapolis, St. Louis, Omaha, Minneapolis, Kansas City, Dallas, Memphis, New Orleans and Atlanta. He had likewise been in scores of smaller places.

Getting to the Bottom of Things.

"I have looked at things from the exhibitor's angle," he said. "I went out to find out how wrong we were so as to make it right. You cannot apply the remedy without knowing the nature of the ailment. I found some things in which the exhibitor is at fault. The one thing which makes it unprofitable to the manufacturer and harder for the exhibitor to make money is overproduction. Let me give you this illustration: Say there is a medium-sized town with two exhibitors. These exhibitors show features only twice a week which permits them to make a fuss over them. The public are glad to come because they know they are going to see big productions on those nights; both exhibitors make money and both are able to pay a good price to the manufacturer. Now they get five or seven features for the same price which they paid before for one feature. Result: There remains but one feature: 'The Birth of a Nation.'

Program Features.

"Manufacturers are to blame for this. Those that made features let us assume were making money. Now the manufacturers who were giving regular service—the program people—thought they had to make features to protect their programs. Instead of protecting their programs they were forcing them out. They got no money for their features and the exhibitor no longer had anything to make a fuss about. There's enough material here for a volume. One of the great faults or troubles I found prevalent among exhibitors was the number of reels they offered to their public as a magnet. In the main here's the reason for their giving so many reels. They want to keep the public in their theatres long enough to kill the possibility of it patronizing their competitors, overlooking the fact entirely that they were killing their own patronage.

"The exhibitors complain about exchanges not giving them proper service. Now, there are two sides to this. In some parts of the country it is necessary to relay your film. Smith, when he gets through with his reels, is supposed to send them on to Jones. Too often Smith forgets and upsets the best-laid plans of the exchange which is honestly trying to give the best service. There is a lack of co-operation between and among exhibitors themselves. Then there is often an utter disregard of the obligation to send advertising matter and cuts and photos back to the exchange after the exhibitor is through with them. Sometimes the fault lies with the exchange. Not far from Dallas, Tex., there is an exhibitor to whom his exchange sent the same reels three times in succession. The third time the exhibitor kept the reels so he would not get them a fourth time. In this way he insured himself against another repeater and saved a little expressage. I don't have to tell you that this exchange is on the down-grade, not because its pictures are bad but simply because its service is inefficient. After such an experience it is natural enough for the exhibitor to get suspicious and to mistrust every exchange; as a result a lot of telephone and telegraph bills are incurred out of all proportion to actual needs, all of which must be attributed to bad service.

Too Much Time Spent in the Box Office.

"I found that the surest place to discover the exhibitor was in the box office. He does not spend time enough in his theater. It is all wrong to advertise ten reels for a dime and not care what is on the reels. As a result of this lack of attention on the part of the manager, many pictures, better known as 'junk,' are shown. My contention is that if much of this old film were thrown into the garbage can and taken as absolute loss, such loss would be more than made up by the better prices the producer would get for his new and improved product. The old junk now on the market helps to kill the possibilities of making good features.

"The exhibitor who thinks he has to run features should make sure that the picture he advertises as a feature contains that something which makes a feature different from five reels of film. If he runs a real feature but once a month he will be better off than if he runs old junk.

"The policy of getting bookings at any price regardless of consequences hurts the motion picture business. The idea that 'people will come anyway' is wholly fallacious. We may have millions coming every day, but we have more to get in the future. We are just starting to get the best elements in every community—men and women who rebel at seeing junk. Poor films will drive these elements away. No exhibitor knows when these people may visit his theatre, so he should always be ready for them, no matter when they come.

Exhibitors Against Salacious Pictures and Posters.

"One thing has become pretty firmly fixed in my mind: The exhibitor does not want either salacious posters or salacious pictures. Exhibitors are keener than ever for cleanliness on the screen.

"I have gleaned my information not merely from the houses on the main thoroughfares of the big centers, but I have gone out into the suburbs and the country towns and I have made it a point to talk to the small-town exhibitor whenever I found him in the exchanges. Some of them are satisfied with very moderate success; others strive to improve conditions. The latter will have larger and better houses and will keep away undesirable competition.

Boom Days Ahead.

"I say to you that the greatest fortunes to be taken out of the industry are those that will be taken out in the next five years. The only way to get these fortunes will be by hard, conscientious work and sheer ability. Also, exhibitors and manufactures must help each other. As far as this organization of ours is concerned we will co-operate in every possible way with the exhibitor who is anxious to improve his show and to give our pictures the best presentation."

HAND GOES UP ANOTHER STEP.

Stanley W. Hand, well known to New England exhibitors, has been appointed assistant sales manager of the World Film Corporation and is hard at work at the executive offices, 130 West 46th street, New York.

Mr. Hand came to Boston a year ago as a salesman for the World Film Corporation and was known as "Billy Sunday" Hand, amongst the exhibitors, because of his frank and "on the level" dealings. He succeeded P. B. Elliott as manager of the Boston branch in June, 1915, and became one of the film colony at Marblehead, Mass.

In November he was transferred to the New York exchange and on April 3 appointed to his new position as assistant to Felix Feist.

MABEL NORMAND LEAVES FOR CULVER CITY.

Mabel Normand, "The Keystone Girl," left New York last week for California after her two appearances with Roscoe Arbuckle in the eastern made Triangle farces, "He Did and He Didn't," and "The Bright Lights." The last coupon on about three yards of ticket read: "Good for One Passage from Los Angeles to Culver City." This is significant in that it shows that Miss Normand is really to achieve her ambition and appear as a star in light comedy dramas. Teddy Sampson, wife of Ford Sterling, went with her, probably to rejoin the Griffith players. She last appeared with Helen Ware in the Fine Arts feature, "Cross Currents." Complete details regarding her first appearance in her new sphere will be forthcoming as soon as she and Thomas H. Ince have had a few conferences.

"SOULS AFLAME" BY METRO.

At the Metro offices it has been definitely decided to call the big five-part feature production in which Dorothy Green and Clifford Bruce are starred, and which was recently completed at the Popular Plays and Players studio, "Souls Aflame."

"Souls Aflame" is a strong, vital story of today. One of the features is the introduction of a submarine in a stirring scene. "Souls Aflame" serves to introduce both Miss Green and Mr. Bruce to Metro audiences, as it will be the first time that either has appeared upon the Metro program.

Vitagraphs Coming

"The Law Decides," "Mr. Jack Goes Into Business," "The Rookie," "Terry's Tea Party" and "The Man Hunt" for Week of April 24.

"THE LAW DECIDES," is the title of the Vitagraph Blue Ribbon Feature to be released on April 24. This story, told in seven parts, was written by Marguerite Bertsch, and directed by William P. S. Earle with the assistance of Miss Bertsch. Harry Morey and Dorothy Kelly, in the leading parts, do great work, and

Scene from "Mr. Jack Goes Into Business" (Vitagraph).

are ably supported by Donald Hall, Bobby Connelly, Adele Kelly and Louise Beaudet.

The latest of the "Escapades of Mr. Jack" with Frank Daniels, is "Mr. Jack Goes Into Business." This is a one-part comedy, written by Brunno Lessing and directed by C. Jay Williams. It is scheduled for release on April 24.

"The Rookie" is a single-part drama produced by Harry Davenport and is also listed for April 24. The story comes from the pen of Paul West. Evart Overton, as the Rookie, is assisted by Bobby Connelly and Ned Finley.

"Terry's Tea Party," a one-part comedy written by George McManus, the famous newspaper cartoonist, tells of the trouble father has in getting out to his "cronies" in the corner saloon. The cast includes John T. Kelly, Hughey Mack, Kate Price, Jewell Hunt and Doc Donohue. Lawrence Semon, who directed the production, also plays an important part. It will be released on April 28.

"The Man Hunt" is a three-part Broadway Star Feature drama. James Morrison in the leading role is seen to good advantage. The balance of the cast includes Robert Gaillard, Billie Billings, Marguerite Blake, Emmanuel A.

Scene from "Terry's Tea Party" (Vitagraph).

Turner and Raymond Walburn. Arthur C. Train is the author of the story and Paul Scardon is responsible for its direction. It is on the General Film program for April 29.

ATWELL GOES TO RIALTO.

Ben H. Atwell has resigned as director of publicity of the Knickerbocker theater to assume a similar position with the new Rialto theater. Wallace M. Powers, also a former newspaper man, who was Mr. Atwell's predecessor at the Knickerbocker theater, and who has since been associated with the national campaign conducted by the Triangle Film Corporation, will return to his old position.

"Carmen" Burlesque will Run

Spoor Says He Was Not Satisfied with Two-Reel Picture, So Made It Four—No Danger from Chaplin.

GEORGE K. SPOOR, president of Essanay, has issued a statement in reply to the threat of Charles Chaplin that he would enjoin the showing of the "Burlesque on Carmen" in four reels.

This is one of the last two photoplays produced by Chaplin for Essanay, the other, "Police," not yet having been released. It seems that there were originally 16 000 feet of negative taken in "Carmen," that Chaplin trimmed it to two reels, that the Essanay company was dissatisfied with it as it stood, took it apart and recut it in four reels. Then came Mr. Chaplin and said he would stop its appearance.

Mr. Spoor said in regard to the rumor:

"No matter what Mr. Chaplin says, his contract with Essanay is in no way violated. Mr. Chaplin's O. K. was not necessary. We have paid Chaplin for 16,000 feet of negative made taking 'Carmen,' and our contract gives us the right to use any or part of anything he made for us under that contract.

"I will say to exhibitors, if Chaplin sees fit to restrain, he is at liberty to do so, but I wish to remind them that they take no chances in booking 'Carmen,' as the bond necessary for Chaplin to furnish will be ample to protect them."

Charlie Chaplin's burlesque on "Carmen" has its initial showing at the Broadway theater, Forty-first street and Broadway, New York City, and took the spectators by storm. Police reserves were called out to hold the crowds in check, so great were the throngs about the doors of the theater trying to gain entrance.

Joseph Kaufman a Famous Players Director

A VALUABLE addition has been made to the producing staff of the Famous Players Film Company in the person of Joseph Kaufman, who has severed his connection with the Lubin Company, for which he has been directing three, four and five-reel productions for the last three years. His last film made under the banner of the Philadelphia concern was "Dollars and the Woman."

Joseph Kaufman.

Mr. Kaufman's first production for the Famous Players will be an adaptation of E. Phillips Oppenheim's celebrated story, "The Great Gamble," in which Pauline Frederick is to be starred. Robert G. Vignola, who has presided over Miss Frederick's last three film appearances for the Paramount Program—"The Spider," "Audrey," and "The Moment Before"—is to direct the film debut of a celebrated Broadway star who is soon to make her first appearance on the screen in a Famous Players production.

Through Mr. Kaufman's connection with the Famous Players, he will again come in official contact with Hugh Ford, as the former appeared on the stage under the direction of Mr. Ford over ten years ago. A native of Washington and a graduate of Georgetown University, Mr. Kaufman first appeared on the stage in a big stock company in the Capital City, and then played in stock in Denver, Cincinnati, Pittsburgh, Detroit, and New York City successively.

Mr. Kaufman spent seven years in association with Charles Frohman, during which time he was stage manager for Maude Adams, William Collier, Mrs. Patrick Campbell, Virginia Harned, and acted as Marie Doro's first stage manager.

Triangle Plays for Rialto Opening

Rothapfel Announces That Douglas Fairbanks and Roscoe Arbuckle Will Dedicate New Playhouse.

TWO Triangle stars have been chosen by S. L. Rothapfel to dedicate his ultra-modern motion picture playhouse, the Rialto, which will have its long heralded opening on Friday, April 21. The honor which he thus accords tothe Griffith-Ince-Sennett standard of production has an added significance in Rothapfel's recognition of the position attained in six months of film work by Douglas Fairbanks, former light comedian of the legitimate stage. It was Fairbanks who made the big hit at the Knickerbocker theater opening last September, when Triangle plays were first revealed to the theater-going public.

Scene from "The Other Man" (Keystone).

"The Good Bad-Man" is the fifth picture Fairbanks has done for Triangle at the Fine Arts studios, and has the further interest of having been based on a scenario of his own. Taking as his leading character the western bad man, he departs from the William S. Hart interpretation and presents a sparkling figure in a broadly humorous atmosphere. There is plenty of gripping drama in the picture, however, and W. Christy Cabanne has overlooked no opportunities for spectacular effects. Bessie Love is the heroine and other parts are played by Mary Alden, Sam De Grasse, Pomeroy Cannon and Fred Burns.

Roscoe Arbuckle is straining every nerve at Fort Lee to finish "The Other Man," which Rothapfel announces as the comedy feature of his opening program. The bad weather of last week delayed the filming, but the director believes the comedy will be ready in time.

Roscoe plays two roles in the picture, appearing as a tramp and as the highly polished suitor for the hand of the rich girl. A masked ball provides many spectacular features and the big thrill is furnished at the cost of an automobile sent over a cliff. Irene Wallace, Minta Durfee, Al St. John, William Jefferson, Joe Bordeau and Alice Lake have prominent roles.

IVY CLOSE IN ENGLISH ARMY HOSPITAL.

Rumors that Ivy Close, the English favorite, might soon become a screen star, have brought attention to the fact that Miss Close is at present occupied at a Middlesex army hospital, where, with a number of other prominent English society women, she is aiding in the care of the wounded and convalescent Tommies. Owing to the fact that the Continent has been the scene of her greatest triumphs, Miss Close has been hit unusually hard by the world war. In the past few seasons Miss Close has been appearing almost constantly on the Continent with only occasional engagements in London. But the Paris season is no more, and following the close last fall of her successful London season the famous beauty has devoted her efforts to the hospital work.

Chaplin Breaks Theater Record

Police Reserves Called to Handle Crowd at the Broadway —Reports from Many Cities Indicate Capacity Houses.

THE tremendous popularity of Charlie Chaplin accounted for an unprecedented attendance at the Broadway theater, New York, last week, when he appeared in the Essanay Company's burlesque of "Carmen." At the opening performance on Sunday, April 9, the house was packed fifteen minutes after the opening of the doors, the lobby was filled by those awaiting admittance and lines leading to the box office extended for two blocks. Police reserves were called to handle the constantly increasing crowd.

Leon D. Langsfeld, manager of the Broadway, admitted that in all his experience he had never seen anything like the sensation caused by the Chaplin exhibition. His box office statement indicated 10,000 paid admissions on the first day of the run, and throughout the remainder of the week all previous records of the theater were surpassed. Mr. Langsfeld is ready to give the picture his emphatic endorsement as the most popular attraction ever offered an exhibitor. On April 16 Chaplin was moved to the Stanley theater, in the same neighborhood, for a seven-day showing, by no means exhausts the possibilities of a production of this description. In speaking of the attitude of his audiences Manager Langsfeld said that he never had seen all classes of patrons so thoroughly amused.

Reports from Boston, Philadelphia, Chicago, Cincinnati and other important cities indicate that the Chaplin film is playing to capacity at every performance.

Crowd Besieging Broadway Theater During Third Night of Charlie Chaplin in "Carmen."

V-L-S-E'S First Birthday

General Manager Irwin Points to a Successful Year and Reviews the Policies Which Made Success Possible.

IF THERE ever existed in any quarter any doubt as to the reliability and responsibility of the exhibitors of this country and Canada, such doubt must be dispelled by the record of the V-L-S-E, which has just closed the first year of its business. This record, which is unquestionably the most phenomenal ever achieved in the film industry, shows that the bad accounts due the Big Four amount to less than one-fortieth of one per cent.

Walter W. Irwin.

This accomplishment assumes even added significance when viewed in the light that contrary to the practice prevalent among most distributing companies of insisting upon an iron-bound contract from the exhibitor, accompanied by a deposit covering service for a month or two in advance, the V-L-S-E requires no contracts or any deposits. It is most significant also, when it is considered that statisticians claim that there is at least a million dollars of exhibitors' accounts annually charged off in the film industry.

Discussing this interesting record, as well as other phases of the organization's achievements, Walter W. Irwin, general manager of the V-L-S-E, on the occasion of the company's first anniversary, this week, said:

"The record of this organization in having upon its books at the close of a large volume of business for the first year less than one-fortieth of one per cent. in bad accounts is said to be unheard of in the film industry. The complaint, however, is not so much due to this organization as it is to the exhibitors, for the figures prove that the exhibiting end of the film business is composed of men of as great or greater degree of substantiality and integrity as can be found in any other commercial line of equal numbers.

"We, in turn, believe that we are doing our part by running our business on our own money, rather than on that of our exhibitors. Upon the inception of this company it was recognized that it was not only commercially unsound but absolutely unfair to acquire several hundreds of thousands of exhibitors' money by forced deposits on contracts, and then to use the money in producing the film which is sold them. Moreover, it was the judgment of this company that it was not necessary to acquire that money as a protection against exhibitors' accounts. It is, therefore, a pleasure to announce not only that the judgment of the company was correct, but that the greatest majority of exhibitors are business men of dependability far above the average—a fact that is conclusively proven by the books of this organization. Although the V-L-S-E does not ask the exhibitor to assist in financing its operations, it does give an exhibitor an all-potent voice in those operations. I refer to the open-booking policy by which an exhibitor can have what he wants, when he wants it, and for as long as he wants it—in other words, the system by which he is able always to choose a picture best suited to his neighborhood and his clientele, and to book it solely according to its merit, without being compelled to take several features of mediocre quality in order to secure one that he really wants and needs.

"In this company each manufacturer is in the keenest kind of competition, for he receives only the proceeds of his own product. Under no circumstances is the picture of one manufacturer tied to the picture of any other manufacturer. Therefore the weekly financial statement which each manufacturer receives is so strong an argument for endeavoring to make better and better pictures that no oratory or written word is ever necessary.

"But to make this policy of the utmost benefit, it is likewise necessary to see to it that every picture is sold according to its box office value—that is, according to its drawing power for the particular theater booking it. So, aside from the fact that the pictures of this company have been of consistently good quality, and that many of them have attained extraordinary merit, our progress has demonstrated also that the exhibitor appreciates paying in accordance with the quality—in accordance with the box office value of the feature he is booking.

"This policy of measuring our product solely on its merit has been applied to every branch of the Big Four's affairs. It has been its inexorable ruling in regard to all of its dealings, not only with the manufacturers and exhibitors, but with its employees as well. This has made for a permanent organization and has created a veritable avalanche of good will for the V-L-S-E.

"'I like to come to this exchange,' said an exhibitor, as he entered the New York branch, the other day, 'because you are always sure of doing business with the same man.'

"With between three and four hundred employees the fact stands out that there have been only three resignations in a year's time, and very few dismissals, for the home office has preferred to err on the side of retaining an employee than in that of dismissing him.

"Of the twenty-four offices conducted by this company, sixteen are managed by men advanced from the ranks of salesmen; six bookkeepers, who showed the desire to learn, have been advanced to the sales force. Ten shipping clerks have been promoted. The assistant general manager was first a branch manager, then a division manager, and then brought to the home office. So it is that every employee, from the office boy up, is ever striving to make himself and his company more efficient, because each realizes that he has a chance to go forward, since all promotions are based solely on merit. This means, of course, the total absence of any politics—the grading of every employee by what he accomplishes.

"Another policy which has had its influence in the growth of this company and in the calibre of its service to its exhibitors is the profit-sharing arrangement whereby everyone from the janitress up receives a substantial portion of the net profits of the company, as well as a salary, so that each is interested, not only in his own efficiency, but in the efficiency of everyone else.

"So much of success in an organization depends upon its spirit, and, to some extent, at least, it must have been the spirit of the V-L-S-E which enabled it to go through the summer of 1915, with an increase in business instead of a decrease. The greater the handicap—that is the greater the heat—the greater the sales force strove to produce results for the exhibitor and thereby for the V-L-S-E. So, as successful as the past year has been, it is confidently expected that the next year will be one of even greater progress.

"This expectation is based on two facts: The first is that the four manufacturers making up this company are working harmoniously with the V-L-S-E, and because of their competition, each with the others, they are bending every effort to produce greater and greater pictures. The second is that necessarily the first year, to some extent, has been devoted to developing and teaching, the work of which, of course, will not have to be duplicated in a permanent organization. On the contrary, it will be possible to give the time devoted to this preliminary work to increasing our individual and collective efficiency."

KOPFSTEIN DENIES PACEMAKER IS A SUBSIDIARY

"I want to deny most emphatically that the Pacemaker productions are in any way connected or allied with any other manufacturer of films," said Jacques Kopfstein, organizer of the Pacemaker Company. "The impression seems to prevail in film circles that this new organization is the offshoot of another concern in whose employ I had previously been and was created simply for the purpose of stifling competition. The Pacemaker is an absolutely independent enterprise which hopes to compete legitimately with the best feature manufacturers. I expect to be in a position to announce within a week what the Pacemaker policy will be, as well as a list of the co-operative exchanges that have entered into the plan."

Selig Releases for May

A Diamond Special Tom Mix Feature and a Hoyt Comedy on General Film Program.

PURSUING the consistent policy that the zest in shorter length film productions is none too good, the Selig Polyscope Company announces additional releases through General Film Company which will uphold the new standard of the Selig Company in every detail.

On Monday, May 1, "The Man Within," a Diamond Special in three reels featuring Tom Mix, will be released. The Selig Company pronounces this drama an unusual one. Tom Mix and Victoria Ford are given opportunities for some sensational riding and shooting. Best of all, the story or plot is not secondary. "An Elephant's Gratitude," will be released Saturday, May 6. An elephant enacts a most important role. Edith Johnson and Harry Lonsdale are starred.

Charles Hoyt's best comedy, "A Stranger in New York," will be released through General Film service by the Selig Polyscope Company on Monday, May 8. Otis Harlan, known as the King of American Comedians, will be seen in the role of "A Stranger." "A Stranger in New York," could well be released as a special feature. Mr. Harlan is supported by an all-star cast. "A Stranger in New York" was produced by T. N. Heffron whose Selig Red Seal plays, released through V-L-S-E, have scored such triumphs. There is logical comedy in every inch of this three-reel Diamond Special and the scenic effects are said to be extraordinary. On Saturday, May 13, "The Sheriff's Duty," a Tom Mix drama, will be a General Film service drawing card.

Five-Reel Knickerbocker Feature

Once a Month Beginning Week of May 15—Lois Meredith in "Spellbound," the First Release.

THE General Film Company announces the addition of a five-reel feature in the regular service, to be released once a month under the Knickerbocker Star Features brand. The first release, to be scheduled definitely for some date in the week of May 15, presents the beautiful and gifted Lois Meredith in "Spellbound," a sensational drama of modern society. Henry King, Jackie Saunders and other popular stars will follow, in five-reel dramas of the quality which has made the Knickerbocker Star Features famous. All productions will be under the direction of H. M. and E. D. Horkheimer.

Lois Meredith.

The immediate success of any good five-reel feature in the regular service is apparent to every one familiar with the present needs of exhibitors. The Knickerbocker Star five-reel features will, it is declared, afford the exhibitor a monthly production in every respect equal to the best subjects obtainable outside of any program. This was made clear at a recent meeting attended by more than a dozen of the leading exchange managers, who were enthusiastic over the plan. An advance showing of "Spellbound" won high praise from all present.

Speaking of the quality of the productions already finished, H. M. Horkheimer said: "Nothing more plainly indicates the trend of the times than the public demand for features of exceptional quality. Against this demand the exhibitors must balance the quality of available productions and the tendency to place the cost of the few extraordinary features out of all proportion to the exhibitor's limitations. The five-reel Knickerbocker Star Features will go a long way toward solving this problem for the exhibitor. While no expense is being spared, the introduction of modern efficiency methods into our studios enables us to produce features of exceptional quality for release in the regular service. I am sure that everybody who sees Lois Meredith in 'Spellbound' will agree that no recent production of any character has surpassed this extraordinary picture in quality and scope of production, in strength and story, in artistic effects, or in the presentation of a singularly beautiful and gifted actress. That is to say nothing of the productions immediately following, with such popular stars as Henry King and Jackie Saunders. Mr. King is directing his own productions with exceptional ability and artistic strength; the other stars are working under the direction of able producers, supervised by my brother and myself. The stories are the best obtainable, the production lavish, the photography superfine. I predict a startling success for the five-reel Knickerbocker Star Features."

A special campaign has been planned for these productions. Artists are already at work preparing unusual posters, which will be issued in great variety to meet the requirements of all ranks of exhibitors. The campaign includes extensive advertising and newspaper publicity designed to promote direct results for the exhibitor. The popularity of Miss Meredith, Henry King, Jackie Saunders and other stars furnishes an opportunity for publicity of an unusual character.

A preliminary canvass of exhibitors throughout the country, conducted by Knickerbocker representatives acting in collaboration with exchange managers, indicates convincingly that the majority of exhibitors, including both exclusive feature houses and those using program service, acknowledge not only a desire, but an actual need of productions such as are promised by Knickerbocker.

Huntley Gordon

HUNTLEY GORDON, leading man at the Bay Shore studios of the Vitagraph Company, is one of the most favored motion picture actors of the country in the matter of looks and reputation and his association with the clever new star, Lucille Lee Stewart, makes a team that is sure to attract widespread attention.

He supported Ethel Barrymore in "Our Mrs. McChesney," has appeared under the management of William A. Brady, and before coming to the Vitagraph under the direction of Mr. Ince, was one of the ablest actors on Broadway.

Huntley Gordon.

Huntley Gordon was born in Canada and his earliest stage experience was in a Canadian stock company. He won considerable distinction in two photoplays, "Money of the Many" and "Miss Warren's Brother," having starred with two other large motion picture concerns before joining the Vitagraph.

This exceptional performer is well under thirty, loves outdoor sports and is already universally popular with the players at the Bay Shore studios.

WILL MAKE SPECIALTY OF NOVELS.

When the Clara Kimball Young Film Corporation begins the production of its feature pictures in July, it will have a list of scenarios to draw upon what will include adaptations of many of the most successful novels ever written. Among the authors who will be represented are Robert W. Chambers, Gouveneur Morris, Hall Caine, Rex Beach, Charles Major, Edgar Allen Poe, Guy de Maupassant, Maurice Maeterlinck and David Graham Phillips.

UNIVERSALITES CONDUCT FILM MAGAZINE.

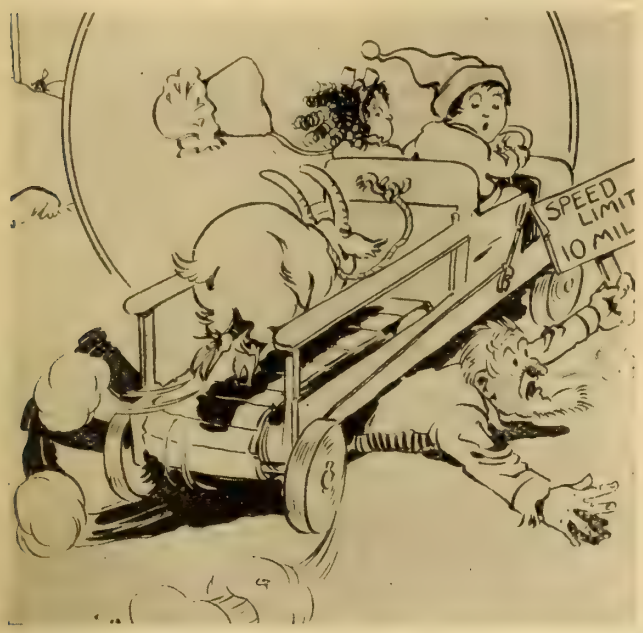
Frank M. Wiltermood, one of the well-known scenario staff writers at Universal City, and Jack Sacker, who has been an actor at the picture city for the past year, have taken over the management of the Photoplayers' Weekly, a popular Los Angeles film magazine. Wiltermood is to be the editor, while Sacker will be the business manager. They will continue in their work at Universal City and attend to their journalistic duties at night.

Paramount Program

Releases for the Week of May 1 Include More Novelties and Educational Subjects.

ROUNDING out the features on the Paramount program for the week of May 1, are three single reels which include the Pictograph films, headed by Henry Reuterdahl's picturized arguments on naval preparedness; "Visiting the Dog-Eaters of Benguot," Paramount-Burton Holmes Travel-Picture, and "Bobby Bumps and His Goatmobile," Paramount-Bray Animated Cartoon by Earl Hurd.

In continuation of the campaign for national preparedness



Scene from "Bobby Bumps" and His Goatmobile" (Bray-Paramount).

in the Pictographs for this week Henry Reuterdahl's arguments for proper naval equipment against a foreign enemy will be visualized on the screen. Reuterdahl is the greatest naval authority in this country and he has graphically demonstrated the inadequacy of America's sea defences. In another division of this reel the rules of etiquette will be translated into pictures. Further adventures of the hero, Happifat, will be shown in the Trickids and "How Submarines Go Down" in the series "Things We Should Know."

Puppy dogs, served a la carte, are luxuries on the menu at the dinner to which Burton Holmes takes his fellow travelers on the thirteenth release of the Paramount-Burton Holmes Travel-Pictures, "Visiting the Dog-Eaters of Benguet." The trip is made in Mr. Holmes' motor car up the Benguet Road, most wonderful mountain-climbing boulevard in the world, leading from the lowlands of Luzon, near Manila to the summer capitol at Baguio, where the audience sees a polo game, played by two teams of officials stationed at Baguio. The dog-eating Benguet Igorotes appear for the first time on any screen, and also the dog-market, where thin dogs are most sought after by the natives. Later the animals are fattened with rice, and stewed or roasted. Paramount audiences will also get a glimpse of the Bontoc Igorotes and the famous school, started by Mrs. Kelly for the daughters of the natives, where girls are transformed from savages into well bred young women. This release is particularly interesting for its portrayal of the improvements wrought among the natives under Uncle Sam's guardianship.

Earl Hurd of Los Angeles and the Bray studios have contributed the eighteenth release in the Paramount-Bray Animated Cartoons. The story concerns Bobby Bumps, who starts out in his Goatmobile propelled by a goat operating a treadmill. He meets a rival towing a pinafored maid, wearing a sunbonnet, on a small coaster. The maiden displays a sudden weakness where goatmobiles are concerned and immediately decides to change vehicles. Bobby goes joy-riding and breaks many things including the speed limit. Retribution follows fast. The disgruntled playmate again appears on the scene and disappears with the goatmobile's engine, bringing his rival's jaunt to a sudden end.

Billie Burke Among Indians

Producer of "Gloria's Romance" Has Difficulty in Finding a Tribe That is Not Camera Shy.

DIRECTOR WALTER EDWIN, producer of "Gloria's Romance," the new motion picture novel released through the George Kleine exchanges, in which Billie Burke is being featured, found himself right up against it when it came time to "shoot" the Indian scenes that form an essential part of the earlier chapters of the Rupert Hughes novel, for not an Indian tribe could be found which would permit picture work in its camp.

Finally, with the aid of Professor Histed, a noted photographer who, each year, spends many months among the Seminoles of Florida, and in whom the Indians have much confidence, a tribe was found which could be persuaded to pose for the motion picture camera. The squaws gazed in positive awe at Miss Burke's radiant tresses, for none of them had ever beheld the like before, and sheer curiosity getting the better of them, they approached to view the unusual hair at close range. Meanwhile Prof. Histed hastily explained to the chief that an unusual honor was being bestowed upon his people, because Miss Burke was regarded as a most wonderful creature by the white people and thousands of them paid high prices each season to simply behold her on the speaking stage. This argument had a perceptible effect on the old chief and when in addition presents of fresh meat, bolts of calico and quantities of gaudy beads were promised the tribe, the bargain was closed and the picture making began.

Russo-Japanese War Hero Now an Actor

LIEUTENANT VICTOR DE LINSKY, who was wounded seven times in the Russo-Japanese war, decorated for bravery and given an honorable discharge, has just finished playing an important role in "The Kiss of Hate," a Metro wonderplay of Russian romance and intrigue in which Ethel Barrymore is starred. The lieutenant proved a valuable asset to Director William Nigh, who consulted with him in many matters pertaining to Russian costumes, customs and correct settings. He declares it is going to be the greatest Russian photodrama ever shown.

Victor De Linsky.

The lieutenant was born in 1883, and being educated at the National Military Academy of Russia was graduated in 1900. For six years he served as an officer in the Imperial Russian Cavalry. He was permanently injured in the Russo-Japanese war, and on receiving an honorable discharge he was decorated with the gold and silver cross of the Order of St. George. He then entered the National Academy of Dramatic Art in Petrograd. He appeared on the speaking stage in Russia, meeting with much success.

Lieutenant De Linsky came to America soon after making his stage debut, and almost immediately obtained recognition here in motion pictures. He has played heavy leads and character parts for the last year with George Kleine, appearing in such well-known productions as "The Social Law," "Tainted Blood," "A Woman's Mistake," "Wilful Peggy" and "The Fashion Shop." Before that he appeared in "Hearts in Exile," "Samson," "One of a Million," "Sins of the Parents," "The Call of the Dance," "Runaway June," "Three Weeks," and several other important screen productions. The lieutenant is a linguist, expert fencer, fancy rider, swimmer and motor car driver. His hobby is make-up and crepe hair work.

Universals for Week of April 24

Laughs and Thrills Supplied by a Well-Balanced Program of Comedy and Drama, Well Supplied with Attractive Paper.

THE Universal program for the week of April 24, 1916, leads off on Monday, April 24, with Mary Fuller in the five-reel Red Feather feature, "Thrown to the Lions," for which special posters will be issued, including two six-sheets, with four-sheet streamers, to be used for combination 16-sheet or separately, together with two three-sheets and two one-sheets and window cards. "Thrown to the Lions" is followed by the Nestor release, "His Wooden Leg," a comedy with Billie Rhodes and Ray Gallagher. On Tuesday, April 25, the Gold Seal players, G. Raymond Nye and Roberta Wilson will be seen in the two-reel society drama, "The Other Half," while on the same day the ex-stars, Francis Ford and Grace Cunard will appear in the Rex comedy-drama, "The Unexpected." The day's program closed with Billie Garwood in "Billie's War Brides," an Imp comedy.

On Wednesday, April 26, Thomas Jefferson, son of the late Joseph Jefferson, will be featured with little Zoe Bech in "Lonesome House," a Big U drama with a strong heart punch in it. Just so things won't be too serious, Billie Ritchie will cavort around on the same day in "Bill's Narrow Escape," an L-KO two-reel comedy. Universal Animated Weekly No. 17 closes the day with Jack Cohn's hot-off-the-Mexican-desert scenes of fighting down below the Rio Grande, with Director Beverly Griffith and Cameraman Gilbert Warrenton.

On Thursday, April 27, Fred Church, Myrtle Gonzales and Val Paul appear in the Laemmle two-reel southern drama, "Miss Blossom;" Francis Ford and the Ford family stage "Chicken-hearted Jim," a sea romance to be released under the Rex brand; and the first of Hy Mayer's "Travelaughs" entitled "Such Is Life in China" will be presented to laugh-loving Universalites.

"Why Mrs. Kentworth Lied," a three-reel Imp drama featuring Matt Moore and Jane Gail takes premier position on the program for April 28, Friday. "The Newlywed's Mixup" tops off the day with Eddie Lyons and Betty Compson, the Nestor comedians, leading the fun fete.

"The Torrent of Vengeance," a Bison two-reel flood drama featuring Lee Hill and Ora Carew, which will be released on April 29. On the same day the Powers comedy, "A Family Affair," and the Joker comedy, "The Jitney Driver's Romance," with William Farney and Gale Henry in the cast, will be shot across the pan.

On Sunday, April 30, Ben Wilson, with Dorothy Phillips, will be seen in "Their Anniversary," a Rex Comedy. On the same day, Harry Benham and Edna Hunter will be presented in the Imp two-reel drama, "Through Flames to Love."

Just to top the week's program off the Universal throws in the twentieth episode of the serial, "Graft," in which Richard Stanton, Jane Novak and Glen White play the leading roles.

STRAND TO SHOW LOCAL NEWS FILMS.

Beginning April 14, the Strand theater will maintain what it calls the Strand Daily News Service, a departure in motion picture production and exploitation which promises to launch a new era in the showing of illustrated news on the screen. Events of interest which occur during the day will be photographed by the Strand cameraman and the pictures will be shown at the Strand the afternoon following.

A temporary arrangement has been made to carry the cameraman around the city, pending the completion of the Strand camera car, a motor car especially equipped with a mounted moving picture machine. The new car will be painted white, trimmed with red and properly lettered so as to be identified at a glance. Aside from the driver and the camera operator the camera car will carry a representative of the Strand, who will act as a sort of city editor and will direct the taking of the daily news.

GOODMAN DISPOSES OF SHAKESPEARE SCENARIO.

Robert Hastings Goodman has sold to The World Film Co., for Clara Kimball Young, a five-reel adaptation of Shakespeare's "Romeo and Juliet." Mr. Goodman states that while he has not tampered with the Immortal Bard, he has introduced a great many scenes of pageantry, notably the funeral of Juliet and the fight betwen the adherents of the two rival houses of Verona.

Gaumont Promises Variety

Gertrude McCoy Starred in Mutual Masterpicture—School Subjects That Entertain and Instruct.

THE first Gaumont picture for May will be a Mutual Masterpicture, de Luxe Edition, which will be released the first day of the month under the title of "The Quality of Faith." The month's second Masterpicture from the Gaumont studios will be "The Isle of Love," released May 15. These five-reel features have been made at Jacksonville, Fla., where the Gaumont winter studios are located. May will see the various Gaumont stock companies move from their winter home to summer quarters at Flushing, N. Y., where the Gaumont laboratories are also located.

"The Quality of Faith" enlists as co-stars Alexander Gaden and Gertrude Robinson. This is their first appearance on the same screen since they played together in "As a Woman Sows." The story is that of a minister who espouses the cause of strikers who have been employed by his richest parishioner. He loses his church, and is finally saved from degradation by a girl who was reformed through his influence. In the company are Lucille Taft, John Reinhard, Henry W. Pemberton, Charles H. Travis, John Mackin and Alan Robinson.

"The Isle of Love" introduces Gertrude McCoy as a Gaumont star. In "The Isle of Love," written by Paul M. Bryan, the story deals with the experiences of a light opera star who retires to a quiet fishing village to study a new role. Incidentally, she wins the love of a sea captain.

The weekly split-reel, now released each Wednesday, will continue to show the interesting places in the United States which are being filmed in the series entitled "See America First." The Gaumont company now has a cameraman devoting his entire time to this work. He is at present located in the south.

On the same reel with "See America First" is Harry Palmer's animated Kartoon Komics. He has placed two new and interesting characters on the screen in Nosey Ned and Estelle. They alternate week after week. The first release of the month will be May 3, when Estelle, who is a Senegambian personage, will personally appear in an episode of the series which has been christened "Escapades of Estelle."

A standard feature from the Gaumont laboratories is the Mutual Weekly, the motographic news reel which not only covers the events of this country, but through powerful foreign connections secures remarkable pictures from abroad. Every facility afforded cameramen has been placed at the disposal of the Mutual cameraman who is filming the Villa expedition. Throughout the United States over two hundred cameramen are constantly in touch with the Gaumont main office. For their benefit a house organ is issued which will be sent free to any cameraman requesting it. The first of its kind, it is called "The Pocket Edition of the Mutual Weekly."

Desiring to give its one-reel subjects a special appeal, rather than to make them merely program fillers, the newest release from the Gaumont laboratories is to feature all phases of outdoor life under the title of "Reel Life." The aim is to release each week a single reel dealing with life out of doors, no matter in what form.

No announcement has been made of the photodramas to follow "The Isle of Love," Gaumont's May 15 release. However, several screen plays are now in preparation at Jacksonville.

"T. B." WITH NOVELTY SLIDE CO.

Mr. Thomas Bedding has been appointed publicity director of the Novelty Slide Co. This company which has recently leased an entire floor in the new fireproof building, 115-117 East Twenty-third street, New York, contemplates vast extensions to its business. Its two publications, "Novelty Notes," and "Rays of Light," will be issued under the editorship of Mr. Bedding, whose photographic and motion picture knowledge should assure the motion picture public something worth reading.

SMALLEYS FILMING "SHOES."

"Shoes" is the rather unusual title of a film play which is being produced by the Smalleys, with Miss Mary McDonald playing the leading part. In the supporting cast are such well-known performers as Mrs. Harry Davenport, Lena Baskette, the child dancer; William V. Mong and Harry Griffith.

The story was written by Stella N. Herron and adapted for the screen by Miss Lois Weber.

General Film Branch News

Larger Quarters Needed in Several Localities—Some Managerial Changes.

NOTWITHSTANDING that May 1 is the general accepted time for moving, the General Film Company, Inc., by reason of increased business found it advisable to move several of its offices to new and enlarged quarters without waiting for May Day.

Its Boston office will, on Monday, April 24, be transferred

General Film Company's New San Francisco Office.

to Ferdinand and Isabella streets, where an entire building will be occupied. This structure is said to be one of the most adaptable for film exchanges in the country. Nothing was overlooked in its construction that would add to the expediting of the film business.

E. J. Farrell, formerly division manager of the General Film Company, assumed management of the Boston office Monday, April 10. Mr. Farrell, some time ago, was manager of the Boston office, prior to being transferred to take charge of the southern division. Having completed his work in that territory, he returned to his old post as manager of the Boston branch.

Business conditions in New Haven have assumed such a favorable attitude that the General Film Company has found it necessary to provide many additional films for use in that territory to meet the increasing demand. N. J. Hacking, formerly in charge of the Boston office, assumed management of the New Haven branch Monday, April 10.

The San Francisco office of the General Film Company is now thoroughly settled in new premises, 225 Golden Gate avenue, in a new building which was erected for the sole use of the General Film Company, whose business on the Pacific Coast has grown to such an extent and is still rapidly expanding, that it was necessary to obtain more adequate quarters than those which it previously occupied.

To satisfactorily take care of the requirements of the business in New York State the General Film Company recently took over commodious quarters in Syracuse at 445 South Warren street, from where the majority of theaters in that portion of the State will be looked after, instead of from Albany as heretofore.

The Newark office of the General Film Company, which up until a very short time ago had operated as a distributing branch, has found it necessary to obtain increased space in order to take care of additional business. Exhibitors in New Jersey will be pleased at this new arrangement, as it saves them the necessity of coming to New York for their program.

JESSIE ARNOLD WITH UNIVERSAL.

After an extended tour of Australia, Miss Jessie Arnold has joined the stock company at Universal City and will be seen in a nnmber of notable productions. Miss Arnold had considerable stage experience with William Collier and stock companies in various parts of the country before going into pictures. She has appeared to advantage with various of the larger motion picture companies, and her work attracted the attention of the Universal Film Manufacturing Company which engaged her as soon as she was at liberty.

Maud Hill

MAUD HILL, who has appeared in several Metro wonderplays, and was recently seen with Julius Steger in "The Blindness of Love," learned some very interesting history about that well-known star when they met for the first time on the floor of the Rolfe-Metro studio. Miss Hill is the widow of the late James H. Hill, the theatrical manager and producer. It was Mr. Hill who gave Mr. Steger his first engagement, when he came from Vienna to take up a stage career here.

Maud Hill.

At that time Mr. Hill was completing the cast for "The Fencing Master," in which Marie Tempest was starred. Mr. Steger made an impression upon Mr. Hill by his earnestness and his anxiety to make a place and name for himself in his newly adopted land. A friendship resulted from this meeting that lasted until Mr. Hill's death.

It was quite a coincidence that in the same company with Mr. Steger and Miss Hill, in "The Blindness of Love," was another artist that owes her success to Mr. Hill, and who was a member of the cast with Mr. Steger in "The Fencing Master." This was Hattie de Laura. The trio spent many hours together recounting stories of their early careers. Miss Hill married Mr. Hill when she was very young, and always had a desire to go upon the stage. Her husband, however, would never consent to this, and it was not until his death that she adopted a professional career. Her first appearance was with Florence Reed in "The Cowardly Way" and in "The Heart of New York," on the Equitable program.

TAYLOR TO ADDRESS AUTHORS' LEAGUE.

Charles A. Taylor, the well-known playwright, who recently joined the Metro scenario staff, has been invited to address the Authors' League of America at their next monthly meeting in the Plaza Hotel. The authors have come to realize the importance of turning their attention to writing for motion pictures, and want to hear from authorities upon the subject. Winston Churchill is president of the club.

Mr. Taylor is now at work picturizing Ella Wheeler Wilcox's books for the Metro program. The first one that will be presented will probably be "Maurine." Mrs. Wilcox is a member of the Authors' League, and it was at her suggestion that Mr. Taylor was invited to speak before them. Mr. Taylor will avoid speaking from a commercial standpoint, although he will be ready to answer such questions along that line as may be near to the author's heart. His main theme will deal with the great field that motion pictures offers the writer of today, and he will attempt to convince his auditors that it is their duty to turn their talents to the silent drama, where they can reach the great millions.

PAT SULLIVAN'S CARTOONS SCORE.

Pat Sullivan, cartoonist, creator of black-faced Sambo of newspaper fame, has fashioned a number of animated cartoons for Universal, which have excited much favorable comment. All of these split-reel subjects have to do with the adventures of Sammie Jonsin, the character created by Mr. Sullivan, when he was connected with the McClure Syndicate. The artist believes that drawing for reproduction on the screen is totally apart from the older profession. He has no patents and no exclusive method. Supplementing his knowledge of cartooning is just plain hard work and a fertile imagination, together with an insight into the technique and tricks of the motion picture camera. Prominent on Mr. Sullivan's staff is Arthur T. Crichton, a cartoonist formerly employed on several metropolitan dailies. Mildred Walker is another artist whose work Mr. Sullivan is exploiting. The first of her animated drawings will appear shortly.

Bronx Exhibitors to Hold Benefit

Will Run Big Motion Picture Entertainment to Aid Bronx Hospital Building Fund.

THE Cinema Exhibitors' Association of the Bronx, New York, are planning to hold a big motion picture entertainment and reception to aid the Bronx Hospital building fund on Tuesday, April 25, at Hunt's Point Palace, 163d street and Southern Boulevard. The festivities will commence at 8 o'clock in the evening.

It is planned to make the ball a novelty by replacing the usual grand march with a procession of moving picture players, of which a large number have promised to be present. King Baggot and Anita S. Stewart have been selected to lead the all-star photoplayers march.

The Valcour Players Club, an amateur dramatic organization of the Bronx, will present some of the hits from their play, "Step Lively." The Universal players will appear in sketches.

All connected with the industry of motion pictures are invited in making the event a success, financially and socially. President John J. Wittman and Vice President Henry Cole, who is chairman of the committee of arrangements, together with the members of the Cinema Club, are busy on the preliminaries and promise everything will be ready for a good time on Tuesday evening.

RIALTO TO OPEN APRIL 22.

The Rialto Theater, which has been in course of erection just two short weeks less than a year on the site of Hammerstein's former Theater of Varieties in Longacre Square, will reach completion and make its bid for public approval on April 22. The premier will be marked by dedicatory performances, but the public opening has been definitely set for Saturday. On the preceding evening, Friday, there will be an invitation performance to which 2,000 distinguished guests have been "bidden," and earlier in the week there is some sort of a secret affair scheduled to take place behind locked doors. No tickets have been or will be placed on sale at any price until Saturday, the 22nd.

The Rialto will offer the form of entertainment its projector, S. L. Rothapfel, introduced and popularized in New York—motion picture presentations with educational and travel moving pictures strongly emphasized and with the best music obtainable.

Douglas Fairbanks, foremost of legitimate film comedians, will be the star of the first feature film to be presented at the new theater, "The Good Bad Man," while Roscoe Arbuckle will smile from the screen in one of his familiar roles in a Keystone comedy, "The Other man." This part of the program will be supplemented by a series of travel pictures, news features and nature studies.

CARL ANDERSON LEAVING PARAMOUNT.

Carl Anderson announces that he is about to sever his connection with the Paramount Pictures Corporation and to seek other fields of endeavor. It was Mr. Anderson, it will be remembered, who planned the present highly efficient business system of the Paramount and installed that company in its present offices. Motion picture men who have visited those offices in the Rogers-Peet Building, Fifth avenue and 41st street, New York, concede that nothing like them exists anywhere else in the trade. Mr. Anderson is justly proud of his accomplishment and feels that there is more important work in the trade for him to do than running the business office of a distributing organization, hence his desire to seek other employment along different lines. There are a number of motion picture companies that could employ Mr. Anderson to advantage, so we hope soon to hear that he has made an important connection.

EMPIRE STATE MAY RESTRICT CHILD PLAYERS.

The Senate of New York State has passed the bill introduced by Senator Cromwell prohibiting the employment in motion pictures of children under the age of sixteen years unless there be given written permission by the head of the municipality in which the performance takes place. The bill sets forth that any person applying for such consent shall submit a statement outlining in detail just what the child is to do.

DETROIT EXHIBITORS HAVE NEW PRESIDENT.

Owing to the fact that he has disposed of the ownership of the Eagle theater and hence is no longer an exhibitor. Herman Speyer has resigned as president of the Detroit Exhibitors League and has been succeeded in that office by A. J. Kleist of Pontiac.

British Notes

DRURY LANE THEATER, with its glorious and time-honored traditions extending through the ages of Irving, Toole, Kean and nearly every other celebrity of the English stage, last Wednesday opened to a season of "The Birth of a Nation." On the previous Monday, Griffith's spectacle commenced its provincial tour at Manchester, where it will remain for six weeks, probably taking Glasgow next. The provincial engagements have not been arranged through the usual channels of any renting agency, but have been made direct with the theaters mentioned by Mr. Griffith's own representatives here.

* * *

It is not easy to discover exactly where the responsibilities of W. C. Scott, the agent of the American Company and its increasing family, begin or end since his return from his recent visit to Santa Barbara. Over and above the ordinary output of the winged alpha companies, the serial production, "The Diamond from the Sky," and the "Mustangs," Mr. Scott now announces the "Vogue" and "Signal" companies. "The Girl and the Game," the initial effort of the latter, will in all probability be available for public exhibition during the summer.

* * *

The proposal brought before the amusements sub-committee of the London County Council to close the moving picture exhibitions in and about the metropolis on Sundays was at the last meeting defeated.

* * *

According to a statement which has been given prominence in several daily newspapers, a company is now operating in this country and in the United States for providing lecturettes at moving picture exhibitions, illustrated with lantern slides. The first series are portraits of Indian native princes who have rendered signal service to the mother country in the war and the accompanying lecturettes describe and explain the doings of the originals.

* * *

The Gaumont Company, which purchased the American Company's serial, "The Diamond from the Sky," and is renting the same as an exclusive, is offering a public prize of £500 for the best suggestion for a sequel to the picture.

* * *

The managing director of the Trans-Atlantic Film Company, John D. Tippett, shortly intends releasing for its first run in London "The Dumb Girl of Portici," starring Anna Pavlowa, the Russian dancer. This production, I hear, will be screened at a specially engaged hall or one of the regular theaters in the West End.

* * *

The output of short comedies from the studio of the Rolin Film Company, of Los Angeles, is now being marketed in this country by the Pathe Company. No component of the exhibitors' program is so much in demand as the short, crisp, single-reel comedy, and the sale of these "open market" acquisitions, although yet only two a week, is encouraging.

J. B. SUTCLIFFE.

ROYALTY SEES "THE BIRTH OF A NATION."

BEFORE the most distinguished audience that has been gathered in a London theater in years a special performance of D. W. Griffith's American spectacle, "The Birth of a Nation," was presented on Friday afternoon in Drury Lane theater, London, for a benefit to the Women War Workers Fund. The special matinee was under the personal auspices of Queen Mary, who occupied the royal box with Queen Alexandria, the Princesses Victoria and Mary and the Princes Henry and George of the royal family. Seats sold for the benefit for $15 each and the combined receipts exceeded $15,000. The entire box office takings were donated by Mr. Griffith by special arrangements made by his representative, Theodore Mitchell, during his recent visit to England. After the performance Queen Mary sent for Mr. Griffith's London manager and requested that her congratulations and thanks be extended to the American producer. Miss Olga Nethersole, the English actress well known in America, first interested Queen Mary in the benefit and took an active interest in its success.

In addition to the royal family the audience included King Manuel and Queen Amelia of Portugal, His Imperial Highness the Grand Duke Michael of Russia, the Belgian, Russian and Japanese ambassadors, Prime Minister Asquith, former Prime Minister Balfour, Lloyd George, Bonar Law, Unionist leader in the coalition government; the Duchesses of Marlborough, Hamilton, Beaufort, Norfolk, Sutherland, Abercorn and Buccleuch and the Duke of Newcastle.

Mutual Offerings

Masterpictures de Luxe, with a Number of Two, Three and One-Reel Dramas and Comedies Scheduled for Week of April 24.

NOTABLE among the feature releases for the week of April 24 are the Mutual Masterpictures, de Luxe Edition, "The Conscience of John David," a Horsley production featuring Crane Wilbur and "The Stain in the Blood," second of these de Luxe features from the Signal studios presenting Edythe Sterling, Norbert A. Myles and Robert McQuarrie in the principal roles.

Scene from "The Conscience of John David" (Horsley).

During the same week Mutual will release two three-reel features and three two-reel subjects in which Vivian Rich, Edward Coxen, Marion Swayne, Lizette Thorne, Frank Borzage, Anna Little, Jack Richardson, the Fairbank Twins —Madeline and Marion—George Marlo, Bert Delaney and others equally as popular with Mutual fans will be seen in the principal roles.

Crane Wilbur is the author as well as the star of "The Conscience of John David." For this production the author-star has selected an unusual and exceptionally powerful subject, in which he essays the role of "John David," a young millionaire, an idler and a waster in whom self-love is held dominant. His supporting cast includes Alice Rinaldo, who made her first appearance as a Horsley-Mutual star in the masterpicture, de Luxe Edition, "The Love Liar," Mae Gaston, recently signed to a long-term contract by David Horsley, John Oaker, Louis Durham, former "big leaguer," Farncis Raymond, Frederick Montague and several others.

Scene from "The Stain in the Blood" (Signal).

The signal studios second Masterpicture, de Luxe release, "The Stain in the Blood," is an extremely unique psychological drama, the scenes of which open in the far west and close in an Eastern metropolis. "The Stain in the Blood" has to do with a youth, who, left an orphan along with his sister by the massacre of their parents in an Indian raid, develops vicious traits at an early age which, in succeeding years lead him into a number of desperate escapades. Finally, aided by his sister and her husband, a young inventor, the youth is restored to manhood and his early life kept a secret from him.

Robert A. Dillon, who wrote the 'script for "The Stain in the Blood," has long been a close student of psychology and much of the data gathered by him in his researches has been woven into the story of the play. The question of heriditary influence, however, is treated by Mr. Dillon in an exceedingly novel but convincing manner in this production.

"The Stain in the Blood" was screened under the direction of Robert McQuarrie, who also appears in the role of the sheriff, adopted father of the hero of the story. The principals are supported by a strong cast of Signal-Mutual players, including Dorothy Nash, Willard K. Wilson and several others.

The two three-reel feature offerings for the same week include "A Broken Genius," an American production with a strong heart punch, the principal roles of which are assumed by Edward Coxen and Lizette Thorne, for release April 27, and "The Carriage of Death," a Thanhouser drama to be released April 29, featuring Marion Swayne and Bert Delaney.

Included in the three two-reel subjects are "The Counterfeit Earl," from the American studios, for release April 24, in which Vivian Rich and Alfred Vosburgh have the chief roles, a Thanhouser production entitled "A Man of Honor," for release April 25, with the Fairbank Twins—Madeline and Marion—and George Marlo in the leading parts, and "Unlucky Luke," a Mustang western drama for release April 28, in which the principal roles are handled by Anna Little, Frank Borzage and Jack Richardson.

Among the comedy releases for the same week are "Dad's Darling Daughters," with Riley Chamberlain and Walter Hiers, and "Willie Wendy to Willie," with Frances Keyes and Jay Yorke. Falstaff productions for release April 24 and 29 respectively; "Bugs and Bugles," featuring Carol Halloway and Johnny Sheehan released April 26, and "Two Beds and No Sleep," for release April 30, in which Orral Humphreys is the featured player. These last two names will be released under the Beauty brand. The Vogue comedies for the week feature Rube Miller and Madge Kirby in "The Island That Never Was," for release April 25, and "Bungling Bill, Doctor," with Paddy McQuire and Rena Rodgers. This will be released April 30. George Ovey, the funny man of the Horsley-Mutual studios, has a laughable role in "The Traitor," a Cub comedy for release April 28.

The week's releases are rounded up by "Mutual Weekly No. 69," which goes to the public April 26, and "See America First," the Gaumont travel picture, which will be released the same day.

GEORGE VERBECK JOINS INTERNATIONAL.

George H. Verbeck of Buffalo has been in the city the past week looking over the vaudeville situation. Mr. Verbeck was formerly in the agency business before forming the Buffalo Feature Film Exchange five years ago. During the past year he has had charge of the Empire Kriterion Film Exchange at Buffalo. Mr. Verbeck has entered into an arrangement with John F. McDonald,. proprietor of the International theater, Niagara Falls, N. Y., to look after the booking of vaudeville in the International and pictures in the Niagara, the Orpheum and the Happy Hour. Mr. Verbeck also will accept bookings of other theaters in his territory. His experience in vaudeville and pictures well qualifies him successfully to book any houses entrusted to him.

H. H. McCOLLUM MARRIES AUTHORESS.

One of the pleasant happenings at the George Kleine studios last week was the marriage of H. H. McCollum, who has attracted so much attention recently by his splendid work in support of Harry Watson, Jr., in George Kleine's "The Mishaps of Musty Suffer." The bride in the case is no less a person than Lottie M. Meaney, authoress of the big Cort theater success, "Pay Day." The marriage occurred Sunday last at the Little Church Around the Corner. The happy couple are installed at 343 St. Nicholas avenue, New York, where McCollum is now experiencing the many domestic joys that come the way of all travel-tired actors on similar occasions.

Thanhouser Classics are Ready

Florence LaBadie Plays Unusual Characters in "The Fugitive" and "Woman, Saint and Devil."

PLANS are complete for Florence LaBadie's appearance in the Thanhouser Classics, said to mark a style of production never before attempted by Edwin Thanhouser. Two of the five-part photoplays, "The Fugitive" and "Woman, Saint and Devil," both written by Philip Lonergan and starring Miss LaBadie, have been finished at the New Rochelle studio, and, according to an announcement, will be offered to exhibitors in an unusual way.

"The Fugitive" is called a thrilling story, departing from conventional standards of dramatic construction. The eternal triangle is omitted, there is no outraged innocence, in fact, all of the old standbys of the thrill-maker are avoided. Instead, there is a novel plot treatment, revealing the ingenuity of Mr. Lonergan and the skill of Director Frederick Sullivan in achieving surprising effects. With Hector Dion as the villain and Ethyle Cooke as the second lead, Miss LaBadie is promised the best of support.

Quite different from "The Fugitive" is the second classic in which the Thanhouser star will appear, "Woman, Saint and Devil." Here psychology is the force behind the action—a weird, freak psychology that parallels a famous case of medical record. With the thread of fictional circumstance woven into the story, Miss LaBadie has a vehicle suggesting "The Case of Becky." Director Sullivan made a particular effort to impress Mr. Dion, Miss Cooke and the other players with the psychological significance of the plot.

In booking these productions through the Mutual, Mr Thanhouser will inaugurate the biggest campaign the company ever undertook. Each LaBadie Classic will have separate driving power and the line of advertising matter will be unique. More than this, there will be a special service for picture patrons, details of which will be published in a few weeks.

IRWIN VISITS V-L-S-E EXCHANGES.

Walter W. Irwin, general manager of the V-L-S-E, has returned to New York, following a series of flying trips to the Big Four branch offices, in the middle west and eastern territory. These included visits to Boston, Philadelphia, Pittsburgh, Chicago and Minneapolis exchanges.

The tour was for the purpose of getting in touch personally with conditions in each territory, and to meet the many new recruits to the Big Four organization, which its constant expansion during the past few months has made necessary. The trip will be supplemented by visits to other offices, until the V-L-S-E's circuit has been completed.

Mr. Irwin met a number of prominent exhibitors during his tour, and at Minneapolis a gathering composed of leading members of the Northwestern Exhibitors' League called upon him and complimented him upon the steady success attained by his company's policies during the past few months.

In every section the Big Four's general manager found things humming at top speed, with exhibitors generally enthusiastic in their advocacy of the V-L-S-E program and principles.

NEW GENERAL FILM COMPANY MANAGER.

F. Flarity has been appointed manager of the General Film Company's Pittsburgh branch office, succeeding N. I. Ehrlich and has assumed his duties. Mr. Flarity had been employed in the General Film Company's Syracuse office as assistant manager and special traveling representative. He proved himself extremely efficient and, when the opportunity to promote him presented itself, President Kleine tendered to him the management of the Pittsburgh office.

SELIG OPENS BASEBALL SEASON.

The opening of the baseball season is interestingly and entertainingly presented in Number 31 of The Selig-Tribune, released through General Film Service on Monday, April 17. Thirty-one thousand "fans" see the Detroit "Tigers" defeat the Chicago "White Sox" by a score of 4 to 0. It was the largest crowd that ever attended a baseball opening day in Chicago. In the same number, a regiment of Zouaves arrive at Saloniki, Greece, and are dispatched to the front to meet the new German offensive. And then there's Eva Lane, aged 33, who tipped the scales at 204½ pounds and who reduces 36 pounds by schedule dieting and rules. There are many other timely events pictured in this number of the Selig-Trbune.

Ike Schlank to Direct New Company

Will Be General Manager of Unicorn Film Service Corporation, Releasing Twenty-one Reels Weekly.

THE Unicorn Film Service Corporation announces that beginning with April 24 it will inaugurate a program of twenty-one reels weekly. The offices of the company, which will be at 126 West Forty-sixth street, are in charge of Ike Schlank, general manager. Already seventeen exchanges have been opened, and by May 1 it it expected there will be ten others. The program will consist of one and two reel subjects, dramas, comedies and Westerns, intended primarily to be used by exhibitors to balance feature programs. With the single reelers will go lithographs of one and three sheets and with the doubles there will be one, three and six sheets. At the head of the Western division is A. J. Eslow, well known as the long time head of the Universal's Boston exchange.

Ike Schlank.

General Manager Ike Schlank has been connected with theatrical and show operations ever since he was a young man. His entrance into the film business was as an independent exchangeman, having offices in St. Louis, Kansas City, and Omaha, among others. It was through Mr. Schlank's efforts that the Unicorn was established, and the general manager has aimed to surround himself with a strong organization composed of men who are well and favorably known in the territory to which they will be assigned.

The exchanges that will be ready for service on the opening day are Boston and Buffalo, with Fred B. Murphy in charge. Subsidiary to these are Springfield and Bangor and Syracuse and Albany. W. L. Merrill will be at the head of the New York office, A. G. Steen of the Philadelphia, Sam Werner of St. Louis, J. W. Morgan of Kansas City, J. C. Woolf of Minneapolis, L. J. Meyburg of Indianapolis, L. J. Schlaifer of Chicago, L. C. Gross of Cleveland, Jack Craemer of Pittsburg, W. D. Ward of Detroit and Harry E. Coffey of Cincinnati.

Offices are now being organized at Atlanta, Dallas, San Francisco, Salt Lake City, Portland, New Orleans, Washington, Seattle, Los Angeles and Denver.

HARRY H. POPPE AT LIBERTY.

Harry H. Poppe, who has conducted the publicity department of the Centaur Film Company with conspicuous brilliancy during the last year, has severed his connection with that concern.

Mr. Poppe, although one of the youngest advertising men in the motion picture trade, has been one of the most successful in the field. Entering the publicity ranks through the mediums of journalism and amusement promotion, in which his experience had been varied and thorough, Mr. Poppe made press-agenting a study rather than a mere bread and butter occupation, with the result that he has reduced the methods of exploitation and sales through printers' ink to an exact science.

Mr. Poppe's "copy" has long been welcomed by editors because of its polished construction, its crisp, direct style and its unerring "news value," the latter quality in particular being responsible for the large amount of space that has regularly been allotted his contributions by the trade journals.

"I am sorry indeed to lose him," said David Horsley, when asked to verify the report of Mr. Poppe's resignation. "I have made him every inducement to stay in my company, but he is ambitious and doubtless has plans in mind which he is anxious to work out for himself. All I wish to add is that if he remains in his present line the firm which secures his services will have its publicity handled by one of the most capable and reliable experts to be found in or out the industry."

Mr. Poppe has as yet made no announcement of his plans.

Reviews of Current Productions

Exclusively by Our Own Staff

"Artie, the Millionaire Kid"

Ernest Truex Makes Good in a Five-Part Vitagraph Blue Ribbon Feature for the V-L-S-E Program.

Reviewed by Margaret I. MacDonald.

AN entertaining five-part comedy is not a matter of such frequent occurrence that it fails to arouse our interest to a greater degree than the ordinary feature. And the individual who seeks respite from his own troubles will find plenty to amuse him in following those of Artie, and in noting the philosophic manner in which he greets the new ones while he shakes off the old ones. The plot of the play has been cleverly developed, leading in quite a consistent way to the great moment when Artie makes good his threat to earn enough money within the year to buy out his father's railroad. The story commences with Artie's whirlwind entrance into his father's office after being expelled from college, announcing that he has had bestowed on him the degree of G.B., P.D.Q., whereupon the sunny smile on his father's face is quickly converted into a veritable thunder cloud, and son gets a trouncing along with some undesirable aid in making a hasty exit. Embracing the profession of a book agent, Archie lets himself into the grounds of a young ladies' seminary, where he enters into a romantic courtship with a pretty girl (Dorothy Kelly), and with the aid of his former tutor, who comes to town impersonating a rich widow for the furtherance of a financial scheme of Artie's, overcomes a rival suitor, places himself on a steady financial basis, wins the favor of his sweetheart's father, and gets even with his own dad.

Scene from "Artie, the Millionaire Kid" (Vitagraph).

The story was written by William B. Courtenay, and produced by Harry Handworth. In the supporting cast in addition to Ernest Truex, who as "Artie, the Millionaire Kid," does a clever piece of work, and pretty Dorothy Kelly, the sweetheart of the story, are John T. Kelly, delightful as Artie's dad, Albert Roccardi as Uriah Updike, William Dunn as the detective, and Etienne Girardot impersonating the rich widow.

This production is of the sort that should have a good run because it consists of the high-class comedy that is always acceptable.

"Following Villa in Mexico"

Five-Reel Mexican Series at Weber's Shows Realistic Side of the Situation Across the Border.

Reviewed by Margaret I. MacDonald.

THE series of Mexican pictures which has been showing at Weber's theater are being presented by the Feinberg Amusement Corporation, and were photographed by the Tropical Film Co. In the presentation of these pictures we have been spared very little, and many are the gruesome sights that are recorded for our benefit. Having an important place in the history of America they are of exceptional value, bringing home to the spectator more vividly than any word description possibly could the desolation of the country into which our soldier boys have ridden in their search for the bandit Villa. In the march of the miserably equipped Mexicans of both sides, the spiritless horses, the flocking of the half-starved refugees into Uncle Sam's domain, depending like children on his good will for food and shelter, we are reminded of the lack of vigor and of definite purpose that has marked the Mexican struggle from first to last.

In additon to views of the headquarters of the U. S. troops at Columbus, N. M., scenes before and after the raid, instances of Villa cruelty, such as the bodies of victims hanging by the necks from the limbs of trees, skirmishes between the Villa and Carranza followers, the gruesome toll of the battlefield and the partial burial and final burning of the dead, the films give a fine insight into the work of the Red Cross in Mexico.

The photography presented in this series is as good as could be expected under the circumstances; and it is evident that some of the scenes have been photographed at long distance.

"Where Are My Children?"

The Attitude of Modern Women Towards Child-Bearing Is Theme of Thought-Provoking Universal Drama Made by the Smalleys.

Reviewed by Lynde Denig.

USING a story by Lucy Payton and Franklyn Hall as the basis for a five-part picture, Lois Weber and Phillips Smalley dared to tackle a subject as vital as it is difficult. Because of a sincere, courageous and intelligent effort to present the problems of motherhood on the screen, the Universal Company and the producers directly responsible for the picture are to be thanked. "Where Are My Children?" is along lines that photoplays should advance if they are to contribute to a better understanding of human nature and the complexities of modern society. There is so much to commend in this picture; so much to excite discussion and earnest consideration that the failure to achieve a really notable production is the more to be regretted. The Smalleys made just one serious mistake—they wandered from the argument as indicated in the introduction.

Three classes of children are said to be awaiting birth beyond the Portals of Eternity—first, "chance children"; second, those who enter the world physically defective, and finally those with sound bodies, whose advent is welcomed. The contention is clearly enough stated in regard to each of these classes. Society would be benefited by the elimination of "chance children" and defectives, and to this end the circulation of correct information about birth control is advocated. The trial of a physician is plainly indicative of the Margaret Sanger case, and Richard Walton, the district attorney, destined to play an important part in the subsequent story, sympathizes with the physician. He favors birth control where only misery can result from large families. Likewise, when men and women are fit to become parents he is quite Rooseveltian in his ideas about a numerous offspring. All this is entirely reasonable.

Scene from "Where Are My Children?" (Universal).

But as the story progresses and grows more personal in following the lives of the district attorney, his wife, who does not want children, her pleasure-loving society friends, equally averse to motherhood, and a poor deceived girl, another issue becomes paramount. Instead of remaining a discussion of whether or not the birth of unwanted children shall be prevented, the interest is focussed on abuses of preventative methods. It is no longer a question of principle, but of the practices of a quack doctor, and the pertinence of the picture is lessened by the types of characters presented.

Advocates of the spreading of information such as is permitted in most European countries, base their arguments on the equal rights of the poor and the wealthy. The poor are burdened by large families because they do not know how to prevent them; the wealthy govern the processes of nature because they are able to pay for expert advice and treatment. Physicians of the stamp of Dr. Malfit are not patronized by women such as Mrs. Walton and her friends; in fact, safe means of checking child-birth are not a problem for the well-to-do. They are taken as a matter of course. The whole purpose of a campaign of the kind being waged by Mrs. Sanger and Emma Goldman is to place the same means within the reach of the less fortunate.

Then, "Where Are My Children?" departs from the path of strict consistency in the climax that finds the district attorney calling his wife a murderess because she chose to remain childless. According to his reasoning she has committed a crime, yet in the first part of the picture he unmistakably favored the publishing of a book on birth control. Surely the principle involved is not affected by the methods adopted. If Mrs. Walton was guilty of a crime, then her husband lent his influence to the making of many other criminals. In appealing for sympathy the authors lost sight of the most important significance of their theme.

These criticisms are based on the value of the picture as a serious contribution to discussion of an interesting subject. Merely as a photoplay, presenting very human characters in lifelike surroundings, "Where Are My Children?" is deserving of the highest praise. Tyrone Power's composure, combined with an indication of dominant power, gives great strength to the personality of the district attorney. He is supported with fine effect by Marie Walcamp, Helen Riaume, Juan De La Cruz and Rene Rogers.

Two World Film Dramas

"By Whose Hand?" Leaves Mystery Unsolved—"The Social Highwayman," a Series of Sensational Incidents.

Reviewed by Lynde Denig.

"By Whose Hand?"

THE list of names introducing this Equitable drama is impressive in the extreme—Channing Pollock and Rennold Wolf as co-authors of the story, Edna Wallace Hopper, Charles J. Ross and Muriel Ostriche as stars in the production made by James Durkin. Surely something out of the ordinary is to be expected from a combination such as this, and the result is not disappointing.

"By Whose Hand?" originally called "Who Killed Simon Baird?" ends with a question mark, suggestive of the termination of an episode in a serial rather than a complete five-part photoplay; but even if the mystery remains unsolved, an audience that has followed the evidence presented at a protracted trial is not left entirely in the dark. Probably there will be little difference of opinion about the identity of the murderer, and if there is a disagreement, so much the better. Unless a picture is interesting it does not excite talk.

Scene from "By Whose Hand?" (Equitable-World).

Confirmed photoplay patrons may fear a tedious half-hour when they discover that the greater part of "By Whose Hand?" is a court room production; but gradually they will find themselves becoming more and more concerned in the progress of the trial, advanced with exceptional skill to create suspense and a comprehension of the motives of the characters. We know what has happened; how Baird, while in the home of Maitland, was killed by a dagger thrust from behind a curtain, and how circumstantial evidence indicated Dave Sterling as the assassin, and we also know that Kimba, an Eskimo in the employ of Maitland, cordially hated the murdered man.

During the trial, as first one, then another of the witnesses appears on the stand, scenes dissolve into events of an earlier period, showing just how each of the characters was concerned in the life of Baird. When the jury acquits Steve, the judge faces the audience, asks for an opinion and we are saved the usual confession. Snow scenes representing the gold fields in Alaska are pictorially effective and there is nothing lacking in the performances given by the three featured players, although the most impressive figure on the screen is the Eskimo, as acted by Nicholas Duneaw. Among other things, this production indicates that the possibilities of photoplay trials have not been entirely exhausted.

"The Social Highwayman."

Not content with directing this five-part Peerless-World Film picture, Edwin August played two very strenuous characters in a story filled with violent action. It is melodrama of the old school, based on a Richard Mansfield play, in which the elusive Raffles-like hero lives in a house equipped with movable walls, secret passageways and a most remarkable elevator, to which he resorts when hard pressed. In the matter of ingenious mechanical contrivances this production is well supplied and, of course, they are of considerable value in a story introducing so many reckless law-breakers.

Scene from "The Social Highwayman" (World).

There is a suggestion of psychology, though not a very convincing one, in scenes indicating the pre-natal influences on the nature of Curtis Jaffray, later known as "The Social Highwayman." Because of poverty, his mother, shortly before his birth, steals a necklace, therefore Curtis is brought into the world with a tendency towards crime, which he develops by studying the careers of romantic highwaymen in the days of chivalry. Some of the settings in this introduction are colorful and attractive, although photography is not of the best.

Following a lapse of some fifteen years, we meet Jaffray in New York where, as a titled gentleman, he is enjoying a profitable social career. He entertains wealthy guests and takes their jewels with equal readiness, for, according to his creed, stealing from the needlessly rich is a virtue rather than a crime. The plot assumes new complications with the appearance of Hanby, another gentleman of unconventional morals, and the Countess Rossi, who long years before was Hanby's wife. Whatever "The Social Highwayman" may lack, there is an abundance of swift melodrama, acted with spirit by Mr. August, Ormi Hawley and John Sainpolis. There are many houses to which this production should be well suited.

"Scandal"

Fox Offering of Substantial Merit—Bertha Kalish in Role of Wronged Wife.

Reviewed by Hanford C. Judson.

IT IS an amply sensational picture, the newest Fox offering, "Scandal," in five reels and with Bertha Kalish in the leading role; but its situations are justified by the emotions that come from them convincingly. Depicting mean and sordid things and with no single character with any moral stamina, the dignity of suffering lifts it and makes it excite normal human sympathy in the spectator. This is partly due to the ability of Bertha Kalish as an emotional actress.

In her arms and body and on her face is truthfully revealed the growing of indignant passion from little to great, from minute to minute, as the soul learns how terrible its torment is by trying to tell it. She makes us see her "climbing sorrow" climb till, like a wave that has reached the rocky limits put around our humanity, it breaks in foam and relaxes for an-

other spring to the sharp edges. But, as a picture actress, she is best only at the story's tense moments. In one or two places (her coming back to the house to hug her children when her husband is away) she was not content to merely make the story; but must still be trying to make a sort of climax where speed was called for. It is hard for famous people to forget their strength.

Responsibility for minor defects often rests with the director. Will S. Davis is both writer and producer of this picture and it shows his stength both in script-craft and screen-craft. It may not be his most human story so far; but he has laid out the material he chose, to excellent advantage and he has produced it full of imaginative moments that are often tremendous.

The whole cast is able. Eugene Ormond plays the scandal-maker who contrives to ruin the reputation of his friend's wife and then asks her to marry him though he is married. Mame Kelso plays his wife. Jerome Lawler plays the wronged husband. Edward Van Sloane plays the scandal-maker's son, whom the wronged woman flirts with and engages herself to for revenge on his father who so outraged her trust. It is a very able picture.

"The Little Samaritan"

A Delightful Feature in Two Reels by Essanay, with Thomas Commerford and Little Joyce Fair in the Leading Roles —Harry Beaumont Author and Director.

Count that day lost, whose low descending sun
Sees at thy hand no worthy action done.

Reviewed by James S. McQuade.

JUST by chance I had the good fortune to be attracted by the title of a photoplaylet by Essanay that will be released through the General Film Company on April 25. I write "good fortune" advisedly; for in these days of multiple-reel subjects the prevailing tendency is to pass over the shorter subjects, so far as extended reviewing is concerned, not in a slighting way, however, but for the very good reason that producers naturally prefer to have special attention drawn to those productions which have entailed large outlays of money.

"The Little Samaritan" has a very simple story, just as simple as the folk lore and songs of a country, and, like them, it touches the heart and brings out "the better instincts of our nature." It was written by Harry Beaumont, Essanay's leading juvenile actor, who will be remembered for his fine characterization of Keith Bourne, in Essanay's feature "The Discard."

In the direction of his own story Mr. Bourne is very happy. One cannot help noticing and admiring, in a number of instances, where he makes the pictures themselves "talk," instead of burdening the visualization with a subtitle; but in such instances he is given invaluable aid by Thomas Commerford and little Joyce Fair, whose acting is most praiseworthy.

Joyce Farley, the eleven-year-old child and pet of Mr. and Mrs. Farley, makes the acquaintance of an aged man in a public park, while walking with her maid one day. The maid tells Joyce's mother of the incident, and the mother warns her that strange men steal little girls like her; but Joyce cannot believe that her "strange man" would do such a thing.

Learning that the old man has no home, Joyce brings him to her home the next day, secretly, and assigns him the attic room. There she learns the sad story that his only daughter had disappeared when a little girl, and that he had sought her all his life, but in vain.

Mr. and Mrs. Farley had gone to the opera the evening in question, and, returning at a late hour, were distracted to find that Joyce was not in her room. They finally discover her and the aged stranger in the attic, and there it is also discovered that Joyce's mother is the long lost child of the old man.

Mr. Beaumont has added to the attractiveness of the story delicate touches of comedy here and there. Sometimes in a pathetic scene that brings a mist to the eyes, the spectator is forced to smile or laugh outright. These sudden gleams of sunshine gladden the dark places of the story, which, as a whole, makes a strong appeal to the heart.

Little Joyce Fair, in the titular role, is a very clever child actress. There is not the slightest show of bumptiousness or a self-satisfied air about her. Her whole soul is in her work. and she betrays not a sign of self-consciousness. In that affecting scene in the attic, where Joyce Farley listens to the tale of the aged man, her sensitive face revealing the tender sympathy that wells up in her heart, the spectator is similarly affected. A close-up view is flashed, and we catch sight of a tell-tale tear on her cheek as she pats the gray head of the old wayfarer. Then as he hides his face in his hands and sobs in his grief, we know that Joyce Fair's Joyce Farley is consoling him with the promise that she will be his little girl henceforth.

The scenes in which Joyce and her pet Pomeranian spaniel figure are very amusing. "Budde," she calls him, and no one must spell the name with an "ie." He, seemingly, understands every word she says, and with perfect reliance on his intelligence, she calls him her "leading man."

Little Joyce Fair was only nine years old when she won plaudits all over the country in "The Dummy," in which her part was practically the lead. If she continues the success she has made in "The Little Samaritan," Joyce one day may become one of our future moving picture stars. Here's that she may!

Thomas Commerford is a venerable and pathetic figure as the man whose only home is the big outdoors. His characterization can be well referred to in the future as the model for this type.

Director Beaumont made just one slip, in my judgment, in his supervision of the scenes. In the banquet given by Joyce and the old man to the down-and-outs, near the close, it would have made a stronger appeal if the old man and Joyce

Scene from "The Little Samaritan" (Essanay).

had seated themselves at the table with their guests. Contrast this banquet scene with the other one in "The Habit of Happiness," by Douglas Fairbanks, and you will see that there is a lack of true comradeship in the banquet scene of "The Little Samaritan."

Fred Malatesta and Frances Raymond, in the parts of Joyce's father and mother, are excellent. Indeed, the fine all-round acting in "The Little Samaritan" might well be emulated by people in the casts of photoplays of much greater pretensions.

"The Love Mask"

A "Western" of an Antiquated Type in which Cleo Ridgely and Wallace Reid take the Leading Parts.

Reviewed by W. Stephen Bush

PERFECT photography, settings of superb beauty and the best efforts of Wallace Reid and Cleo Ridgely cannot alter the fact that this feature is lamentably weak in plot, shockingly careless in detail and altogether below the splendid standard heretofore established and maintained by the Lasky Company.

The subject is the familiar "Western" story of a good sheriff, a bad though highly picturesque and romantic outlaw and a "gal" who after some coquettish wavering between the respectable sheriff and the chivalrous outlaw very sensibly chooses the former. The sheriff in private life is a village blacksmith with a modest but safe investment, while the

Scene from "The Love Mask" (Lasky).

bandit resorts to the coarsest kind of highway robbery. We are kept guessing a little while as to just how the "gal" is going to decide. The sheriff aids the "gal" in a fight with a dastardly parcel of claim jumpers and his stock rises. Presently the sheriff helps the "gal" in robbing the stage which contains her stolen money and his chances brighten. Hold-ups abound in "The Love Mask." In one scene the "gal" gets the drop on the crowd in the saloon, the sheriff gets the drop on the

"gal," and the outlaw gets the drop on the sheriff—I might be mistaken about the order of the "drops."

The most serious fault of the play is its padding. The subject was altogether too thin for five reels. There are some pretty and cleverly worked out incidents, such, for instance, as the stealing of the silver spurs and the amateur "road-agenting" done by the "gal." The titles are at times flavored with what is supposed to be the real dialect of the old frontier. The scenes in the rustic courtroom and in the dance halls were well done and carried the right atmosphere. In other more important things attention to detail is lacking. It is never explained why the "gal," when she calls on the assayer and register, does not file her claim immediately. It is strange to have the sheriff find the silver spurs of the outlaw in the "gal's" cabin and then go away without any investigation. It is likewise remarkable that every letter and document flashed on the screen was in the same handwriting.

"The Crippled Hand"

Bluebird Photoplay in Which the Story of "Cinderella" Figures with Modern Variations.

Reviewed by Lynde Denig.

THE suggestion of the title given this five-reel photoplay, directed by Robert Leonard and David Kirkland, from a scenario by Calder Johnstone, is misleading. "The Crippled Hand" is not a gruesome tale of mysterious crime; quite the contrary, it is an exceptionally pretty version of "Cinderella," worked into a modern story of stage life that does not become intensely dramatic until the last reel. For the primary appeal of this picture, and it is fully strong enough to carry the five reels, one may look to the finely artistic production of a charming fairy tale, skilfully blended with a present-day environment.

No photoplay adaptation of "Cinderella" has brought out more satisfactorily the possibilities of motion pictures in imparting the illusive atmosphere of the land of dreams. The camera work was nothing short of excellent throughout the great number of scenes in which difficult double exposures and dissolves were utilized, the lighting was well judged to produce oddly attractive effects, and the settings, whether representing the haunts of fairies visited by the little girl, or the modern make-believe land of the stage, were of the best. As a beautiful picture, "The Crippled Hand" scores most decisively, and the wholesome story prepared by Mr. Johnstone is ample to hold the attention.

In the character of the lonely girl, unspoiled by the bitter experiences of a friendless existence in a great city, Ella Hall has a role for which she is perfectly suited. Transported into the kingdom of fairies, she makes an irresistibly dainty Cinderella and there is plenty of appeal in her playing of the demure little maid when in real life she meets an unusual opportunity. The management of a new musical comedy called "Cinderella" offers to employ the girl who can wear a certain slipper. After many applicants have made ludicrous efforts to fulfill the requirements, the poor little girl, tramping the streets in a vain search for employment, dons the slipper and enters the company of her Prince Charming.

The picture receives its title from the tragedy of a pianist whose hand was slashed by a heartless prima donna with whom he fell in love. His career ruined, he becomes a tramp,

Scene from "The Crippled Hand" (Bluebird).

who appears in the singer's dressing room on the opening night of the play and causes a melodramatic scene, the most melodramatic in the production. Robert Leonard makes an ingratiating Prince, whereas Gladys Rockwell, in appearance and manner, is a convincing prima donna.

For the newest Ivan production which will be put into production immediately, Ivan Abramson, Director General of Ivan Productions, has engaged Bradley Barker as the male lead.

Triangle Program

"Civilization's Child," Five-Reel Kay-Bee and "The Children in the House," Five-Reel Fine Arts.

Reviewed by Louis Reeves Harrison.

"CIVILIZATION'S CHILD" is a strong tragedy worked out consistently to the end. As in all tragedy that rings true, the influence exerted is openly that of treatment, more subtly that of theme, in this case an appeal for justice to the

Scene from "Civilization's Child" (Ince).

weak and erring. The powerful motif does not at first appear, though it is suggested from the outset, but it gathers force as the story develops into a fierce arraignment of modern institutions, including our political system and the heartless formality of our courts. Their insidious brutality does not appear to advantage even in contrast with the more promitive inhumanity of older countries of autocratic form of government. Our own lack of pity for the unfortunate designedly follows the gross cruelty of Jew-baiters and Cossacks in Russia, all being directed against a girl of naturally good impulses and scant opportunity.

The girl is Berna, a child of nature, half crazed by her first contact with so-called civilization, a Cossack massacre, her mind forever affected by the ringing of bells on that occasion. Thereafter, during the wrongs committed in our own civilization, when her undeserved suffering is most intense, she again hears the dreaded sound of those bells. The injuries done her are everyday affairs in city life among women engaged in a hopeless struggle against adverse circumstances—there is nothing forced or unreal about those circumstances—and the destroying influences against which she contends in vain drive her in the end to a mad attempt at retribution resulting in a double tragedy. The intent is to do away with evil that embitters human life, a lofty and generous purpose.

"The Children in the House" presents a good three-reel situation, worked out with considerable ingenuity and amplified

Scene from "The Children in the House" (Fine Arts).

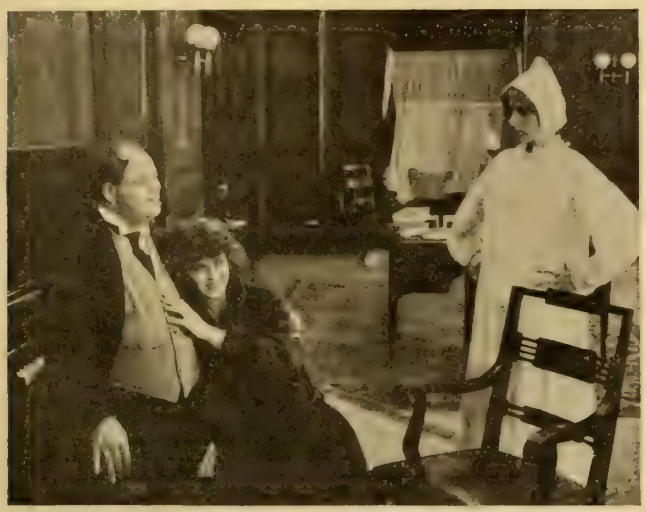
to five reels by such outworn methods as the burning shack, the automobile chase of thieves by policemen, too near the Keystone style to have dramatic effect, and that last resort to picture-play manufacturer, the automobile run off a cliff. We had enough of that years ago to last us for a long time to come. It is only a pity to spoil an otherwise good story with such clap-trap. These resurrections of old business and the interpolation of a long fairy story break up interest in the main action and result in a composition below the Fine Arts' standard.

"The Girl That Didn't Matter"

Two-Part Balboa, Featuring Andrew Arbuckle and Margaret Landis, to Appear Shortly on the Program of the Pathe Exchange, Inc.

Reviewed by Margaret I. MacDonald.

THIS two-part drama is one of the kind that makes good entertainment in spite of the fact that stories of similar construction have been filmed many times. Andrew Arbuckle in the role of Judge Hoover, whose kind heart prompts



Scene from "The Girl That Didn't Matter" (Pathe).

him to give a home to an orphan girl on the verge of a downfall, is splendidly cast. He gives an unusually pleasing impersonation of Judge Hoover, who early in the story becomes a senator, and later marries the girl he befriended.

Margaret Landis plays the feminine lead very pleasingly. This is the first time that Miss Landis has been seen in a star part with Balboa. She proves herself well worthy of the opportunity given her. The sister of the Judge is the angular, old-maid type that always brings a touch of comedy. The plot of the story concerns itself principally with a conspiracy to force Senator Hoover to sign a certain undesirable bill. As a last resort a woman lobbyist is brought into the case and is about to win the senator's signature to the bill by promoting undue interest in herself, when the orphan girl suddenly appears on the scene with evidence which frustrates the lobbyist's plan.

A pleasing production in which a touch of refined comedy is an added attraction.

Miss Greenwood in "None So Blind."

Winnifred Greenwood, who for the past several years has been co-starring with Edward Coxen in short length dramas filmed at the American's Santa Barbara studios, has been elevated to stardom and will shortly be seen in two Mutual Masterpictures, De Luxe Edition, now under way.

Her initial appearance as a star of these feature productions will be in the role of "Emily Alden," heroine of "None So Blind," a Masterpicture, De Luxe, in which she portrays a noted Broadway theater star who abandons her profession to become the wife of a celebated painter. Julian Lamothe, author of "None So Blind," created the role of "Emily Alden" especially for Miss Greenwood, a part in which her many requisites as a screen star are particularly well adapted.

Trio of Kalem Releases

"The Millionaire Plunger," "A Lucky Mistake" and "The Trail of Danger."

Reviewed by Edward Weitzel.

THE fifth instalment of the George Bronson Howard serial, "The Social Pirates," proves that the author's fertility of invention is still in good working order. "The Millionaire Plunger" is supplied with a theme that excites the sympathy of the spectator at the opening of the picture, and then proceeds to deal him a goodly measure of live action, much of which is of a quietly humorous nature. An elderly woman, who is employed as a laundress by Mona and Mary, has been victimized by an unscrupulous stock manipulator and all her savings swept away by worthless securities. The son of this man, who inherits his father's wealth, is an idler and a roue. When the two lady avengers learn the woman's story, they advise her to apply to the wealthy heir. He refuses to do anything about the matter, and thereby makes one of the biggest mistakes of his life. The Dauntless Duo get busy right away, and when the curtain is rung down on their neatly-staged scheme for righting this particular wrong, the laundress has her money back with substantial interest, the wealthy heir has received a scare of imposing proportions and the man in front has been given thirty minutes of strictly first-class entertainment.

Marin Sais and Ollie Kirkby continue to enter into the spirit of Mr. Bronson Howard's cleverly-drawn characters with undiminished zest, and to furnish ocular demonstration that they are lucky girls to have been selected for two such admirable parts, and that the author is equally fortunate in having two such accomplished and engaging young women to head his cast. B. Furey, Frank Jonasson, Paul Hurst, Edward Clisbee

Scene from "The Millionaire Plunger" (Kalem).

and Thomas Lingham are members of the efficient supporting company, and the same completeness of detail in the staging that has marked producer James W. Horne's direction of the preceding instalments is plainly visible in "The Millionaire Plunger."

"A Lucky Mistake."

Whatever mistakes, lucky or unlucky, are made by the characters in this one-reel "Sis Hopkins" comedy, the seeker after amusement will make no error in being a witness to the comic adventures of the cast. As the maid-of-all-work in the Skeezicks household, Sis is the unabashed fly in the ointment of domestic peace, the cause of incessant confusion and a well spring of laughter to everyone else. Henry Murdock, Richard Purdon, Arthur Albertson, Fred Schierbaum, Olive West and Mary Kennedy are her able assistants.

"The Trail of Danger."

The "big idea" in this number of the "Hazards of Helen" seems to have been to crowd as many "thrills" into the picture as it would possibly stand. At any rate, that is the impression it gives the spectator, and Helen Gibson performs her different stunts with neatness and dispatch. "The Trail of Danger" justifies its title. George Williams, Roy Watson, P. Pembroke, Harry Schum and Ray Lincoln have the remaining roles.

Lionel Barrymore in "The Quitter."

Lionel Barrymore, who has just completed his work in "Dorian's Divorce" for the Metro program, being starred in that production with Grace Valentine, will be stared alone in "The Quitter," a sensational five-part feature which has just been put into production. The exterior scenes will be photographed along the Mexican border, and the company does not anticipate that it will be much of a holiday. Motion picture operators are experiencing considerable difficulty in that locale at present. But it was necessary for the Metro players to go there, as the sceney and buildings they desired can only be found in that section.

"Silent Selby"

Three-part Mustang that Claims Attention Through Excellence of Construction and Pleasing Dramatic Action.

Reviewed by Margaret I. MacDonald.

THE old style western drama, it will be remembered, distinguished itself as a rule by crudeness both of design and dramatic action, and a tiresome repetition of theme. The plot generally used was so largely a matter of melodrama, and so far removed from the interesting realities of our modern West that the critic became bored and found himself at a loss for new expression in seeking to describe "the same old thing."

With the Mustang productions we have learned to expect something fresh, and new, and human in theme, and we are not often disappointed. "Silent Selby," written by Kenneth B. Clarke, keeps its thread of interesting moving at a lively gait, and succeeds so well in keeping the spectator guessing as the climax of the play approaches, that one is forced to acknowledge clever workmanship in the construction of the play.

The theme of this play is not entirely new. The fact of the matter is the plot originates in the same situation that has been frequently used in western dramas. There is a favorite cowpuncher, "Silent Selby," and a villainous ranch foreman, both of whom are in love with the pretty daughter of the ranch owner. It is in the development and treatment of the latter portion of the story that production wins out. The young woman is discovered in a love scene with her hero, who has been discharged by the jealous foreman, and overheard to promise a meeting in the morning, kidnaps her and carries her

Scene from "Silent Selby" (Mustang).

off to his shack, where he ropes her to a chair. In his drunken state he fails to keep watch and the young woman escapes. Next morning after the girl has told her father of the insult, the foreman is found murdered. The only clue which the authorities find points at the discharged cowpuncher. An hour later, however, the father of the young woman confesses that he killed the man because of the insult to his daughter. He is of course acquitted, and a happy situation closes the picture.

The players are Thomas Chatterton in the title role, Anna Little, Dick La Reno and Jack Richardson, who, by the way, plays a double role effectively.

"Molly Make-Believe"

Marguerite Clark Portrays a Girl of Romantic and Fanciful Disposition in Famous Players Subject.

Reviewed by George Blaisdell

THE Famous Players released on April 17 "Molly Make-Believe," an adaptation of the story by Eleanor Hallowell Abbott. Marguerite Clark has the name role, that of a girl who in her effort to help her impoverished grand-

Scene from "Molly Make-Believe" (Famous Players).

mother takes her little brother and in the night slips away to the city to earn her own living—and for a while succeeds in an unusual way. The picture is well staged by J. Searle Dawley.

"Molly Make-Believe" will have marked interest for children and feminine grown-ups—it is an ideal matinee attraction. For an evening house it might be described as a pretty story. It is more entertaining than plausible, if it be judged by the stern rules of probability. Miss Clark is delightful as the young girl of the country who plays with her child friends or as the budding young business woman who is the "whole works" in the singular correspondence concern she establishes.

J. W. Johnston is strong as the railroad man who extends aid to the two freight train stowaways. Mahlon Hamilton has the role of Carl Stanton, the young railroad official who under circumstances of trial meets Molly, and later learns to know her better and to love her. Gertrude Norman is a motherly Grandmother Meredith.

The scenes of the railroad wreck lend atmosphere to the trip of Molly and her little brother to the city. They are deftly woven into the story. The strongest situation, one filled with pathos, is where Molly, in her suit of squirrel skin, goes to the bedside of the dying little girl, one of those to whom she had brought sunshine. The scenes of the ball, of Molly in her Oriental garb intruding among the dancers and, masked, chancing a number with her "prince," the young railroad man, are filled with interest. There is a romantic conclusion, one in which Molly wins her "prince," to the discomfiture of the unbending young woman and the still more frigid mamma who had aimed to corral the young man as their own.

"One of the Pack"

A Physiological Photoplay in Two Parts, Produced by the Lubin Company.

Reviewed by Edward Weitzel.

M. BRIEUX, the accomplished author of "Damaged Goods," is credited with having turned the searchlight of his profound knowledge upon certain forms of physical vice and exposed to public view in the playhouse the consequences of breaking the moral law that governs such transgressions, "even unto the third generation." Tom Gibson, the author of "One of the Pack," has used a similar theme in his two-reel screen drama—but with circumspection. He does not

Scene from "One of the Pack" (Lubin).

dwell for any unnecessary length upon the physiologic aspects of his transgressor's condition, discreetly referring to it as a case of "tainted blood."

Pierre Moret, the leader of a band of criminals, known as "The Pack," is the owner of the impure corpuscles. He wants to marry Helen Marston, but has a dangerous rival in Fred Hayden, a young clerk. When Helen's father suffers a breakdown and a transfusion of blood becomes necessary, young Hayden offers himself as a subject, and Moret is forced to do likewise. A blood test of the two men is taken, during which Moret manages to change the samples, and Hayden is told that his blood is infected. He at once gives up Helen, becomes reckless and joins Moret's band. Dr. Langham, who knows the truth about the leader of the pack, prevents him from consummating his marriage with Helen, although the physician's professional honor stops him from divulging the secret to the wife. A safe robbery that Fred commits puts him in possession of the truth about Moret, leads to the death of the criminal, the reformation of Hayden and his union with Helen.

Granting the author's premise, it must be written down that he has constructed a quick-moving and ingenious melodrama. It is acted in good style by George Routh, Jay Morley, Louis Fitz Roy, Eleanor Blevins, George Berrell, Robert Gray and A. H. Hayn.

"Conductor 786" Rides Again.

After a well-earned vacation in Florida "Conductor 786" comes back to New Rochelle to don the blue suit and brass buttons again in Falstaff comedies. It is Reily Chamberlin, originator of the character; as emperor of the rear platform, with number 786 on his hat, Riley has won a big following.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

THE TENDER-HEARTED BOY (Biograph), April 10.—A one-reel D. W. Griffith re-issue, this photoplay has the juvenile spirit of a story by Oliver Optic. The character of the hero, his trials and the happy ending of the tale are handled in the most obvious manner, but there is a humanity to the picture that will appeal to most people. Robert Harron and Mae Marsh have the leading roles.

OTTO, THE BELL BOY (Lubin), April 10.—One of the funniest farces that Edwin McKim has written and produced, the picture is made doubly amusing by the unctuous comedy acting of D. L. Don. The humor of the situations is irresistible and Mr. Don, aided by Patsy De Forest, works intelligently and effectively to extract every possible laugh.

THE SELIG-TRIBUNE, NO. 29, 1916 (Selig), April 10.—Ernest Schiller, the lone pirate, who captured the British steamship Matoppo; Bulgarian prisoners near Saloniki, Greece; Turkish prisoners at work, Saloniki; removing giant palms from fair grounds, San Francisco; camp scenes, Columbus, N. M.; flood, Flint, Mich.; U. of C. athletic meet; Phillies' star pitcher makes aeroplane flight at St. Petersburg, Fla.; American troops en route to Guerrero.

THE HOYDEN (Vitagraph), April 10.—The character of the heroine of this one-reel drama is fully indicated in the title. Bess is a diamond in the rough, but finds out that knowing how to "put up her dukes" is a very handy accomplishment for a lady in her station of life at the opening of the picture. A few terms at boarding school polishes her off, however. Wm. E. Wing has written a capital little drama and it receives its just dues in the hands of Mary Anderson, Webster Campbell, Otto Beninger and Edith Reeves. Directed by Dave Smith.

VERNON HOWE BAILEY'S SKETCH BOOK OF BOSTON (Essanay), April 12.—The many historic buildings and places of interest in Boston are shown in this number of Mr. Bailey's drawings. This series is instructive and interesting, Faneuil Hall and Bunker Hill monument being included in the first five hundred feet. A western scenic completes the reel.

FASHION AND FURY (Kalem), April 12.—A wife who has a mania for buying expensive frocks furnishes the leading motive of this one-reel comedy. The humor of such a subject will appeal to everyone—except the husband, who has to foot the bills. The picture is entertaining and is capitally played by Ethel Teare, Jack MacDermott, Victor Rottman, Myrta Sterling and H. Davenport.

THE SELIG-TRIBUNE NO. 30, 1916 (Selig), April 13.—Regatta of U. of C. oarswomen on Lake Merritt; U. S. troops drilling at Fort Scott, Cal.; Baby Parade, Harlem Carnival Week, New York; Carranza troops at San Jose, Mexico; tug of war, Agricultural College, Maryland; U boats at Wilhelmshaven, Germany; Senator Warren G. Harding nominated for President, Chicago; Mexican orphans, Cavanea, Mexico; reinforcements of English troops, Doiran, Greece; "Wild Bob" Burman killed in auto race, Corona, Cal.; exhibition of artillery, Douglas, Ariz.

THE BATTLE ROYAL (Vim), April 13.—This is a very amusing comedy in which a feud arises between two mountain families over a most trivial matter. One son of each house loves a daughter of the other, and even the sweethearts are forced to take to the gun much against their inclinations. The visitation of a common enemy, the revenue officer, who has nosed out the fact that moonshining is the business of the respective families, makes the two families companions in misery, and cements the broken friendship.

ROMANCE AND RIOT (Kalem), April 14.—John E. Kevan, a new writer for the Sis Hopkins comedies, makes a favorable impression with this one-reel offering. A review of the picture was printed in the issue of April 22, page 645.

THE SLEUTHS (Vim), April 14.—Pokes and Jabbs on the trail of a famous jewel from the forehead of an idol, leads to a number of amusing situations in this one-reel comedy. The finish is particularly clever.

SUSIE, THE SLEUTH (Vitagraph), April 14.—Edith Storey has the title role in this one-reel comedy by Kenneth S. Webb, and offers a distinct character creation of much humor. The plot unfolds a broad satire on the detective drama, and also enlists the services of Antonio Moreno, John Costello, George Stevens, Robinson and Rose E. Tapley. George D. Baker directed the production.

THE RACE FOR A SIDING (No. 75 of the "Hazards of Helen" Railroad Series) (Kalem), April 15.—The matter will not admit of argument! Helen's railroad must make substantial acknowledgment of her services to the company or stand forth as conspicuous examples of monumental ingratitude. Not a week passes but she risks life and limb in the line of duty, and always succeeds in saving the company a heavy monetary loss. In "The Race for a Siding" she prevents a wreck, thwarts a band of freight car thieves and assists in their capture.

MR. HOUSEKEEPER (Lubin), April 15.—An echo of "All the Comforts of Home" is found in this one-reel comedy, the plot turning on the scheme of a married man to rent the rooms of his wife's boarding house for his own advantage during the absence of the head of the establishment. The plot has good comic possibilities and Billie Reeves, Eleanor Blanchard and Francis Joyner bring out the points with skill. Clay M. Greene wrote the scenario and Earl Metcalfe made the production.

THE BEAUTY HUNTERS (Selig), April 15.—James Oliver Curwood has written a number of splendid photoplays whose scenes are laid among the snow and ice of the frozen North, but he has reached double zero in "The Beauty Hunters." The inanity of the whole affair is expressed in the names of the two leading characters, John Queerphiz and Jane Apeface. A sense of humor is evidently not one of Mr. Curwood's gifts from the gods.

General Film Company Specials.

THE STRANGE CASE OF MARY PAGE, NO. 12, "The Slums" (Essanay), April 10.—Bennett, a friend of Pollock's is put on the witness stand in this episode and certain facts are brought out about a slumming tour, the party being made up of Mary Page, Amy Lerue, the theatrical manager and Bennett. During the tour Pollock meets the party and insulted Mary, who threatened to shoot him. Evidence is also brought out that hints of enemies that Pollock had made, and that the dead man had hired a pair of thugs to murder Langdon. The interest is well sustained during this instalment.

THE PARASITE (No. 3 of "The Social Pirates") (Kalem), April 10.—Another male being who wars upon women is attacked and routed by Mona and Mary in the third episode of the George Bronson Howard serial. The battle is an exciting one. A review of the picture was printed in the issue of April 15, page 459.

WIVES OF THE RICH (Selig), April 10.—The story of this three-reel photoplay is not new, either on the screen or in real life. It is well worth telling over again, however, and Allen Curtis Mason, the author, has done so with commendable skill. The situations are developed with a discreet regard for probability and the climax is handled in a novel and effective manner. T. N. Hefferon has given the picture careful direction, and Harry Mestayer, Grace Darmond, Lafayette McKee, Lillian Hayward and Emma Glenwood form a thoroughly capable cast.

THE MAN WHO CALLED AFTER DARK (Biograph), April 11.—The plot in this two-part drama suggests possibilities not fully realized in Walter Coyle's production. A different method of construction might have made the story more convincing; but even as it stands, the picture is acceptable.

MILLSTONES (Essanay), April 11.—Melodrama, with the punch always in evidence is the dominant quality of this two-reel photoplay. There isn't much novelty in the picture, the thief who turns honest being one of the leading characters, but the story has been made to yield good dramatic value and is effectively played by Darwin Karr, Nell Craig, Edmund F. Cobb, John Cossar and Peggy Sweeney.

THE GREATER WRONG (Lubin), April 13.—This is one of the best photoplays written and directed by George W. Terwilliger. A review of the drama, a three-reel subject, was printed in the issue of April 22, page 644.

HAUNTED AND HOUNDED (Knickerbocker), April 14.—That excellent dramatic device, the woman who marries under the belief that her first husband is dead, is employed to advantage in this three-reel photoplay. The story is absorbing, even with a conventional ending. Madeline Pardee plays the leading character with feeling and skill.

THE LAST ADVENTURE (Essanay), April 15.—Lilian Drew, John Lorenz and Edward Arnold form the oft-quoted triangle in this three-reel photoplay and by their excellent acting give the story its full dramatic value. The author has shown a praiseworthy regard for probability during the unfolding of the plot, without sacrificing the interest. The character played by Miss Drew is sketched with a sympathetic insight that renders it very effective. The mounting of the picture is artistic.

SIN'S PENALTY (Vitagraph), April 15.—The settings of this three-reel photplay and a number of the effects called for by the story are almost enough to insure its success. The California winter scenes in the mountains are very beautiful, and Fred W. Hiller has fitted his plot into them with convincing skill. The scenario is strong in theme and character drawing and has been ably directed by William Wolbert. Credit for capably acted roles belongs to Corinne Griffith, Otto Lederer, Anne Schaefer, Webster Campbell, Mary Anderson and Fred W. Hiller.

Bluebird Photoplays, Inc.

THE GAY LORD WARING, April 24.—J. Warren Kerrigan, Lois Wilson, Bertram Grassby, Maud George and others, give able performances in this five-part adaptation of Houghton Townley's story, done into a

scenario of F. McGrew Willis and directed by Otis Turner. It is a well produced and resonably entertaining picture. A review appears on page 642 of issue of April 22.

THE CRIPPLED HAND, May 1.—The story of "Cinderella" is presented here with modern variations. Exceptionally well staged and photographed, the first appeal of the picture is in the artistic beauty of the scenes. Robert Leonard, Ella Hall and Gladys Rockwell are in the cast. A review may be found on another page.

Fox Film Corporation.

BLUE BLOOD AND RED, April 9.—A lively and pleasing farce in buckeroo backgrounds. A large audience plainly took pleasure in it. A review can be found on page 639 of the issue dated April 22.

SCANDAL, April 16.—The characters of this tragic story are a bit sorted but the picture has been so ably handled by producer and players that it makes a very marked impression. It is a dignified and effective picture. Bertha Kalich has a highly emotional role and does splendid work. A review can be found elsewhere in this issue.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 67 (Gaumont), April 12.—American scenes of interest are featured in this number, including college events, fire in lower New York, baseball teams at work and others. Some views of U. S. troops going to Mexico are also shown.

A MIX-UP IN PHOTOS (Vogue), April 16.—Rather an amusing farce comedy in which a father plans a matrimonial match for his son, and in sending him a photo of the heiress whom he is to meekly accept, he accidentally sends the wrong photo, enclosing, instead, the picture of the pretty secretary of the heiress. At the betrothal banquet an undignified but amusing mixup occurs.

COUNTERFEIT LOVE (Vogue), April 18.—An eccentric comedy number, by Thomas Delmar, featuring Rube Miller and company. The scenes occur chiefly in a counterfeiter's den and are of a rather vague, knockabout sort. The humor is only fairly strong.

NUMBER PLEASE (Beauty), April 19.—A telephone comedy number, featuring Carol Halloway, John Sheehan and John Steppling. The lineman crosses the wires and mixes up two conversations in a way that brings about complications. The slangy substitutes are not always clever and the plot is not very strong, though the presentation and cast are pleasing.

THE BOOKWORM'S BLESSED BLUNDERS (Beauty), April 23.—Another amusing and very nice number in which Orral Humphrey plays the male lead with Lucille Ward playing opposite him. Mr. Flyleaf, who is absorbed in books to the elimination of most other things, one day walks by accident into the home of the lady next door, whose heart has been pining for him. This is the commencement of a romance which ends in the marriage of the loving pair. A funny incident occurs when Flyleaf is wondering how he is going to obtain the wherewithal to support his lady love. Some money placed by accident in a book that he sells out of his second-hand book store brings him a flock of customers, and so Providence solves his problem.

BUGS AND BUGLES (Beauty), April 26.—An amusing farce comedy in which an old military man who has taken up the hotel business by way of excitement has his troubles with his servants and his guests and most of all with their love affairs. A mixup occurs over a note which gets into the wrong hands. This is very funny and will be pleasing to most audiences.

Mutual Film Corporation Specials.

SILENT SELBY (Mustang), April 13.—A three-part western drama of more than ordinary merit. The story of this production was written by Kenneth B. Clarke, and is of excellent construction and interesting theme. Thomas Chatterton plays the role of Silent Selby with Anna Little in the feminine lead. Too much cannot be said of the attractiveness of this young actress, who has a great deal of talent as well as beauty. Jack Richardson plays his usual bad man's role and does it well. Dick La Reno and W. Tedmarsh are also valued members of the cast. The last reel of the story concerns itself in clearing up a murder case wherein a father kills the man who tries to wrong his daughter. Reviewed on another page of this issue.

THE LEOPARD'S BRIDE (Mutual Masterpicture de Luxe, Centaur No. 92), April 13.—A five-part Centaur picture in which Margaret Gibson, William Clifford and Nan Christy have the principal roles. The production has a fairly interesting story which brings into play a leopard whose talent as a screen actor is not to be questioned. The story tells of how Captain Morey of the British militia in India is sent by his superior omcer and rival in love to a post in the interior. Here, not receiving any mail from the girl he loves, he finally falls sick of jungle fever and is tended by a pretty girl, presumably of Hindoo origin, who falls in love with him, and on the appearance of the Captain's real sweetheart goes into the jungle and sacrifices herself to a leopard. The makeup of the players appearing as Hindoos will be questioned. Also some of the jungle roads have too much the appearance of well-trodden park roads.

A FLICKERING LIGHT (Mustang), April 14.—An excellent two-part drama featuring Anna Little, Frank Borzage and Jack Richardson. It is the story of a girl of the western dance halls who had been told by unscrupulous ruffian that no man would ever marry a girl like her. One night a ranchman happens into the saloon, notices the girl, and later in a state of intoxication asks her to marry him. To evade the other man, who is to return later, to make good an evil proposition she accepts the ranchman. The development of the story after this point is especially human and attractive. The picture is a masterpiece of its kind.

THE GIRL FROM CHICAGO (Thanhouser), April 18.—A two-reel crook story by Lloyd Lonergan, featuring Gladys Hulette and George Marlo. This runs along in a bright, entertaining manner, beginning with the appearance of the "girl" in a restaurant infested by an organization known as "The Birds of Prey." She joins the gang and pulls off some small stunts. Then toward the close her surprise comes. This never gets up much tension, but is quite clever in certain ways and holds the interest well.

MASTER SHAKESPEARE, STROLLING PLAYER (Mutual Masterpicture de Luxe—Thanhouser, No. 94), April 20.—A five-part production from the Thanhouser studios which is based on the Shakespeare-Bacon controversy. In the play, which features Florence La Badie and Robert Vaughn, two lovers, quarrel over the claim of the two writers to the authorship of the Shakespeare plays. Some excellent types have been used, especially in the portion of the picture which takes us back to the time of Shakespeare. It is not quite clear, however, whether the production as presented is intended as a burlesque on the controversy or not. Some of the earlier portion of the picture might have been omitted. The battle scenes in Mexico have the effect of padding.

THE MAN'S SIN (Thanhouser), April 20.—A three-reel number, written by Philip Lonergan, featuring Grace De Carlton, Daniel Leighton and others. The story has a strong sex interest, but is handled in an acceptable way. The plot shows the ruin of a young girl by a man who refuses to marry her. The girl baby is born and the mother dies. Later the child grows up and becomes a trained nurse. She is engaged to care for her father, who has a wife and another daughter. The plan of the spinster aunt to gain revenge for the wrong done her niece by accomplishing the ruin of the legitimate daughter, is outwitted by the nurse. This contains some unpleasantness, but holds the interest. Miss De Carlton does pleasing work in the double role.

Pathe Exchange, Inc.

PATHE NEWS, NO. 27, 1916 (Pathe), April 1.—Interesting items of this number are the scenes of the train wreck at Amherst, Ohio, a fine collection of orchids grown at Hackensack, N. J., the sailors of the Atlantic fleet spending a day ashore at Guantanamo Bay, Cuba; the 8th Cavalry machine gun corps on its way into Mexico, and the flood in Buffalo streets caused by the overflow of Cazenovia Creek.

PATHE NEWS, NO. 28, 1916 (Pathe), April 5.—Interesting items in this number are pretty babies in Harlem's parade; Glen Martin instructing the U. S. Flying Corps, testing a new armored car, and the New England ship yards reopened.

LUKE'S DOUBLE (Phunphilms), April 12.—An excellent farce comedy in which Luke, who impersonates a book worm, goes to sleep and has a remarkable dream, in which he sees his double make love to his sweetheart, and handle more money than he himself ever saw. Some very funny situations occur through the double identity, including a fist fight in the police station. This comedy contains nothing in any way objectionable.

Pathe Exchange, Inc., Specials.

THE GIRL THAT DIDN'T MATTER (Balboa), April 15.—A two-part production in which Andrew Arbuckle is featured, with Margaret Landis playing opposite him. The picture is a pleasing one, although not altogether fresh in theme. The story treats of how a kind-hearted judge gave an orphan girl brought before him in court, a home with himself and old maid sister. Later, he is elected Senator, and the remainder of the story concerns itself with a conspiracy to get him to sign a certain undesirable bill. He marries the orphan girl, who is the means of breaking up the conspiracy. Reviewed on another page of this issue.

THE IRON CLAW, NO. 7 "The Hooded Helper" (Pathe), April 10.—"The Hooded Helper" is the title of this number of the series, in which the scrip of paper is again located in an ash barrel by an old negro mammy. Golden's wife is relocated in the home of her husband along with her daughter Margery, and the parrot stolen from the chicken coop by a negro again takes a hand. An excellent number.

Triangle Film Corp.

HIS LAST LAUGH (Keystone), April 9.—A farce comedy somewhat out of the common, but only mildly amusing. Not up to the high Keystone average.

Universal Film Mfg. Co.

LITTLE BILLY'S SCHOOL DAYS (L-KO), April 23.—A country school number, featuring Little Billy, Olive and Fatty Voss. A juvenile love affair and amusing mischief in school are the chief ingredients. It brings forth considerable laughter and is appealing.

HIS WOODEN LEG (Nestor), April 24.—A comedy number, by Floyd Byrnes, featuring Roy Gallagher and Billie Rhodes as a young married couple. The rich uncle bequeaths his wooden leg to his nephew, who tries to lose it unsuccessfully. Later he discovers it contains a fortune in money. An old theme handled in an amusing way, which well bears repetition.

BILLY'S WAR BRIDES (Imp), April 25.—This features Wm. Garwood as a young bachelor, who dreams that after the war all men must have not less than three wives. He marries four girls of different nationality, who present him with twins, triplets and even more babies. The idea is broad, but handled in a harmless way. It proves fairly amusing.

THE UNEXPECTED SCOOP (Rex), April 25.—A good light subject, written by Clifford Howard, introducing Jack Connolly and Jack Nelson as rival reporters and Myrtle Gonzalez as the girl. The plot has a clever swing to it and the situations are bright and pleasing.

LONESOME HOUSE (Big U), April 26.—This number, written by O. M. Robinson, features Thomas Jefferson as an old school teacher. He finds his wife after years of separation, through one of his small pupils, who was injured while at play. The school scenes are typical and the story one of fair strength.

SUCH IS LIFE IN CHINA (Powers), April 27.—This consists of a number of Chinese views, interspersed by some of Hy Mayer's humorous drawings. It makes an amusing novelty and is also quite instructive.

THE NEWLYWEDS' MIXUP (Nestor), April 28.—A comedy number, by Al. E. Christie, featuring Eddie Lyons, Betty Compson and Stella Adams. The young husband finds his wife's letter to her brother and becomes intensely jealous, not knowing the relationship. Their quarrel is quite amusing. Slight in plot, but pleasingly presented.

THE JITNEY DRIVER'S ROMANCE (Joker), April 29.—An eccentric comedy number, featuring Gale Henry, Wm. Franey and Milburne Moranti. The jitney driver is the successful rival of an Indian prince. The action is very funny in spots and the low comedy characters are pleasing.

Universal Film Mfg. Company Specials.

THROWN TO THE LIONS (Red Feather Photoplay), April 24.—A strong five-reel offering, adapted by Norbert Lusk from a story by Wallace Irwin. This gives a faithful picture of modern metropolitan life. It is introduced by a prologue, dating back to the time of Nero, showing a young girl thrown into the lions' den. The analogy is drawn that innocence is still sacrificed in the life of today, as in the past. The story of Linnie Carter is very strongly set forth. She finds happiness, but only after facing many troubles. This rises gradually to a climax and holds the interest well. Mary Fuller, Joseph Girard, Clifford Gray and others appear.

THE OTHER HALF (Gold Seal), April 25.—A two-reel number, by Jacques Jaccard, featuring G. Raymond Nye, L. M. Wells, Roberta Wilson and others. Because a wealthy man in high social life objects to his son marrying a gambler's daughter, the gambler sets out to prove that the wealthy man is also smirched, as he draws revenue from properties owned in the red light district. This he succeeds in proving, and the wealthy man consents to the marriage to save his good name. This is quite well produced and makes an interesting, though rather unpleasant, study of underworld conditions. The character of the theme is the chief drawback.

BILL'S NARROW ESCAPE (L-KO), April 26.—A two-reel low comedy number, featuring Billy Ritchie, Eva Nelson, Gene Rogers and Louise Orth. This consists largely of knockabout situations. Billy's wife rents the house to some moving picture people and jealousy results. This gets up a fair degree of humor in spots, but has numerous vulgar touches which keep it from being the best sort of comic. The last reel closes with the studio on fire and some explosions.

MISS BLOSSOM (Laemmle), April 27.—A splendid two-reel Southern story, featuring Val Paul, Myrtle Gonzalez, Alfred Allen and Fred Church. Val Paul scores a fine little success in his characterization of the mountain lad who didn't want to be known as "po' white trash" in spite of his drunken father. The story is made human and appealing by this one character, though the others are also pleasing in their way. The settings are as picturesque and beautiful as one could wish, and the plot a good one. This number is sure to find favor with the average patron.

WHY MRS. KENTWORTH LIED (Imp), April 28.—A three-reel number, by Hugh Weir, featuring Jane Gail, Matt Moore, Augustus Phillips and Howard Crampton. This is a story of crime and detection. The first two reels are gripping and exceptionally well presented. The third reel is not so strong, as no sufficient reason is shown why the young wife shielded the nephew at the risk of her own life. The blackmailing scene at the beginning, the murder later and commencement of work by the rival detectives is excellently done. While not entirely convincing in denouement, this sustains the interest throughout and is better than the average offering of the type.

THE TORRENT OF VENGEANCE (Bison), April 20.—A two-reel subject, by Henry McRae, in which the great floods in Southern California of recent date are put into a lively story. The plot itself concerns two rival towns. One town tries to drown out the other one and the second diverts the flood so that it flows back on the second. There are some real thrills in this and numerous personal risks are taken by the performers. The scenes are all well taken and the number, as a whole, is a highly interesting one.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 29, 1916 (Vitagraph), April 10.—A novel feature of this number is an elephant parade down Fifth avenue, New York. Other of the principal events include the Cornell Dam at Croton, N. Y.; Technical School, Oakland, Cal., drilling its students; giant tractor, Harrisburg, Pa.; launching giant dredge, Hammonton, Cal.; U. S. troops arrive at the border for patrol duty; vaccinating chickens, Davis, Cal.; Buffalo base ball team training at Harrisburg.

ARTIE, THE MILLIONAIRE KID (Vitagraph), April 17.—An excellent five-part comedy, featuring Ernest Truex and a typical Vitagraph cast, including Dorothy Kelly, Jonathan Kelly, Girardot and Etienne. The story treats of how a young man expelled from college becomes a book agent, enters the grounds of a ladies' seminary, falls in love with a pretty girl, and forces his way on to fortune. In a year's time he makes good a threat that he has made to the effect that he will made enough money to return and buy out his father's railroad. Reviewed on another page of this issue.

World-Equitable.

BY WHOSE HAND? (Equitable), April 17.—An entertaining mystery drama ending with a question mark. A prolonged court room scene works up considerable interest and holds the attention, as noted in a review appearing on another page. Edna Wallace Hopper, Charles J. Ross and Muriel Ostriche are featured in the picture.

THE SOCIAL HIGHWAYMAN (Peerless), April 17.—Besides directing the production, Edwin August played the principal role in this Peerless World film adaptation of a drama in which Richard Mansfield starred. The scenes move rapidly and are filled with effective melodramatic action. A review appears on another page.

Miscellaneous.

FOLLOWING THE FLAG IN MEXICO (Tropical Film Co.), April.—A five-reel series of scenes covering the main incidents of the present Mexican situation. These pictures give a good insight into the Red Cross work in Mexico, showing also many scenes in connection with the march of the U. S. troops into Mexico, skirmshes between the Villa and Carranza followers, and many gruesome sights which necessarily follow in the wake of battle.

"A MESSAGE TO GARCIA."

Before Elbert Hubbard, one of the most famous of the writers and thinkers that America has produced, met an untimely death on the ill-fated "Lusitania," he often had expressed his admiration for motion pictures and his intention of writing new works or adapting some of his old masterpieces for the screen. He frequently had commented on the motion picture possibilities in his "A Message to Garcia," a preachment that is universally known and admired. It was confidence in the judgment of Elbert Hubbard and a full realization of the dramatic potentialities of his widely-famed article that led Edison to send a motion picture company to Cuba to film a story based on "A Message to Garcia."

This five-reel feature, which has not been scheduled for release as yet, is a remarkable production in every way. Based on a masterpiece of literature that is known in every part of the world, having a plot that is highly dramatic and of absorbing interest, and presenting the story with an imposing and beautiful background of tropical settings, it must stand as one of the great conceptions and great productions of the year among five-reel features. Robert Connes and Mabel Trunnelle are starred in the production and among the other members of the cast are: Bigelow Copper, Herbert Prior, Helen Strickland and Dorothy Traham.

PATHE'S "LITTLE MARY SUNSHINE" RECEIVES HIGH PRAISE.

"Little Mary Sunshine," the five-part Pathe Gold Rooster play, has been given by the Philadelphia North American the "three stars" distinction, an award of merit granted to very few pictures. Jessica Granville-Smith, the reviewer, speaks of the picture as follows:

"Three-year-old Baby Marie Osborne is featured in this Gold Rooster production, and everything else in the picture is subordinate to her. There is a story, to be sure, a well-worked-up little love story, as love stories go, with a pleasing mixture of humor and pathos. There are other actors in the cast, too, Henry King being the chief of them, with Marguerite Nichols and Andrew Arbuckle, but they are all outshone by this little star. Then there are many pretty scenes, and the photographer has done his share in making the background a charming one for the little lady. The spontaneity of the child actress, with her blessed baby ways, and the joy that radiates from her little self to every one around her is a wonderful relief after some of the more common types of photoplay. It will delight children, and drive away the blues from the grownups."

"THE SECRET MATING."

The "eternal triangle" gives way to four-cornered love affair in "The Secret Mating," a forthcoming five-reel American Mutual Masterpicture, De Luxe Edition, by J. Edward Hungerford. William Russell is directing the production and has the lead in the play. Two mismated couples are thrown together and one husband tries to teach the other a lesson. His method gives the play intense drama and makes it gripping from first to last. William Russell, Hylda Holliss, Charlotte Burton and Harry Keenan have the principal roles.

"THE END OF THE WORLD."

The next feature of the Great Northern Film Company, 110 West 40th street, New York, entitled "The End of the World," is scheduled for release on about April 20th. It is a stupendous spectacular production in six parts, presenting in a fanciful manner the most likely results of the presence of a comet in the earth's atmosphere, and portrays convincingly the panic and havoc which follow. A pleasing love story winds its way through gripping scenes of real flood and holocaust.

Manufacturers' Advance Notes

"AT PINEY RIDGE" (Selig).

One of the most exciting dramas ever released through V-L-S-E in point of story, plot and action will be "At Piney Ridge." This drama proved to be David K. Higgins' greatest stage success and its powerful pathos and sincere comedy are known to hundreds of thousands of theater goers who will cordially welcome the screen version. The famous play has been faithfully adapted for the motion pictures by Gilson Willets, the versatile novelist and feature pictureplay writer. "At Piney Ridge" is a veritable breath from the Tennessee mountains and features Miss Fritzi Brunette as "Cindy Lane."

Scene from "Piney Ridge" (Selig).

The date for the release of this five-part drama is Monday, May 1.

Some of the most beautiful settings ever shown in motion pictures will be viewed in "At Piney Ridge." Mountain scenery of the type true to the story is presented, together with the cabin homes of the mountaineers.

The atmosphere of sunny Tennessee, shortly following the close of the Civil War, is carefully preserved. Miss Brunette is said to enact her strongest character role and is ably assisted in the unfolding of the drama by Al W. Filson, Frank Clark, Vivian Reed, Leo Pierson, Edward J. Piel, James Bradbury and other Selig players. Every type in this wonderful drama is drawn from life by Producer Wm. Robert Daly.

A BEAUTIFUL SCENE IN "THAT SORT."

One of the beautiful scenes in "That Sort," a forthcoming Essanay feature, taken from the stage play of that title, written by Basil McDonald Hastings, is that of a woman of the demimonde, repentant, kneeling in church before the image of the Savior. The scene was taken in the Essanay studio where the chancel was set up. The background was arranged by the Thomas O'Shaughnessy Co., of Chicago, who make up special designs in church windows and decorations. A corps of artists with several great windows, specially designed, one with the picture of the Savior bearing a cross and the crown of thorns, were sent to the Essanay studios to arrange the set. The scene is an exceptionally artistic conception.

PATHE'S "GIRL WITH THE GREEN EYES."

Pathe announces the five-reel feature, "The Girl with the Green Eyes," adapted from the play of the same name written by Clyde Fitch, Katharine Kaelred and Julien L'Estrange, well known players on the legitimate stage, are featured in this production, which retains to a remarkable degree the many merits of the original play. It is a forceful drama with the jealousy of a young married woman over her husband as the main theme.

The play is beautifully produced and contains many strong situations. It will be put upon the Gold Rooster Program and released May 16th.

WRITERS PRAISE MARY CHARLESON.

Praise of the highest possible order is bestowed upon Mary Charleson in a joint letter written her by the scenario writers who comprised the Lubin editorial board at the time when Miss Charleson was doing "The Road o' Strife" for that concern. Although separated, and with different companies now, the writers could not refrain from joining hands in congratulating Miss Charleson for her wondeful work in "Passersby."

"As the 'colleen of the screen' we have watched your work for months," reads the letter, "and your remarkable portrayal of Margaret Summers in 'Passers By' demonstrates without a doubt that you deserve your place at the very top of the profession. Our heartiest congratulations and best wishes." The communication is signed by Adrian Gil-Spear, Emmet C. Hall, L. S. McCloskey, Morbert Lusk, Clay M. Green, Harry Chandlee and Shannon Fife.

SIGNAL TO FILM "JUDITH OF THE CUMBERLANDS"

Director General J. P. McGowan, of the Signal Film Corporation, has just closed negotiations with Alice McGowan for the film rights to her popular novel, "Judith of the Cumberlands." Although the scenario has not yet been prepared, it is understood that Miss Helen Holmes will be cast in the title role, with the direction in charge of J. P. McGowan. Filming of this story will follow the completion of "Whispering Smith," which is now under way.

"WON WITH A MAKE-UP" (Universal).

"Them actor folk ain't no good, daughter," said The Deacon to his daughter, Josephine, as a moving picture company started to work in front of his episcopate.

"But I love William King, the leading man, father," protested Josephine.

It all happened in Skinneateles, N. Y., one winter's day. The starving, fallen woman had been thrown out of her home by the cruel, silk-hatted landlord when William King, the leading man, interfered and said:

"Stop. That woman is a mother; have you no heart? Would you throw her out in the snow on this cold winter's night?" (Tint film for night effect.)

Scene from "Won With a Make-Up" (Universal).

Josephine, our heroine, sees the movie actors hard at work and falls in love with the handsome leading man. After many amusing adventures with papa, The Deacon, they elope. "Won with a Make-Up" featuring King Baggot is the cleverest burlesque of the movie game staged in many moons. It was scenarioized from the story by Elliott H. Robinson and produced by Henry Otto and those who see it will undoubtedly regret that it has been confined to one reel. Frank Smith and Edna Hunter support Mr. Baggot.

"DORIAN'S DIVORCE" (Metro).

Lionel Barrymore and Grace Valentine are starred in "Dorian's Divorce," a five-part feature produced by the Rolfe Photoplays, Inc., which will be released on the Metro program May 1. This production will serve to introduce Miss Valentine as a full fledged star on the Metro program. She has been featured in several previous Metro productions, including "Black Fear" and "The Blindness of Love."

Many of the most interesting scenes in "Dorian's Divorce" were made aboard the revenue cutter Woodbury, which Metro

Scene from "Dorian's Divorce" (Metro).

bought especially for this production. The company worked on board the vessel as she came down from her home port at Portland, Me., to a new berth in the Hudson River. The story of "Dorian's Divorce" is one of high finance, society and mystery.

The supporting cast in "Dorian's Divorce" is unusually strong and includes William Davidson, Edgar L. Davenport, Lindsay Hall, L. R. Wolheim and Buckley Starkey. The feature was written and directed by O. A. C. Lund.

"THE OATH OF HATE" (Knickerbocker).

A sea story with the sea as one of the leading characters, and not merely a background for the action, is the forthcoming three-reel Knickerbocker Star feature in the General Film Service, featuring Henry King.

"The Oath of Hate" is sworn by Mark Stone, a sea captain, when he is jilted by the girl he expected to marry. She is heartless and mercenary, and as the drama progresses it becomes evident that she cares nothing for the man she has married. Yet the oath of hate must work itself out, and we see Mark Stone, stricken blind, cast overboard on a dark night by a seaman who owed him a grudge. After a strenuous battle with the sea he reaches the shore, and by accident meets a doctor who informs him that the blow on his head has restored not only his sight, but also his normal mind, which has been deranged by another blow sustained while endeavoring to rescue a girl from ruffians. Thus is revealed the fact that Mark Stone is not what he appeared to be, a man of base passions, but a victim of brain pressure. In his right mind, he sets out to find the girl whom he married, not for love, but to be the mother of children who might perpetuate his oath of hate. In the presence of the great miracle of fatherhood, he discovers that it was love which caused their strange mating.

Mr. King not only enacts the principal role, but is also responsible for the masterly direction of the picture, which is one of the most unusual offerings yet released under the Knickerbocker brand.

UNIVERSAL CAMPAIGN BOOKLET.

That human dynamo, Nat. G. Rothstein, advertising manager of the Universal Film Manufacturing Company, after weeks of preparation has now on the press the most elaborate advertising campaign book for the serial unique, "Adventures of Peg o' the Ring," that has ever been issued for any moving picture—serial or otherwise. Not only is this big book far more elaborate than any other, but it is more helpful to exhibitors, and crammed, jammed full from cover to cover with the most enthusiastic high-pressure sales talks, advertisements and exhibitors' helps. The latter are fully illustrated. Indeed, a portion of the book is a complete catalog of the Universal props furnished by the supply department. Every conceivable form of advertising is not only listed in this mammoth campaign book, but exhibitors are told in plain and simple language just how to use the advertising cuts, the publicity or press matter, the posters, cut-outs, novelties, photo lobby displays, banners, heralds, slides and other live and up-to-date advertising prepared for them and ready to use by even the most inexperienced.

CALIFORNIA RUSHING NEW STUDIO.

Because of the elaborateness and size of the scenes incident to "The Woman Who Dared," the adaptation from C. N. and A. M. Williamson's novel, in which Beatriz Michelena is now being starred, the California Motion Picture Corporation is rushing work on a still further extension to the big sunlight stage at its San Rafael plant, and, according to advices, this new improvement will be completed, inclosed in glass for protection from the wind, and otherwise equipped for work before the week's end.

By this extension the California firm is more than doubling a stage capacity that in the past has been adequate for the accommodation of such pretentious productions as "Mignon," "The Unwritten Law," etc. Moreover, in addition to this sunlight stage, there is an inclosed stage electrically lighted. The combined floor space is said to give the California producers more extensive stage room than any other concern engaging but one company at a time.

"The Woman Who Dared," which is immediately responsible for the enlargement, will, according to advance reports, be distinguished for the expansive wealth of its sets. The story concerns itself with intrigue in the highest court circles in Europe, and consequently must depend on surroundings of ultra-elaborateness for much of its atmosphere. An opera house interior with a complete company assembled on the stage is among the big scenes mentioned.

This elegance will find an effective contrast in another angle taken by the story, which carries it to the less polite intrigue of thieves and crooks in Rome's underworld. The coincidence by which these two threads, one spun close up to the throne and the other in the gutter, gives the plot much of its dramatic interest.

"DICKSIE" THE GIRL AND "DIXIE" THE HORSE.

Helen Holmes and Director J. P. McGowan are now earnestly at work producing "Whispering Smith" in ten reels, which will be released in two five-reel chapters.

An interesting fact in connection with this activity is that Miss Holmes will portray the role of "Dicksie," the young owner of a large ranch in the "Crawling Stone" country, throughout the production using as her mount "Dixie," the horse presented to her by the author of the novel, Frank H. Spearman. The horse was named for the heroine of the story.

The supporting cast includes Leo Maloney, Thomas C. Lingham, Paul C. Hurst, Sam Appel, William Brunton, N. Z. Wood and G. H. Wisschusen. Mr. Lingham has been playing leading parts in important productions of Coast Studios for some time, and was secured by the Signal Company to play the role of sheriff in Medicine Bend in "Whispering Smith." Mr. Hurst will be cast as Sinclair.

"HER NAKED SOUL" (Essanay).

Two Essanay favorites, Nell Craig and Darwin Karr, are featured in this three-reel piece, which is distinctive for the beauty of its interior settings and the action in its exteriors, as well as giving both leads an opportunity to display the utmost of their dramatic ability. As the cafe set had to be used for numerous scenes and not for short flashes, a costly one was erected. Not the least of the action in the piece is

Scene from "Her Naked Soul" (Essanay).

arrived at when the hero meets the heroine. He skids his car into her and knocks her against the curb. When the stunt was tried it succeeded beyond expectations and not only Miss Craig, but the director himself was upset. A retake furnished the desired picture, but the actress had already been considerably bruised by the first attempt. The piece will have an appeal to women, who will sympathize with the heroine in her desperate attempt to make a good wife for her husband amid countless temptations. It was directed by Lawrence Windom.

PRIZE TRAIN IN "HAZARDS OF HELEN."

Kalem's permanently leased railroad equipment of locomotives and passenger coaches was last week found inadequate when the director began work on "The Trail of Danger." The climax of this episode calls for the use of a wreck-train with its huge derrick and crane to swing Helen from the saddle of a horse through the air to a speeding train.

After extensive negotiations and no little pulling of wires with railroad officials higher up Director Davis finally secured

Scene from "The Trail of Danger."

permission to use the Salt Lake Railway's prize wreck-train equipment for the production. This equipment is probably the latest in use on an American road and as part of the Baldwin Locomotive Company's exhibit at the San Francisco Exposition attracted considerable attention.

The monster wreck-train was one of the sights of the week at the Kalem studio and attracted more than the usual number of curious visitors to the "Hazards of Helen" studio. The newly built station which has been designated an official stop on the Salt Lake Railroad also came in for its share of attention. The station is completely equipped in every respect for its double use as a real railroad stop and as a motion picture studio.

Coincident with the official sanction to name "Kalem" a stopping place in the Salt Lake route-books Helen Gibson was named station master. Helen declares that so far she has found the position merely honorary, but that she is willing to work any time the railroad adds a salary to the title.

"GOD'S COUNTRY AND THE WOMAN" (Vitagraph).

"God's Country and the Woman" is a special Vitagraph Blue Ribbon Feature that is bound to take its place among the greatest motion picture plays yet produced. It is an eight reeler and was photographed in the deep snows of Great Bear Valley, up in the San Bernardino mountains of Southern California.

Bear Valley is 9,000 feet above sea level and is reached by a

Scene from "God's Country and the Woman" (Vitagraph).

dog road over which Rollin S. Sturgeon and his Vitagraph players journeyed to camp for six months while filming this photoplay which has to do with the law of virtue in the great Northwest.

William Duncan, George Holt and Nell Shipman are the principals who enact the drama of a girl, a villain and her husband. Dog trains going full tilt up hill and down and a series of great human adventures holding together in perfect cohesion a wonderful story, make "God's Country and the Woman" a film masterpiece.

"A PERFECT MATCH" (Universal Comedy).

Eugenics is all right in a way, but candidates for matrimony should weigh enough. Just take a slant at Gale Henry as she stands in the full glare of the sunlight silhouetted against the white sand. 'Senough to discourage any one from getting married. All of which goes to prove the ancient aphorism: "If you're thinking of getting married, take your fiancee to the beach. If she still looks good to you after splashing about for two hours, get the license; otherwise, caveat emptor."

Gale Henry assumes this side-splitting get-up in "A Perfect Match," which was produced on the Universal side of the Pacific Ocean by Roy Clements and his gang of hilarious hyenas. Besides Gale Henry, William Franey, Milburn Moranti, Lillian Peacock and Charles Conklin browse around in the picture and slip across the chortles whenever the camera points their way.

JOHN BARRYMORE TO STAR IN "THE RED WIDOW."

Bombs to the right of him, bombs to the left of him, bombs in his pockets, bombs in his hat, bombs in his hands—bombs everywhere, but they are the least of John Barrymore's troubles in the forthcoming Famous Players production, "The Red Widow," which will be released on the Paramount Program April 20.

"The Red Widow," by Channing Pollock and Rennold Wolf, was one of the biggest comedy successes of a few years ago and it has such an abundance of action and comic predicaments embodied in the tale that it is ideal for adaptation on the screen. In addition to having John Barrymore in the stellar role of Cicero Hannibal Butts, the corset salesman, the

Scene from "The Red Widow" (Famous Players).

film has three members of the original cast who scored personal successes in the stage version of the play. They are Flora Zabelle, who again appears as Anna Varvara; John Hendricks and George E. Mack, who play the Baron and Popova respectively.

TRIANGLE MAKES CHANGE IN MONTH-END RELEASES.

By a switch in release dates Douglas Fairbanks and "The Good Bad-Man" change places with Norma Talmadge and "The Children in the House" on the Triangle service. Thus Miss Talmadge joins the April roster of stars and Fairbanks, who was on the opening programme of the month, will initiate the May service. The advance of Miss Talmadge is due to the popularity which her "Martha's Vindication," released in March, achieved. It was easy to hold back "The Good Bad-Man" because S. L. Rothapfel has selected this new comedy drama as the opening feature of his new Rialto theater in New York.

"ALONG THE BORDER" (Selig).

"Along The Border," a Selig one-reel drama released through General Film Service Saturday, April 8, is a most timely poduction. Tom Mix stars in this pictureplay, which carries the atmosphere of the Mexican border. To make the story the more interesting it can be stated that many of the scenes were filmed along the Mexican frontier in localities which are now in the public eye because of the Mexican situation. In brief, the plot centers about the adventures of Americans who are taken captives by Mexican bandits and who escape through the bravery of a girl. The atmosphere of the drama and the scenes along the Mexican border make "Along the Border" an unusually interesting production.

"THE QUALITY OF FAITH" READY FOR SCREEN.

A photodrama which combines a remarkable number of tense situations is offered by the Gaumont Company in "The Quality of Faith," a Mutual Masterpicture, to be released May 1. Alexander Gaden and Miss Gertrude Robinson appear together as stars in this production. In the course of the play, over 1,000 extra people have been used in filming the great mob scenes incident to a strike at a cotton mill. The direction of this big

Scene from "The Quality of Faith" (Gaumont).

feature has carefully preserved the atmosphere of the conflict between capital and labor.

Mr. Gaden has the role of a young minister who is contented to preach on abstract subjects and marry the daughter of his wealthiest parishioner. Just before the wedding, however, he becomes interested in working among the down-trodden factory employees of his fiancee's father's mill. There he learns of the workers' wrongs, and braves his future father-in-law's wrath by taking up for them. He is jilted by the girl he loves and loses his church.

Prominent in the support of Mr. Gaden and Miss Robinson are Miss Lucille Taft, Henry W. Pemberton, John Reinhard, Charles W. Travis, John Mackin and Alan Robinson. The cotton factory scenes were filmed at Anniston, Ga., and the great strike scenes were made in Jacksonville, Fla., with the city's mounted police playing an important part in the riot incidents.

IVAN ANNOUNCES TITLE OF MAY RELEASE.

"Her Husband's Wife" is the name of Ivan Abramson's brain child which will be released in May.

In the history of Filmland there is record of few photoplays with a theme treated in such a masterful manner as is the powerful drama now in course of production at the Ivan studios.

The cast is by far the most illustrious ever assembled under the Ivan banner, and "Her Husband's Wife" will embody the artistic efforts of such stars as Sally Crute, Mignon Anderson, Augustus Phillips, William Bechtel, Bradley Barker, Guido Colucci and others.

Director Abramson does not merely scratch the surface of his subject and reserve the body as a nucleus for a half dozen plays to follow. He is famous for his thorough treatment of theme and in the scenario of "Her Husband's Wife" there is no "walking" and no saving of "effects" for future use.

"Her Husband's Wife" will cause discussion in pulpit and press everywhere on the civilized globe, and it is safe to assume that it will get more genuine publicity than any photoplay yet produced.

NEW ESSANAY FEATURE UNDER WAY.

President George K. Spoor of Essanay has sent a troupe of players to Chattanooga, Tenn., to film a new feature play, "According to the Code," in the exact locality in which the author has laid his plot. The play, written by Charles Michelson, deals with a love story of the civil war and the meeting of the aged principals to-day—more than a half century afterward.

Lewis S. Stone, the famous stage star, who recently finished "The Havoc" for Essanay, will take the lead with Marguerite Clayton. E. H. Calvert will direct the piece and take the heavy lead. Sydney Ainsworth will take the other principal part, also a heavy.

The few interiors of the play will be taken in the Chicago studios upon the return of the players from the south. A dozen members of the stock company went to Tennessee from Chicago. Mr. Stone, who had been on a shooting trip in the Rocky Mountains following his work with Gladys Hanson and Bryant Washburn in "The Havoc," joined the party at Chattanooga.

The play requires the use of cavalry, which will be obtained in the south. It also requires a close adherence to type and settings which Mr. Spoor believed could not be better obtained than in the natural locality of the subject. The same country in which Director Calvert filmed the famous "Tish" series of Mary Roberts Rinehart will provide the locations for "According to the Code."

"According to the Code" is only one of the several strong features which Essanay will shortly offer. "Sherlock Holmes" with William Gillette, in seven [illegible] released. following [illegible]

man's desire for revenge upon the father of a dainty damsel who is taking her first lessons in cookery.

"PURPLE SHADOWS" (Universal).

"Purple Shadows," the second of a series of underworld dramas being produced by Jacques Jaccard and featuring G. Raymond Nye, contains lights which should satisfy the most blase of thrill-seeking picture fans. The story proper deals with the Camorra, the powerful Italian Secret Society, and the producer claims that although the plot of the story is a myth, the details are facts.

The cast in addition to Nye, includes Roberta Wilson, Hector V. Sarno and Guglielmo De Rosa, the last two named being well known Italian actors; and judging from their work in this picture, will soon become the same in this country. Full of action, characterization and realism, "Purple Shadows" has already created a strong impression among those who have been fortunate enough to see it prior to its release.

"THE SNOWBIRD" WITH MABEL TALIAFERRO (Metro).

"The Snowbird," a five-part production in which Mabel Taliaferro is starred, and Edward Carewe, the director, is featured,

Scene from "The Snowbird" (Metro).

now being produced by the Rolfo Photoplays, Inc., will be released on the Metro program May 8.

The story of "The Snowbird" is laid in the picturesque Hudson Bay district. A strong characterization of the primitive man is given by Edwin Carewe, who plays the part of Jean Corteau, and Miss Taliaferro has an exceptional role which gives her full opportunity to display her marvelous versatility. There is a strong supporting cast, including James Cruze, Warren Cook, Walter Hitchcock and Kitty Stevens.

"THE GILDED SPIDER" (Bluebird).

Louis Lovely is starred in this, her third, feature for Bluebird Photoplays. Lon Chaney, her leading man, is provided with a role that will permit him to divide the honors equally with Miss Lovely. Lule Warrenton is a third member of the cast who is sure to gain public acclaim for the excellency of her work as a character actress.

Ida May Park provided the scenario and Joseph De Grass, after extensive negotiations [illegible] features, made the production with railroad officials higher up Director Davis finally secured

Scene from "The Trail of Danger."

tion. In the supporting company Gilmore Hammond, Marjorie Ellison, Jay Belasco and Hayward Mack are provided with excellent roles, which lead them through a round of sensational scenes bound to stir enthusiasm among "picture fans" who like excitement with their entertainment.

There have been many novel themes provided to create these sensations, one particularly effective scene showing the private roof garden of a New York millionaire. As a climax to this scene, there is a sensational leap from the wall of the garden to the pavement below. Two kidnapping incidents, in one of which a girl jumps from a yacht into the waters of the Mediterranean to escape her captor, lend excitement. There is a wild "chase" in automobiles; a very sensational fight upon and under the docks in New York harbor, and two or three big "sets" in which a score of men and women do ball-room dancing.

The release date of "The Gilded Spider," on the Bluebird program, is May 8.

"THE CYCLE OF FATE" (Selig).

Marshal Neilan, the Selig actor and producer, is nothing if not versatile. He has probably broken all motion picture records in connection with "The Cycle of Fate," a Selig Red Seal play, released April 3rd, through V-L-S-E. Mr Neilan not only wrote the play and directed the production, but he also enacts an important role in this five-part drama.

"The Cycle of Fate" stars winsome Bessie Eyton for the first time in Selig V-L-S-E plays. Miss Eyton is supported by a carefully selected company of artists, including Al W. Filson, Edith Johnson, Edward J. Piel, Marion Warner and others.

The plot of "The Cycle of Fate" is an unusual one. Twins are born to a mother, who loses her husband at sea. Each of the little ones, a boy and a girl, carry a birthmark on their hands. The boy runs away to escape the iron rule of a stern grandfather, the girl remains at home. Years pass and the boy becomes a gun-man in a great city. His sister is tempted to elope with a man who brings her into her brother's environment. He recognizes the girl by the birthmark on her hand. He saves his sister and brings happiness to both at the risk of his life.

There is climax after climax in this trilling drama, there is beautiful photography and talented acting. "The Cycle of Fate," it is freely predicted, will prove as popular as those other Selig V-L-S-E plays, "The N'er-Do-Well," "Thou Shalt Not Covet," "The Rosary," etc., etc.

TO EXCHANGES AND EXHIBITORS.

W. L. Gross, claiming to be manager of the Princess Theater, Bristol, Conn., leased the "Great European War," a four-reel picture. Said Gross secured this film under false pretenses as he is in no way connected with the above mentioned concern.

No doubt this party will try to lease or dispose of this or other pictures and all exhibitors and exchangemen are hereby warned to keep clear.

Any party apprehending this party will confer a favor by notifying Rudy's War Film Co., care of Quality Film Service, Phone 1759 Bryant, Godfrey Bldg., 49th street and Seventh avenue, New York City.

DE HAVEN SCORES IN "KING FOR A MINUTE."

It is a long leap from Broadway to a throne, but Carter De Haven, popular comedian of the Universal Company, makes it in "King for a Minute," the production of which has just been completed by William J. Bowman, the well-known director, who made "Pennington's Choice," "The Silent Voice," "The Second in Command," and other photoplays in which Francis X. Bushman was featured.

"King for a Minute" is a five-reel comedy which was written especially for Carter De Haven. It is a delightful conception [illegible] the story, the scenario, of which is by Elliot Clawson, is [illegible]ly interesting from beginning to end.

[illegible]here are a number of very elaborate sets in Director Bow[illegible]'s production, the most notable ones being those of the [illegible]g-side on Broadway and of the Palace in Magonia, Vice-[illegible]sident and General Manager Davis of the Universal Com[illegible] having given special orders to the production department [illegible]pare no expense in making them perfect in every detail.

[illegible] the supporting cast are Yona Landowska, who looks and [illegible] her prettiest as the Princess; M. Blevins, as Marlex, the [illegible]er and composer; Frank MacQuarrie, as Hundane, the arch [illegible]spirator; Marvel Spencer as Bess; Duke Worne as Billie, and [illegible]ter Belasco as the King. All of these roles are most [illegible]ably performed and therefore assist in making of a highly [illegible]oyable production.

OSCAR & CONRAD ELECTED TO FALSTAFFS.

The vogue of Falstaff comedy characters has forced a new order of things to the extent that some of the fun-makers simply must be made permanent. The fans demand it. Therefore Claude Cooper and Frank E. McNish, as "Oscar and Conrad," will now be a fixture in Falstaff comedies. These two estimable gentlemen will engage in various lines of business, handling pickles or sky-scrapers with equal confidence. Lloyd Lonergan, their creator, will give the two comedians ample play for their versatility, and the pictures already finished show an entirely new angle of film comedy. Cooper and McNish are now in Jacksonville, Florida, where they will pick up enough material to lend variety to the settings of their work. After several weeks there they will return to New Rochelle for the summer'

"THE SECRET OF THE SUBMARINE" (American).

With water pouring in on them from the open conning tower trap the crew of the submarine 2-2 battle for their lives in the first chapter of "The Secret of the Submarine," the new chaptered film novel, which has its premier, through Mutual, May 8.

The production is by the American Film Co., Inc., and is being made at the naval bases of the Pacific coast through the co-operation of the United States Government. Thomas Chatterton and Juanita Hansen in the heroic leads are each required to display an unusual amount of daring, for their pictured path of life, judging by the first chapter, is to be a tumultuous one.

The story centers around the girl's life and a secret discovered by her father, Dr. Burke, whereby sufficient oxygen can be extracted from water to enable submarines to be navigated at great depth without risk to the crews.

Mr. Chatterton as Lieut. Hope, U. S. N., on instructions from

Scene from "The Secret of the Submarine" (American).

the U. S. government, arrives to observe a practical test of the secret, the apparatus having been installed in an abandoned submarine by Dr. Burke. There are others, too, interested in the submarine secret, among them Satsuma, a Japanese spy. This part is played by William Tedmarsh, who established quite a reputation for character work in the role of Quabba in "The Diamond from the Sky."

Trade News of the Week

Gathered by Our Own Correspondents

NEWARK NEWS LETTER.

By Jacob J. Kalter, Special Correspondent, 501 Century Bldg., Newark.

Paul Fischman With Universal.

NEWARK, N. J.—Lee Gainsborg, manager of the Newark branch of the Universal Film, at 286 Market street, announces the appointment of Paul B. Fischman as traveling salesman. Mr. Fischman comes to the Universal office from Chicago, at which place he was in the employ of the Morris, Mann & Reilly Company.

Paul B. Fischman.

Mr. Gainsborg reports that Mr. Fischman has done exceedingly well in the short time that he has been here. Although a newcomer in the film industry, Mr. Fischman is earning an enviable reputation as roadman from the Newark office. He has already added six new accounts for regular service, and in addition has secured many bookings on Red Feather features. Mr. Fischman has already made himself popular with the Jersey exhibitors, and expects to continue his good work.

Liberty, Hoboken, Opens.

Hoboken, N. J.—The Liberty theater, First street, this place, was opened April 1, under the management of Frank Tiscornia. The new house seats 500, and is equipped with the latest improved equipment. Mr. Tiscornia was the recipient of many beautiful floral tokens from various organizations and individuals. The showhouse started off with Triangle pictures.

Pictures in Maplewood.

Maplewood, N. J.—The Irving theater, 1290 Clinton avenue, is now under the management of W. J. Savage, formerly manager of the Bunny theater, Brooklyn. The place has been renamed the Palace theater.

Contest at Orpheum.

Jersey City, N. J.—The Orepheum theater, at the Five Corners, under the management of M. S. Schlesinger, inaugurated on April 1 a "Who Will Be Dot?" contest. The idea is to have the patrons of the Orpheum vote for the leading man and leading lady of a picture to be made by the Unique Photoplay Company.

Brown Plans House.

Perth Amboy, N. J.—J. Brown, manager of the Royal theater, Elizabeth, N. J., is building a new moving picture theater in this place.

Opens Strand, Hackettstown.

Hackettstown, N. J.—The Strand theater, Hackettstown, N. J., a 700-seat house, has been opened under the management of E. H. Burns, manager of the Monticello theater, Jersey City. The formal opening was on April 8. Mutual and V-L-S-E features form the program for the new house.

The Johnson Ordinance

Pennsylvania Exhibitors Concerned Over the New Proposed Regulation of Commissioner Johnson Regarding Space Allotted to Every Standing Patron in Theaters and Lobbies—Apprehension in Reading.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, Pa.—Overcrowded theater lobies and the number of persons permitted to stand in the rear of moving picture theaters, together with the manner of placing signs in theater entrances, is, according to Commissioner of Labor and Industry Jackson, a danger to the safety of the public at large that needs regulation.

A specimen ordinance regulating these practices has been prepared by the department and is being forwarded to every borough and city in the state of Pennsylvania with more than 1,000 population. Accompanying the ordinance is a request that cities and boroughs co-operate with the department by passing such legislation in the councils.

Included in the prepared regulations are theaters, opera houses, and other buildings used for the purpose of public assemblages, in addition to moving picture theaters. Penalties fixed in the ordinance vary from $25, for the first offense, to $50, or thirty days imprisonment, or both, for the second offense.

By the terms of the ordinance, every person standing behind the last row of seats would have at least three square feet of floor space and a five-foot passageway would always be maintained between the foyer wall and the standing space and an independent exit would be available for such standing space.

Notices would be posted setting forth the number of persons permitted to stand in the rear of the theater, and in no event would the number of persons standing be allowed to exceed 20 per cent. of the seating capacity of the main floor. No person would be allowed to stand in any aisle except the regular employes, nor to stand in any exits.

Reading, Pa.—Proprietors of moving picture theaters and other theatrical men of Reading, Pa., recently met in the office of Mayor Filbert where they received copies of the ordinance which Commissioner Jackson wants to have passed. The moving picture men declared that an ordinance so strict would force some of them from the field and it was decided to hold a conference in the near future to appoint a committee to visit Mr. Jackson and present their case to him.

MANY MISSED A FREE SHOW.

Mayor Smith Thought It Wrong to Open Ruby Theater on Sabbath.

Philadelphia, Pa.—Many moving picture enthusiasts were disappointed when the doors of the Ruby theater, Sixth and Market streets, failed to be thrown open to the public on Sunday afternoon, April 9. Notices had been placed in front of the theater announcing the fact that a free show would be given and that those who felt inclined to contribute anything in the way of remuneration could do so. Many children in the vicinity of the theater, having read the sign, gathered in front of the Ruby with the expectation of witnessing a wonderful moving picture exhibition free of any charge whatsoever.

However the announcement of the theater management that a show would be given on Sunday was followed by an announcement from Mayor Smith to the effect that it was very improper to open a theater on the Sabbath and, it is said, suggesting that the doors remain closed. The warning was given further weight by the presence of several officers of the law who stood nearby.

Administrative powers in this city are apparently extremely antagonistic toward any violation of the Sunday theater laws and any efforts along that line will more than likely meet with disastrous results, if the local authorities have anything to do with it. Director Wilson affirmed that positively there would be no moving picture theaters open in Philadelphia on Sundays as long as he was in office and further that any violations along this line will be punished with great severity.

However, moving picture interests in this city are not satisfied to abide by any such decisions and they are preparing to further test the law along this line. For many years past efforts have been made to conduct moving picture shows on Sunday and it has now come to the point where concentrated efforts will be made in the near future.

Baltimore Avenue Theater Sold.

Philadelphia, Pa.—Title to the moving picture theater, 5028-26 Baltimore avenue, was recently conveyed by Harry B. Hammond to Rose Keniw for a nominal sum and a mortgage of $27,664.

Friedman Film Incorporates.

Philadelphia, Pa.—The Friedman Film Corporation has recently been granted a charter under the laws of the state of Delaware for the purpose of manufacturing all descriptions of films. The new concern has been capitalized at $50,000, John W. Neukom, E. A. Roberts and E. S. Forsell, all of Duluth, Minn., being the principle incorporators.

Clean-Up in Reading.

Reading, Pa.—At a meeting of moving picture exhibitors held in the Chamber of Commerce, Reading, Pa., it was decided to support the clean-up week movement by flashing slides on the screens in the various moving picture theaters. The clean-up will continue from April 17 to 22 and during that time it is hoped that the entire city will be made immaculate. Ben. H. Zerr, president of the Reading Local, Motion Picture Exhibitors' League of Pennsylvania, spoke strongly in favor of helping the movement by allowing the use of the screens.

Local Business Notes.

Philadelphia, Pa.—Lewis M. Swaab, 1327 Vine street, announces having obtained the agency for Sanozone perfume throughout this section of the country. This perfume is one of the sweetest scented known in the theatrical industry and is used in many of the leading theaters, including the Keith circuit.

In the Capital City

Bill to Provide for the Licensing of Operators Now Before the House of Representatives—Board of Examiners Provided For—Fee Set at $5—Fines and Penalties for Violations of the New Ordinance.

By Clarence L. Linz, Special Correspondent, 635 Tenth St. N. E., Washington.

WASHINGTON, D. C.—New regulations for the licensing of motion picture operators in the District of Columbia are contemplated in a bill just introduced into the House of Representatives at the request of the Commissioners of the District of Columbia by Congressman Johnson, of Kentucky. This measure provides that it shall be unlawful for any person to operate any cinematograph, moving picture machine or other similar apparatus in the District of Columbia without having first obtained a license.

The commissioners of the District of Columbia are to be empowered to appoint a board of examiners consisting of one employee of the electrical department, one employee of the office of the inspector of buildings, and one employee of the fire-prevention force of the fire department, to serve during the pleasure of the commissioners, and it is to be the duty of the board to examine all applicants for license to operate the machines referred to and to license each applicant who is found to be competent.

The commissioners are to promulgate rules and regulations under which the examinations are to be held. The examination is to be a practical one and for this purpose the board of examiners is to be authorized to purchase cinematographs, moving picture machines, or other similar apparatus, stationery, printing and office supplies at a cost not to exceed $300 in any one fiscal year, and the appropriation for the contingent and miscellaneous expenses of the District of Columbia is made available for such purchases which are to be made through the purchasing officer of the District of Columbia upon requisition made by the board.

Each person receiving a license is required to pay a fee of $5 to the collector of taxes. Any person violating the provision of the law if enacted is to be prosecuted upon information filed by the corporation counsel or one of his asistants in the name of the District of Columbia in the police court and upon conviction thereof be fined not less than $25 nor more than $100, and, in addition to such fine, the license of such convicted person shall be subject to revocation by the board of examiners after due notice and hearing accorded to the licensee.

It is further provided in the bill that the commissioners may promulgate from time to time such regulations as they may deem necessary for the operation of projection machines and similar apparatus not inconsistent with the provisions of the Johnson bill.

This bill, H. R. 14479, has been referred to the Committee on the District of Columbia of which Congressman Johnson is the chairman.

Under the present regulations, applicants for licenses to operate motion picture films are required to demonstrate their fitness to the satisfaction of the chief engineer of the fire department. The commissioners have recommended that the bill be enacted into law. At present all that is required of an applicant is that he submit to a written examination.

EXCLUSIVE RIGHTS LAWFUL.

Federal Trade Commission So Rules—Exhibitor Had Complained.

Washington, D. C.—The refusal of a moving picture film distributing agency to serve other than one theater in a given territory, under ordinary cicumstances and where there is an absence of an intent to accomplish by this means an unlawful purpose, is not unlawful, as neither the Federal Trade Commission Act nor the Clayton Act prohibits a corporation dealing exclusively with one firm in a given territory, according to Conference Ruling No. 45, recently issued by the Federal Trade Commission.

The matter came before the Commission on an application for the issuance of a complaint by it against a motion picture distributing agency which, it was alleged, refused to supply the applicant with films on the ground that another exhibitor in the same city has been given the exclusive rights to exhibit the films of the distributing company.

The Federal Trade Commission has jurisdiction over such unlawful practices and unfair competition in interstate commerce.

Correcting An Error.

Frank B. Spurrier, manager of the local office of V-L-S-E, Inc., is much elated over the showing he was able to make recently as he had every one of the seventy-five or more features on hand working for either the whole or a part of the seven-day period. This in an exceptionally fine showing, as it represented a clean slate for the entire week.

THEATERS AND CHARITIES.

Show Managers Give Many Benefits—Much Expected of Them.

The motion picture houses of Washington have been and are continuing to accomplish a great deal of good for the benefit of the people of the city. One does not really realize the broad scope of their works of charity, but apparently there is hardly a benefit run in the city that does not include the sale of motion picture theater tickets. If the mothers' circle, or some other organization requires a sewing machine on which Susie may stitch shirts for soldiers, or the corner school would like to have a graphophone for its assembly hall; a lodge wants to start the building of a sick fund, or an entertainment fund, or some other sort of a fund, the first thing done is to appoint a committee to wait upon some prominent theater man and arrange for the sale of benefit tickets. This is usually done by letting the committee have a quantity of the regular admission tickets, to be paid for at half price after the committee has sold them. The good work is brought to mind at this time by the commencement of benefits for playgrounds for the use of the children during the summer months. Not only are there ticket sales, but special exhibitions are given the entire returns for which are turned in to the playground fund.

Co-operation of the theater managers is assured to the committee in charge of the "baby week" campaign in this city. Letters asking for the use of theaters for a free matinee for mothers were sent out by Harriet H. Locker, chairman of the publicity committee. The committee states that it will provide slides, films and physicians who will give instructive talks. The managers have also been requested to run slides each day attracting attention to the campaign. A fund of $3,000 is being raised to carry on the campaign.

Motion Picture Bowling Team.

Washington, D. C.—Considerable interest is being taken in the national tournament of the Atlantic Coast Bowling League in Washington. All of the well known concerns in the mercantile field of the city have been represented by teams. The honor of the motion picture industry is being upheld by the Moore aggregation. Tom Moore himself, as captain, made the highest score of his team. Charles W. Plunkett, manager of the Plaza, was not so very far behind, and both made fair scores in the single events into which they entered. The other members of the team were M. Brosnan, Leon Trudewind and Tom Michaud. They rolled up a score of 1,413 in ten pins. The individual scores of Messrs. Moore and Plunkett were 299 and 266 respectively, while in the singles they rolled 276 and 271 respectively.

"Nation" Film in Capital City.

Washington, D C.—A considerable hue and cry has arisen since the announcement that there would be shown at the New National theater the much talked of "Birth of a Nation." The District Commissioners have announced that they are without authority to prevent the exhibition of this feature. The opponents of the photoplay state that they will go to every extreme under the law in their efforts to stop it.

The commissioners had been asked to grant the opponents a hearing on the question, but their request was refused when the commissioners were informed by the corporation counsel that it was not in their power to bar the production from the city.

Chaplin's "Carmen" at Casino.

Washington, D. C.—Marcus Notes, of the Empress theater, has taken over the Casino theater, on F street, near Seventh street, Northwest, for a showing of Chaplin's "Carmen." He is making many alterations to the house, a description of which will appear in a futcre issue of the Moving Picture World. Mr. Notes has booked this production for fourteen days at a price said to set the record for so long a period. From the comments heard prior to the exhibition it is expected that another record will be made in the point of attendance.

W. A. Sells to Represent United in Raleigh.

Washington, D. C.—Sidney B. Lust, proprietor of the United Film Service in this territory, has appointed W. A. Sells as his representative in Raleigh, N. C. Mr. Sells was formerly connected with the Park theater in that city and has had a wide experience in the motion picture business. He will be located at room 510, Citizens' National Bank building.

Local Triangle Film Offices.

Washington, D. C.—The Triangle Film Company has secured a location in Washington, having taken temporary quarters with C. J. Dexter, 414 Ninth street, Northwest. Mr. J. W. McIntyre will represent the company in this territory.

H. E. Friedman Gets the Check.

Washington, D. C.—H. E. Friedman, traveling representative of the local office of the World Film, is wearing the smile that won't fade. Some few months ago about fifty-nine salesmen of the company were required to enter a race, the prize in which was a nice big check. That check was offered to the man who could turn in the largest amount of business by April 1, and show the biggest increase during the six months ending on that day. Friend Henry did the trick, thanks, he says, to the exhibitor friends of his in this section. Clarence W. Bunn, manager of the local office, is considerably elated, his office having come out second in the contest affecting some twenty-six offices throughout the country. This is a very good showing in view of the fact that this territory is very small considering some of the other allotments.

Washington, D. C.—The Circle theater, on Pennsylvania avenue, Northwest, is to undergo a number of improvements, etc., to place it in first class shape for the summer season. It is reported that Dr. William P. Herbst has signed a contract for the installation of a model ventilating plant which will occupy a large portion of the upper floor of the theater building.

Virginia Notes of Interest.

Hampton, Va.—Captain Scott, of the Apollo theater, is reported to have taken over the American theater, in Phoebus, Va. This house is now being operated by C. T. Barker. It is said that when Captain Scott secures possession he will close the theater for a period of two months during which time he will remodel it, giving it much the same appearance as his fine looking house in Hampton. It will be up-to-date in every respect.

Lynchburg, Va.—The National theater, recently taken over by the Wells interests of Norfolk and Richmond, is to be run as a feature house.

Norfolk, Va.—The Wonderland theater, one of the oldest, best known and prettiest of the small theaters of Norfolk, Va., was recently closed down on account of the condition of business and dismantled, the fixtures being bought by the Hofheimer's. This house was burned out some months ago and was recently remodeled, but business did not keep up, as the trend seems to have been away from that part of Granby street.

Some Clever Advertising.

Norfolk, Va.—Harry Hofheimer, of the Strand theater, is utilizing a new scheme to attract attention to his lobby displays. He is having cartoons made of the subjects of features and while these are not always in keeping perhaps with the text of the production, they serve their purpose of drawing the crowds in front of the house. During a showing of "An Unpardonable Sin," the cartoon showed a negro coming out of a chickencoop with his hands around the neck of a chicken—a decidedly unpardonable sin in that section of the country where chicken life is conserved. In connection with "To Him That Hath," the cartoon showed three men at a table engrossed in a game of poker, one man holding a full house; and they know what that means in Norfolk. The drawings are in black and white.

Kum-Bak Theater Sold.

Pittsburgh, Pa.—The Kum-Bak theater, 731 East Ohio street, Northside, Pittsburgh, Pa., was sold recently by Charles Bennett to Albert Haigh, a well known business man of East Liberty. Mr. Bennett is continuing temporarily as manager. The new owner contemplates a general overhauling of the theater, improvements to include redecoration of exterior and interior and the installation of some new equipment.

PITTSBURGH NOTES.

Donora, Pa.—John Haffner, who recently purchased the Princess theater, McKean avenue, Donora, Pa., is making some very handsome improvements in the house, which is one of the largest and most up-to-date in the section. Contract has been let for a marquise to be built at once and an automatic ticket selling machine will be included in the new equipment. A motor generator is also being installed.

The resignation of R. H. Allen as general manager of the new Liberty theater, East End, Pittsburgh, takes effect April 15. He will be succeeded by J. W. Helm, who has been house manager since the opening of the theater three months ago.

Anti-Censorship Progress

Pittsburgh Screen Club's Big Fight Going Forward—Will Confer With Anti-Censorship Forces in Philadelphia and Make the Campaign State-Wide—Public Being Aroused—Newspapers Helping.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The movement against censorship in Pennsylvania, which has been launched and carried forward in such fearless manner by the Pittsburgh Screen Club, is gaining momentum steadily. The latest important step is the sending of John McAleer, chairman of the campaign committee of the club, to New York City, where he is interviewing the leading producers with a view to securing their co-operation in the campaign. That this effort to save the moving picture industry in the Keystone State from the disastrous results of censorship is fraught with much importance to the manufacturer goes without saying.

The campaign committee is doing efficient work and it is argued that, with the proper financial and moral support, public opinion can be aroused to such an extent that the repeal of the obnoxious law now in force will take place at the next session of the legislature. The moving picture forces in western Pennsylvania seem determined to do their part to achieve this end, and the greatest effort is now being directed toward making the campaign state wide. Mr. McAleer will probably remain in New York City for ten days. On his return trip he plans to stop at Philadelphia to confer on the anti-censorship movement with the film men of that city.

A phase of the present agitation against censorship that is particularly gratifying is the decided stand taken by the Pittsburgh daily papers on the question. Practically all of the papers have denounced the existing censorship law as unnecessary and unjust. In supporting the campaign committee of the Screen Club, the Pittsburgh "Leader" has agreed to donate 25,000 copies of the paper each Tuesday, for distribution at the various moving picture theaters throughout this section. In this edition each week a full page will be devoted to stories on censorship and arguments against it. The information thus imparted will go far toward educating the public as to the evils of the censorship law as laid down in Pennsylvania.

CAMERAPHONE IMPROVEMENTS.
New Policy and Higher Prices to Follow Reopening of Theater.

East Liberty, Pa.—The East Liberty Cameraphone theater, 6202 Penn avenue, Pittsburgh, Pa., has been closed for extensive alterations and improvements which will be made at a cost of about $12,000. The changes will embody a number of new ideas in theater arrangement and are expected to make the Cameraphone one of the most attractive houses in that section of the city. An elaborate stage effect and scenic surroundings are being installed, and the pipe organ is to be rebuilt and greatly enlarged.

The transformation in the physical appearance of the theater will be accompanied by a number of changes in policy, among which will be an advance in admission price, ranging from 20 to 50 cents, depending upon the attraction. Manager H. B. Kester recently returned from Chicago, Indianapolis, Detroit and other cities where he inspected the best theaters with a view to introducing the most advanced features into his theater. Mr. Kester is president of the Screen Club. A big reopening of the Cameraphone will be held in the near future.

W. J. Marrion Takes Charge.

Pittsburgh, Pa.—W. J. Marrion was recently appointed manager of the Cameraphone theater, 1600 Fifth avenue, Pittsburgh, Pa., and has taken charge there. Mr. Marrion was formerly manager of the Quality theater, Fifth avenue, and, being an experienced man in both the exhibiting and film end of the business, his continued success is assured.

Doris Theater's Special Shows.

Wilkinsburg, Pa.—Among those in the Pittsburgh territory achieving big success with special shows for children is Manager J. W. Hunter, of the Doris theater, Wilkinsburg. Mr. Hunter has inaugurated a Children's Day, which is advertised for every Wednesday. Recently his attendance reached a new high mark when he ran "The Wizard of Oz," the crowds at every showing being so large that they could not be handled by the ushers and the aid of police was necessary. The programs for Childrens' Day have been arranged by Mr. Hunter with particular care, and this accounts largely for his unusual success. The pictures already shown were "Alice in Wonderland," "Rip Van Winkle," "The Magic Toymaker" and Goldie Locks and the Three Bears."

New Theater in Pittsburgh.

Pittsburgh, Pa.—M. Letzelter, a prominent wholesale liquor dealer of Bloodfield, is preparing to erect a large moving picture theater at Liberty avenue and Matilda street, Pittsburgh, Pa. The building, which is to cost in the neighborhood of $40,000, will be of fireproof construction and modern in every respect. The seating capacity of the house will be 1,000. Architect Harry Blair is now completing the plans. According to present arrangements ground will be broken within the next week or ten days and it is expected that the theater will be completed and ready for opening about the middle of August. Walter Artzberger, proprietor of the new Penn theater, at Penn avenue and Butler street, has closed a contract with Mr. Letzelter whereby he secures a lease on the house. Mr. Artzberger has negotiations under way for two other theaters in the city.

J. R. Lindhardt Buys Theater.

Sharpsburgh, Pa.—The Comfort theater, at 602 Main street, Sharpsburgh, Pa., has been sold by Louis Rech to J. R. Lindhardt, of Wilkinsburg. The name of the theater, the Comfort, is quite appropriate, as this house is a very attractive and cosy one seating 322 people. Located in this thriving industrial suburb of Pittsburgh, the Comfort does a profitable business at all times.

Columbia Theater Company Extending.

Pittsburgh, Pa.—The Columbia Theater Company, which has recently taken over the Columbia theater, on Fifth avenue, Pittsburgh, Pa., will apply on April 24 for a state charter of incorporation to operate moving picture theaters and other places of amusement. The applicants are Thomas D. McCloskey, William E. Best and Robert N. Grier, all of this city.

Local 171 Takes Bigger Offices.

Pittsburgh, Pa.—The thriving Moving Picture Machine Operators' Union No. 171 has leased larger offices at 226 Diamond street, above the Idle Hour theater. The change is made necessary by increased volume of business that has resulted from the steady growth in the local's membership. The assembly rooms will remain in the Century building, where more space is now afforded for the regular meetings.

Many New Members

Buffalo Screen Club Elects Many Worth While Members—Coming Film Ball to Be Most Splendid Affair—Thanhouser Stars Booked to Be Present—Many Others Expected to Accept.

By Joseph McGuire, Special Correspondent, 611 Erie County Bank Building, Buffalo.

BUFFALO, N. Y., April 12.—The following have been elected to membership in the Buffalo Screen Club: Michael Shea, Shea's Hippodrome; Ira Mosher, Palace theater; J. A. Schuchert, Elmwood theater; G. K. Rudulph, Buffalo Enquirer; I. Moses, Shea's Hippodrome; John F. Miller, Buffalo Times; John Pferd, Pastime theater; J. S. Savage, Como theater; C. R. Higgins, Colonial theater; C. N. Johnston, Ellen Terry theater; G. C. Hall, and George Hanny, Jr., Maxine theater; M. Whitman, Waterson, Berlin & Snyder Publishing Co.; G. C. Stockton, Elmwood theater; G. A. Keating, Jubilee theater; William Leyser, Jr., Rialto theater; Edward Hyman, New Victoria theater; E. S. Davis, Keith's theater. The first nonresident to join the club was W. R. Wood of Rochester, representative of the Victor Film Service.

The Coming Ball.

A band of thirty pieces led by John Boldt and an orchestra led by Herman Schultz will furnish music at the Buffalo Screen Club's ball at the Elmwood Music Hall May 15th. The club will be elaborately decorated in gold and white, with the club's emblem prominently featured. The Thanhouser corporation, it is expected, will send Florence La Badie, Frederick Ward and Gladys Hulette to the ball. Word from other producers, who will furnish stars, is expected at an early date. The screen club visited the Elks' fashion show Tuesday evening and advertised the ball extensively.

The Friars' Club may visit the screen club's quarters at an early date. The itinerary of the Friars' frolic is likely to include Buffalo. Representatives of the club will meet the friars at their train and escort them to their theater. The formal opening of the clubrooms will take place on the evening of May 1, when the members and their wives will be entertained. Various amusement features are being added to the quarters.

The Prince of Optimists.

Buffalo, N. Y.—The accompanying picture is that of Lou Green, traveling representative of the Buffalo branch of the World Film. Mr. Green is known as "the prince of optimists" among film men, as his photograph would indicate. The picture shows Mr. Green's face radiant with joy just after he had landed an important contract for the World service. He is an active member of the entertainment committee of the Buffalo Screen Club. He has been selling feature films throughout New York state for two years and is favorably known among the exhibitors in and out of Buffalo. He has represented the World Corporation for one year and has landed many contracts.

Lou Green.

J. L. Muhlhauser, manager of the Buffalo branch of the World Film Corporation, called a meeting of his road representatives recently. He outlined to them the national advertising campaign which his company will begin May 6.

Weather Flags on Family Theater.

Buffalo, N. Y.—Manager Franklin is displaying flag signals of the Buffalo weather bureau on the roof pole of the Family theater. A bulletin at the door also carries full weather predictions as issued from the office of the local weather forecaster. Free coupons have been distributed by Mr. Franklin at several local cigar stores. Each coupon will be accepted for five cents on a ten cent ticket to that theater.

"By the use of these coupons," said Mr. Franklin, "many Buffalonians will have an opportunity to become acquainted with the Family program of a great feature every day, with three other features, at the prettiest theater in the city, located in the heart of Buffalo."

S. S. Webster Goes to Cleveland.

Buffalo, N. Y.—S. S. Webster of Buffalo has joined the Universal forces at Cleveland under George W. Erdmann, manager, formerly of Buffalo. Mr. Webster at one time managed the All Theaters Film Co. of this city. He has also managed theaters here. He has had twelve years' experience in the moving picture business and is favorably known among film men and exhibitors throughout the country.

Solos at Strand Theater.

Buffalo, N. Y.—The plan of having individual members of the orchestra of the Strand moving picture theater, Buffalo, take their turns at playing solos on the stage of that house is proving a success. Each player is a trained musician and is able to show his particular skill before the Strand patrons. George Bouchard is director of the orchestra. Harold Eidel is managing director of the Strand and J. W. Bengough is house manager. They are introducing novel advertising in the form of attractive calendars on which the list of coming attractions at the Strand appear. These useful calendars are distributed only among the business houses of the city. The printing and engraving of the calendars are in keeping with the high standard that marks all the advertising features of the Strand.

J. E. Willis Heads Local Triangle.

Buffalo, N. Y.—J. E. Willis has been appointed manager of the Buffalo branch of the Triangle Film Corporation. Mr. Willis is one of the oldest men, in point of service, in the distributing end of the moving picture business. The large number of exhibitors now using Triangle films indicates their popularity with Buffalo theatergoers.

Boy Twins Come to Manager Vallelly.

Lackawanna, N. Y.—Matthew J. Vallelly, manager of the Savoy moving picture theater, Lackawanna, is receiving congratulations over the recent birth of boy twins. The youngsters are in a thriving condition.

Took Class to See Big Studio.

Cleveland, O.—As a practical part of the training of students of the Case School of Applied Science, Prof. F. H. Vose recently took fifty mechanical engineering students to Brooklyn to visit the Vitagraph studios in Brooklyn. The entire process of picture making was explained to the students. This is the second trip Prof. Vose has arranged to give his pupils an insight into picture making.

Cleveland, O.—Beginning April 9, crowds have filled the Euclid Avenue Opera House to see the war film "On the Firing Line with Germany," brought here by the Cleveland News. The 8,000 feet of film was taken by Wilbur H. Durborough, noted newspaper photographer. The pictures are unusually clear and are full of remarkable action. The films were shown twice a day until April 17.

MIDLAND FILM MFG. CO.

New Cleveland Producer to Build Studio

Herbert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—Still another Cleveland film company has entered the field. It is to be capitalized at $500,000 and J. A. Fitzgerald, formerly with the World Film Corporation, will be managing director. The company will be known as the Midland Film Manufacturing Company and proposes to build a monster outdoor studio, to be known as Midland City, in one of the suburbs of Cleveland. The company has opened offices at 452 Leader-News building.

COOLLY PLAYED THE PIANO.

Mrs. C. A. Megown Prevents Panic in Her Husband's Theater.

Cleveland, O.—Mrs. C. A. Megown, piano player at the Camerphone theater, Euclid avenue and East 8th street, and wife of the proprietor, was the heroine of a fire which damaged the Permanent building, in which the theater is located, a few days ago.

When smoke commenced to fill the theater, Mrs. Megown quietly closed doors near the screen to keep out the smoke and then as calmly asked patrons to file out quietly. While they filed out, Mrs. Megown played popular airs on the piano.

Miss Ella Schaffer, ticket seller at the Cameraphone, also remained in the ticket office and refunded their money to all patrons who asked it. The house was emptied without disorder. The theater was not damaged, but firemen fought several hours to prevent a spread of the blaze, which had originated in the basement in another part of the building.

Manager Beck to House New Theater.

Cleveland, O.—Manager Beck of the Mall theater, Superior avenue, has just filed an application with the city building department for the building of a new theater, to cost more than $50,000. It will be located in a court between Euclid and Superior avenues, and will have entrances from both avenues. Mr. Beck's present business has outgrown the theater he now occupies.

Jack Greenbaum's Patrons Are Censors.

Cleveland, O.—Jack Greenbaum, manager of the Alhambra theater, believes he has solved the program question by asking a personal board of censors composed of patrons of his house and newspaper men to view and pass upon films he plans to book before they are run publicly. These critics, Mr. Greenbaum says, will be asked to state the reasons why the films in question should be booked or rejected.

"We think we will get an excellent idea of what the public wants in this way," Mr. Greenbaum says. "The critics we invite to help us will not be confined to any one group of persons, but will be from all ranks, business and professional men, club women, preachers and newspaper [illegible]."

"A Beehive of Industry."

Cleveland, O.—Motion pictures prepared under the supervision of the Ohio State Board of Commerce were recently shown to members of the City Club at a noon luncheon. The films were made to show the wide range of industrial activity represented in Ohio. They were entitled "A Beehive of Industry."

L. H. Wilk Gets Crown Theater.

Cleveland, O.—It was announced here this week that L. H. Wilk has purchased all the stock of the Crown Amusement Company and will manage the Crown theater, Kempton avenue and East 105th street. The stock was held by S. E. Morris.

Special Children's Matinees.

Three suburban houses, the Wind-a-meer in East Cleveland, the Alhambra and

Lakewood theaters, have been holding special childrens' matinees during the Lenten school vacation. The Wind-a-meer has been showing "Rumpelstiltskin," the Alhambra has been featuring "The Little Shepherd" and "Golden Locks and the Three Bears." The Alhambra showed the first Metro-Drew comedy, "The Count of Ten" and Mabel Taliaferro in "Her Great Price."

Asked to Respect Anthem.

The Celevalnd Chamber of Commerce has just sent letters to the managers of all theaters and all orchestra leaders asking them to prohibit the playing of "The Star Spangled Banner" as any part of a medley and also asking that theater heads request their audiences to stand when national airs are played.

Wedding Bells in Bellefontaine.

Bellefontaine, O.—The marriage of Miss Freda Haines, society favorite and talented musician, to S. W. Hatch, manager of the General Film Company of St. Louis, is scheduled for the early part of April. The couple became engaged when Mr. Hatch was located in Columbus. Miss Haines is a graduate of the Cincinnati College of Music and has done concert work.

"The Moving Picture Leader."

The Cleveland Leader has just commenced the publication of a Sunday supplement called "The Moving Picture Leader," which is devoted entirely to news of photo plays and players.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

Actors' Fund in Detroit.

John H. Kunsky, of Detroit, has been appointed active chairman of the Detroit committee to raise money towards the $500,000 home for destitute actors and moving picture people on Staten Island, N. Y. Mayor Oscar B. Marx has been appointed honorary chairman. While no details as to how the campaign will be conducted here have been determined, according to George W. Trendle, secretary to Mr. Kunsky, it is probable that there will be benefit shows in Mr. Kunsky's various theaters.

Serial Films in Neighborhood Houses.

Frank Mellon, manager of the Norwood theater, Detroit, believes in the future of serial films and says they are coming back stronger than ever. "They are very good for neighborhood theaters," he remarked. "Especially if they have prominent stars and can get the newspapers to co-operate on the story. We are doing splendidly with the 'Mary Page' serial. By the way, a few nights ago Mr. Mellon was notified—about 15 minutes before the starting of his first show—that his operator had been hurt and would be unable to come. It was too late to get someone else, so Mr. Mellon jumped in and did the operator's work. Moral is: Every theater manager should know projection thoroughly so as to be ready for any emergency.

Charles McVicker, of the Rosedale theater, Detroit, is another manager who believes in serials, if not too sensational. He prefers the continuous story instead of a complete story each time. He says where the story is continuous there is always suspense and people will come every week so as not to miss any of the story; the magazine and newspapers are also a great help to serials.

Henry Guthard Honored

Screen Club of Michigan Gives Banquet to Champion of Freedom of the Screen —Saved Detroit from Municipal Censorship—Committee to Arrange for Screen Ball in Detroit.

By Jacob Smith, Special Correspondent, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The Screen Club of Michigan tendered an elaborate banquet to Henry Guthard at the Hotel Pontchartrain Friday evening, April 7, in honor of the splendid work which he did to keep Detroit free from municipal censorship. Mr. Guthard is associated with the Majestic, Fine Arts and Norwood theaters, as well as the Metro Film Corporation, in Detroit, and it was largely through his efforts and influence that the $3,500 item for local censorship was chopped off by the Board of Estimates. About 20 of the leading film exchange managers and invited guests were present and the affair proved to be thoroughly interesting, entertaining and enjoyable. The banquet was given in one of the private dining rooms on the convention hall floor. The room was attractively decorated with flowers and palms. There was one long table which accommodated the entire party. During the serving of the dinner—through the kindness and courtesy of Harry I. Garson (Broadway-Strand theater)—there was some fine entertainment, including the Broadway-Strand vocalists, a pianist and several women singers. This was an unexpected treat.

Following the dinner, A. J. Gillingham, president of the Club, explained the purpose of the gathering and introduced Mr. Guthard, who modestly responded, saying that his efforts towards the elimination of censorship were not selfish, but for the good of the industry in general. He thanked the club for the tribute paid him and assured the members that as an exchange man he was ready at all times to co-operate with them in anything that would tend to improve conditions. The duties of toastmaster were thrust upon Harry I. Garson, who proved versatile in that capacity. He called upon most of those present for a few remarks.

Dollar a Seat—Unpadded Features.

Mr. Franconi, manager of the Pathe Exchange, said the large theater was here to stay—and that it was something he forecasted many years ago. "Big features will always be with us in this industry," he added. "We will see them seven, eight and ten reels, and they will be very successful if they are not padded and stretched out. The day is coming when it will not be uncommon for theaters in every city to charge as high as one dollar for motion pictures—most they will have to be real productions." Mr. Franconi has been in the business almost from its inception; has traveled in all parts of the world and says that the next twelve months will see some radical changes. He was strong in emphasizing the fact that there are too many productions and that the manufacturers would be doing a wise thing if they made fewer pictures—and made them better.

Paul Mooney, of Cleveland; A. J. Gilligham, George Weeks, of the Universal; G. H. Trask, of the Mutual; Fred Grennell, publicity representative, and Jacob Smith, of the Moving Picture World, were others who discussed various phases of the moving picture industry.

Screen Ball Coming.

There was considerable discussion regarding a screen ball to be given during the next sixty days. Every one present favored such an affair, and a special committee was appointed to work out the details. It is likely that the affair will be given at one of the leading downtown hotels the early part of May and that a number of screen stars of national prominence will be in attendance.

Miles-Detroit Co. Report.

Detroit, Mich.—Very satisfactory reports were submitted at the annual meeting of the Miles-Detroit Theater Co., Wednesday morning, April 12. Business was declared excellent and the concern in flourishing condition generally. The cash on hand up to April 2 totaled $24,254 and the surplus of assets over liabilities is given at close to $200,000. Already $16,000 is available for the next dividend, which is not due until July. All of the former officers and directors were re-elected. E. W. Voigt is president; S. X. Goldberg, vice-president; Dr. Paul C. Dulitz, secretary and treasurer.

A Theater to Be Proud Of.

Jackson, Mich.—Wirt S. McLaren, secretary and treasurer of the company operating the Majestic and Colonial theaters in Jackson, writes our Detroit office that "We are rather proud of the Majestic, which represents over $75,000 investment. We are using Big Four three days, Fox two days and World two days, and have played such attractoins as 'Birth of a Nation,' 'Battle Cry of Peace' and other big attractions. We have both of the above pictures booked for return engagements. We had a Fashion Show the last week in March that was very successful; it was the same show that appeared at the Washington and Alhambra theaters, Detroit."

New House in Pontiac.

Pontiac, Mich.—The Oakland Theater Company of Detroit, which will erect a new theater here, has purchased the site on Water street formerly occupied by the Wenonah hotel.

Screen Club of Detroit at One of Its Dinners.

Tennessee Sunday Laws

Legislation Is Now Only Resource of Exhibitors in This State—"Ouster" Law Will Act Unless Officials Enforce Strict Sabbath Closing—W. E. Wilkerson Talks Interestingly on the Situation.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

CHATTANOOGA, Tenn.—Lovers of moving pictures will no longer be allowed to enjoy this innocent amusement on Sunday since the recent decision of the State Supreme Court declaring the operation on the Sabbath a nuisance. Probably no recent decision of the Tennessee courts has created more interest or caused more comment. Many plans to evade the decree have been presented to the local exhibitors, but under the advice of legal lights the theaters will be kept closed on Sundays until such time as relief may be obtained by legislative enactment.

The working people of the city and entire state are especially hostile to the application of the nuisance law to the moving picture shows, and it is understood that the labor unions are preparing to take steps whereby a campaign may be inaugurated to force the repeal of the law hindering innocent Sunday amusements.

W. E. Wilkerson, attorney and one of the stockholders of the Signal Mountain Amusement Company, operators of a string of Chattanooga theaters, has given much study to the Sunday-closing law, and has advised his directors that no relief can be expected until the 1917 session of the Legislature.

Mr. Wilkerson states that the laws quoted as a basis for the decison of the Supreme Court hark back to the period of fanaticism and barbarism when a person could be hanged for stealing a loaf of bread. In a recent interview Mr. Wilkerson said:

W. E. Wilkerson on the Situation.

"The people as a whole are chafing under the restraint that seems to place a ban upon Sunday amusements and recently emphasized by the decision of the Supreme Court of Tennessee in the Graham case. It is not the lawless element that is complaining, but the best people in the community, church communicants as well as others. These embrace the best people socially, religiously and financially. Usually where there is a law there is a way to get around it, and many suggestions have been made to disinterested parties looking to some arrangement by which there may be afforded some innocent way for amusement on Sunday, especially in the form of Sunday picture shows.

"The managements of picture houses have had pointed out to them the manner in which the people of Philadelphia evaded the blue laws. Under the old blue laws of Pennsylvania the public was prevented from attending Sunday concerts. There was a great floral show at Convention Hall and it was the greatest desire that the public should have an opportunity to see the exhibitions of florists, gathered from all parts of the country. The officials said that this could not be done. The management of the floral exhibits devised a scheme by which badges were sold and all who wore badges were admitted to the Sunday exhibit. The president of the Philadelphia Sabbath Association protested, but the public and the officials smiled and the exhibit was not interfered with.

"It has been further suggested that the owners of the local picture houses issue certificates of stock, say for $5 each, the stockholders to have the privilege of coming to the shows free of charge on Sunday. It is argued that there could be no objection to a meeting of the stockholders on Sunday, no others to be permitted to attend the meetings, and having themselves entertained while at the meeting with a picture show. Other methods have also been suggested.

Ways of Getting Around Laws.

"The people have different ways by which they rid themselves of undesirable laws, statutory or common. For instance they simply forget the law; it is lulled to sleep. Or they will enact a law abrogating the objectionable regulations, or, in acute cases, they will flagrantly disregard the law, taking it into their own hands, resulting in what is known as mobs. There are always a few men and women in every community who are impotent to enjoy life in any form. They are minus red corpuscles, they are envious of those who can enjoy life and recreation. And the last Legislature of Tennessee passed an ouster law.

"This law permits ten citizens to file a bill or take other legal steps, to oust an official from office because of his failure to enforce the law as they understand it to be. This can be done even without the sanction of the state officials, if cost bond is given. This makes it difficult to wink at the law, or to forget it, or allow it to go to sleep. Now it is very unpleasant and expensive for an official to defend himself in an ouster proceeding. This makes it an easy matter to revive the blue laws. This ouster law is thought by many to be undemocratic, tyrannical and an outrage on free government.

"The result is that officials are compelled to 'sit up and take notice.' It is also very expensive and unpleasant for officials of moving picture shows and operators to be arrested and arraigned before the courts. The result of this is that the public officials and exhibitors are forced to disregard the public sentiment.

Only Relief in Legislative Action.

"The devices that have been suggested smack of evasions and, in all events, a hazard is taken when picture shows are operated on Sunday that in all probability expensive and irksome litigation will follow. For these reasons no conclusion has been reached looking to an attempt to operate motion picture shows on Sunday. The probability is that relief will be sought by Legislative enactment at the earliest occasion.

What Is a Nuisance?

"The Supreme Court of Tennessee based its decision chiefly on the common law. This harks back to a time when men were put to death for stealing food when hungry.

"Under the old common law there were hundreds of offenses that were punishable by death. Blakstone defines a nuisance as anything that 'worketh hurt, inconvenience or damage.' In construing the meaning of this the courts have held that Sabbath breaking, which is a nuisance, tends to debauch the public morals, etc. Of course it is difficult to see how a moving picture show could debauch the public morals, or how it could be a nuisance. That is to say, the general public view is in this light. There are a few who yet believe that a man was made for the Sabbath, although the Highest Authority on moral questions once said, when accused of breaking the Sabbath, 'the Sabbath was made for man and not man for the Sabbath.'

"However, in due time it may be safely said that these jarring conflicts will work out an equilibrium.

"So far as the owners of the moving picture shows are concerned, of course, there can be no profit derived from operating picture shows on Sundays for benefits; not from a financial standpoint. The profits are given for religious and benevolent causes. It is true that service first is a prime object of public amusement enterprises; incidentally money is made. It is a great pleasure to see thousands of people each Sunday enjoy themselves by seeing wholesome, instructive and entertaining motion picture shows. It is a diversion to those who are entertained. They are enabled to 'laugh and forget it.' Many have no other day on which they can enjoy themselves.

"The conclusion is that in all probability motion picture shows on Sundays in Tennessee will not be seen until the people, through their representatives, enact laws that will authorize Sunday exhibitions.

New Dyersburg Theater.

Dyersburg, Tenn.—Ellis X Wickersham, an architect of Mayfield, Ky., is preparing plans for a new theater along lines of the new Princess at Mayfield. The building will be of steel, concrete and brick.

Helen Holmes Visits.

Nashville, Tenn.—Helen Holmes, the daring railroad serial actress, was a recent visitor in Nashville, where she stopped off while on her way to Chicago from Florida.

Free Shows Again.

Nashville, Tenn.—A number of improvements have been made in the public parks of Nashville, and from general indications the big free moving picture show will be continued again this summer. Thousands of people took advantage of the free shows during the hot weather last summer, but so much rainy weather was encountered that many entertainments had to be postponed.

Children's Shows in Memphis.

Memphis, Tenn.—The first of the children's Saturday morning moving picture shows at Majestic No. 2, Memphis, proved an excellent attraction. The house was well filled with children and parents and the company will endeavor to improve the shows, which will be permanent.

LOUISVILLE COMMITTEES STUDYING PICTURE SHOWS.

Parent-Teacher Associations Are Preparing to Take More Active Interest in Films.

G. D. Crain, Jr., Special Correspondent
1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Picture show committees of twenty-six parent-teacher associations, of Louisville, were instructed following a meeting of fifteen representatives of such organizations, composing the Central Committee of the league, to write letters to film manufacturers urging that more pictures suitable for children be produced. A resolution was also adopted calling upon the public to write such letters to the producing companies.

The picture show committees were also instructed to familiarize themselves with ventilating and lighting systems in their various neighborhoods and to co-operate with the managements of the picture houses for better conditions. According to a leading member of the organization there is no necessity for extremely dark houses, as many of the managers have found out. Houses may be lighted and still show good pictures. Groping around is not necessary. It was stated that the organization was not endeavoring to dictate in any way to exhibitors, but was endeavoring merely to improve conditions.

BEN ALI RE-OPENS.

Manager Scott Makes Burned Theater as Beautiful as Before.

Lexington, Ky.—The Ben Ali theater, which was badly injured by fire several months ago, has been completely remodeled from pit to gallery, and was reopened on Monday, April 10, with "The Battle Cry of Peace." Manager Charles Scott made a trip to Cincinnati where he secured a number of good films to be shown at the theater. A ten-piece orchestra has been employed.

The house has been remodeled exactly as it was before the fire, when it occasioned a great deal of comment on its beauty. New tapestries, hangings, upholstery, etc., have been installed throughout. C. H. Berryman, president and general manager of the company, has announced that the Opera House, which ran pictures while the Ben Ali was closed down, will continue running pictures. The first of the Kentucky spring racing is about to start, and all of the theaters will be busy for a while.

New House in Middleboro.

Middleboro, Ky.—Brown & Sons, who own and operate two picture theaters here, have purchased a lot on Cumberland avenue, in the main business district, and are preparing to erect a $15,000 modern moving picture theater.

Strand and Operators Settle.

Louisville, Ky.—A disagreement between the management of the Strand theater and Operators' Union, Louisville Branch No. 163, concerning employment of union operators, has been satisfactorily settled according to a statement issued by Edward Clay, business manager of the union. Sigmund Lee, president of the Brotherhood of Trainmen, and John Schneider, secretary of the Building Trades Council, effected the settlement after a discussion with the management of the theater. Hereafter the Strand will employ two union operators, making the house union throughout, as the musicians and all other employees are union men. For two or more weeks pickets did duty near the house and distributed cards.

The Boone Way Enlarged.

Mt. Vernon, Ky.—George Owens, proprietor of the Boone Way opera house, Mt. Vernon, Ky., has increased his seating capacity about 25 per cent. and made a number of changes. The exits and entrances have been rearranged and the operating booth has been placed in a special room which has been built onto the front of the building.

Wreck of a Boat Theater.

Newport, Ky.—The theater boat New Idea, a floating moving picture vessel, which visits many of the river towns and villages along the Ohio and tributary rivers, recently struck a bridge pier here and sank in several feet of water. There were five men and one woman on board the boat at the time of the accident. These people were all rescued by a power barge. The boat was owned by Harry Hart, Sr., of Pittsburgh, Pa., who was en route to Louisville. The boat and apparatus is valued at about $13,000. It will be raised at once.

Benefit for Knights Templar Music.

Louisville, Ky.—The Walnut theater, of the Broadway chain in Louisville, operated a special benefit performance on two afternoons and nights, April 11 and 12, for the purpose of raising funds for the DeMolay Drum and Trumpet Corps, of DeMolay Commandery, Knights Templar. The feature of the program was a vocal solo by Mrs. Pansy DeNunzio.

Cincinnati Enthusiastic Over Chaplin "Carmen"

Charles Weigel Makes a Decided Hit with the Film at the Grand—"Ne'er-Do-Well" Another Trump Card with Patrons.

By Kenneth C. Crain, Special Correspondent, 610 1st. Nat. Bank Bldg., Cincinnati, O.

CINCINNATI, O.—Charles Weigel, managing director of the Alhambra Theater Co., by signing up and handling at the Grand opera house two of the biggest things in recent films, is putting himself in the limelight as a really daring exhibitor, and, incidentally, is reaping a golden harvest thereby. The first of the two films referred to is Charlie Chaplin's burlesque of "Carmen," Essanay.

Mr. Weigel obtained control of the Grand, with its seating capacity of 1,600, for a two-weeks' run of this film, beginning Sunday, April 9, and from the start the picture was literally a howling success. Up to this writing Mr. Weigle reports every seat in the house taken for every one of the six daily performances. The admission charge all over the house was 25 cents, except the gallery, which was reserved for children at 10 cents. The success of the film at the Grand was in the nature of a foregone conclusion, but the arrangements entered into by the Alhambra management to handle the Chaplin burlesque there for two weeks succeeding the Grand run took some nerve.

The second run in Cincinnati was open to the biggest exhibitors in the city, and Mr. Weigel again won out. The figures are confidential, but it can be stated that they are offered for a second run, and in a relatively small house like the Alhambra. Mr. Weigel did not stop there, however, having completed a deal with the V-L-S-E office here to handle the big Selig feature, "The Ne'er-Do-Well," for two weeks at the Grand also. When these several runs are completed indications are that the game Alhambra man will be ready for a vacation, and also that he will have all the money in Cincinnati with which to pay for it.

NEW EXCHANGE OPENS.

Standard Film Service Company to Deal in State Rights.

Cincinnati, O.—Frank W. Huss and his associates in the moving picture business, including Edwin P. Bernardi, manager of the Colonial and vice-president of the National Theater Co., controlling that house; Thomas A. Reilly, president of the same company, and others, have entered the distributing end, recently incorporating the Standard Film Service Co., with a nominal capital stock of $1,000. The company plans to handle feature films, principally on the state rights basis, although it will not overlook the chance to pick up good films under satisfactory arrangements of any sort. It will not confine its operations exclusively to Ohio, as it has already secured the Kentucky rights to "Forbidden Fruit," which recently had a highly successful Cincinnati run.

A CINCINNATI SCREEN CLUB.

Plans Are Still Nebulous, But It Is Coming.

A Cincinnati Screen Club, which will welcome to membership all local men interested in moving picture work in any capacity, is in process of organization by some leading spirits in both the film and exhibition ends of the business here, with excellent prospects for a flying start. Plans are still somewhet nebulous, but it can be announced that a meeting will be held very shortly which will be attended by leading film men, some of the livest exhibitors in Cincinnati, and by newspaper and other writers interested in the film business, and at this meeting steps will be taken to form a permanent organization. It is emphasized by those planning the organization that it will not be partisan in any sense, but will have as its sole object the work of forwarding moving picture interests in Cincinnati. Enthusiastic support is pledged by many men already, assuring the success of the club.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Special Correspondent, 6747 Merced Ave., Chicago, Ill.

Springfield Operators Get a Raise.

SPRINGFIELD, ILL.—A new working agreement has been signed between all but one of the managers of Springfield motion picture houses and the members of operators' local No. 23. The operators get an increase of $1.50 a week.

Illinois Theater Changes.

Macomb, Ill.—The Tokyo theater is the new name of the Gem which now is under the management of J. W. Boyer.

Moline, Ill.—George Diehl, owner of the Mirror theater, has opened the Orpheum theater on Fourth avenue between First and Second streets. It seats 630, has two machines and is equipped with a Wurlitzer automatic orchestra.

Galesburg, Ill.—James O'Connor has purchased the Gaiety theater building.

Illinois Exhibitors and Ideas.

Lincoln, Ill.—The Star theater and Lincoln merchants will give away a Shetland pony in a voting contest.

Madison, Ill.—The Madison theater suspends its free list on Monday and Thursday nights when Triangle pictures are shown. These have been started at a straight ten cent admission.

Pekin, Ill.—"The Iron Strain" had to visit Pekin again before the patrons of the Court were satisfied. "Peggy," another Triangle film, is booked to return.

Carbondale, Ill.—Dairying in Southern Illinois was promoted here at a big meeting and a big parade. The Selig company had a cameraman who made several reels and the Illinois Central Railroad also had several thousand feet of film made.

Peoria, Ill.—Max Asher, the Universal comedian, appeared at the Liberty theater here and also at Dreamland in Pekin.

Rockford, Ill.—A glimpse of Chinatown is given patrons of the Orpheum theater in Manager Grampp's new stage setting.

DeKalb, Ill.—Manager Reynolds of the Princess theater has had a setting made for the screen in addition to having the whole house beautifully redecorated.

La Salle, Ill.—"A Soul Enslaved" was shown at the Werner theater for the benefit of the People's Hospital.

Galesburg, Ill.—A Chaplin picture every day for the children was what the Empress theater offered during vacation week.

Waukegan, Ill.—The Triangle feature, "The Morals of Marcus," at the Elite theater added to the Jane McAllister hospital fund.

Monmouth, Ill.—Frank Thornburg of this city, vice-president of the Illinois State Fair, secured for the Princess theater three reels of films of the big exposition which were added to the regular program.

Springfield, Ill.—The Chatterton theater offered one special inducement of a fifty cent admission so that all school pupils would see "The Birth of a Nation."

St. David, Ill.—Manager M. Higgins, Jr., of the Opera house started "The Girl and the Game" with a free matinee for the school children and gave away three season tickets at the night show which was free to women.

Flora, Ill.—The popularity of the serial, "The Broken Coin," is shown by the fact that the Opera here has just started it.

Kansas City Notes

At Joplin, Missouri, an Ordinance Has Been Passed Regulating the Installation and Running of Picture Machine Booths—Children's Shows in Topeka, Kansas —Local Notes from Exchanges and Theaters.

Special to Moving Picture World from Kansas City News Service.

JOPLIN, MO.—Commissioner J. B. Hodgdon and City Attorney E. F. Cameron recently introduced an ordinance providing for the regulation of the installation, operation and maintenance of motion picture machines, also of the construction and arrangement of audience rooms in which motion picture exhibitions are held. The ordinance was introduced with the intention of eliminating the danger of fire and makes necessary the establishment by most local houses of new regulations regarding safety problems. The ordinance has been passed by the city commission and will be in effect by the middle of May. Violations of the new ruling are punishable by a fine.

Children's Shows in Topeka.

Topeka, Kan.—Topeka women are entering into the field of children's programs and have recently made arrangements for a series of Saturday afternoon matinees for young people. Miss Carrie H Simpson, one of the censors, has formulated a plan to distribute a list of desirable plans for children to those who desire such a thing, and is doing all in her power to help create a demand for this type of pictures. Her list consists of over two hundred pictures, most of which she has personally reviewed. It is probable that it will be sent to various civic organizations, educational boards and women's clubs throughout the state for their use.

Meeting of Big Four Men.

Kansas City, Mo.—One of those occasional conventions of Kansas City representatives of the V-L-S-E was held not long ago in Kansas City, and was, as usual, filled with the vim and vigor that characterize the organization. Plans for the "Ne'er-Do-Well" were outlined, and there was much discussion of the open booking policy—most of the talks being on one side, favorable to the policy. Those present included E R Pearson, manager, L J Scott, publicity manager, F G Gettinger, sales promotion department, and the following salesmen: R L White, J H Glinsky, Milton Feld, Y. Darnell, A. J. Reed, Jack Story, F. F. Nine.

Albert L. Koelzer Celebrates Birthday.

Seneca, Kan.—Albert L Koelzer is said to be the youngest manager of a picture show house in the state of Kansas, and he has built the business of his Royal at Seneca to nice proportions. He had a birthday recently, which he sought to celebrate in a fitting manner, so that he and his community would remember it for some time. So he set that date for signing a contract with the Paramount

Betty Jane Balsley Comes.

Kansas City, Mo.—Lee D Balsley, the genial publicity manager of the Kansas City Feature Film Service, is the possessor of a large smile, even though he did have to be away from his desk for nearly a week. Mr. Balsley now numbers among his treasures a baby daughter who has been given the name of Betty Jane. Mr. Balsley declined to say whether Miss Balsley would be a moving picture actress sooner or later.

Among the Exchanges.

Samuel Lears, of the Lears Theater Supply Co., St. Louis, Mo., paid a visit to Kansas City exchange men, while passing through here on his way to Excelsior Springs, where he went as a delegate from St. Louis for the Republican state gathering.

A private showing of the latest L-Ko comedy, "The Great Smash," was recently given by the publicity department of the Universal here. Interest in comedies has not been as great as desired, and this was given as a runner to more that will follow.

H. A. Roubert, who covers territory for the Aurora Film Plays Corporation, was a recent visitor to the Kansas City industry. The object of his visit was "Pat" Hall, of the Western Film & Supply Co. Mr. Roubert is handling the selling of the state rights for "The Waif," and was here exhibiting the picture to Mr. Hall.

A. J. Braden, a traveling exhibitor of Longmont, Colo., passed through Kansas City recently on his territory.

C. B. Pittenger, a resident of Oklahoma City, is now a traveling representative of the Mutual Film Corporation, with offices in Kansas City. Mr. Pittenger is a former exhibitor, previously owning a house at Watumpka, Okla., and should be able to conciliate any demands of theater managers.

Why Pick on Jameyson?

Why do they always pick on Howard Jameyson? Here, last October, when the exchange men of Kansas City and the exhibitors of Kansas were gathering for their important organizing convention at Pittsburg, a bunch of them hoaxed Jameyson, by surreptitiously putting a bottle of booze in his pocket, and then tipping the fact off to a bogus police official; Jameyson thought he was being arrested — and then they laughed, the victim as hard as any. It happened to be the week of Jameyson's twenty-first birthday, which may have accounted for the hazing.

H. E. Jameyson.

Then, in Wichita at the big convention of exchange men and exhibitors, in March, another frame-up occurred as a feature of the gayety; they created a rough-house, and the Black Maria was called, which engulfed Jameyson, him alone—while the moving picture machine ground away. The victim later discovered that it was a joke; but it seemed serious for awhile.

The reason Jameyson is selected is that he is mightly popular with all the exchange men—and perilously near all the exhibitors. Since going to the Pathe exchange in January, 1915, he has got practically every one taking Pathe service in his territory in Oklahoma and Kansas; since January, 1916, he has been top man with the Kansas City office. At that he is perhaps the youngest traveler in the business now. His first moving picture experience was under C. S. Edwards, Jr., manager at Kansas City—who is naturally rather proud of his selection.

"His personality, and real hard work does it," said Mr. Edwards. Part of the hard work—and the personality—is being always ready to help the other fellow out; and he is full of resources and suggestions.

Local Theater Changes.

Jamesport, Mo.—Under the management of Pat Malone, a building here is being remodeled and equipped for a moving picture house. Mr. Malone is making his first venture into the field of motion pictures. He expects to be operating in his new house about the last of April.

Girard, Kan.—Thomas Miller, of Girard, is having some extensive remodeling and repair work done on a building here and will soon open it as a moving picture house—one which he claims will be one of the best in the state. As a starter for a novelty, he has decided to call it "The Blue Bird." He will probably get into his new house by May 1.

Springfield, Mo.—Work has started on the foundation for the moving picture theater being erected here by Grubel Bros., of Kansas City, Kan. It is probable that the new house will open its doors along the middle of summer some time.

Kansas City, Mo.—The Highland theater, 31st and Highland, Kansas City, was recently sold by Mr. and Mrs. W. D. Jenkins to H. M. Kusel.

Richmond, Mo.—Willis Railey is the new manager of the Sharp theater. Mr. Railey is having the house redecorated and improved.

Kansas City, Mo.—The Auditorium theater, at Ninth and Holmes street, has been leased by George Brant, who will immediately make necessary improvements and turn it into a moving picture house.

Kansas City, Mo.—A theater seating 1,200 people is being planned by William Scoville, of the Idle Hour, Kansas City, to be erected at 18th and Tracy. This house will be for negroes only.

Kansas City, Mo.—E. G. Bailey, manager of the Alamo, 34th and Main streets, has just completed a number of improvements. In addition to a complete redecoration of the house, a four-piece orchestra now takes the place of a single pianist. The lobby has been arranged with chairs, palms, settees and other homelike equipment, until the house now ranks among the best of the suburban theaters.

Kansas City, Mo.—Some novel advertisement was gotten for the Blue Bird photoplay, by George H. Bowles, its advertising manager here, who on the night of the recent election, made arrangements with a local newspaper to allow him to exhibit slides telling of the good points of his company's exhibits and pictures right over their bulletin of results. Mr. Bowles estimates that over 25,000 people saw his display at various times during the evening.

Kansas City, Mo.—The Apollo and the Alamo have been added to the Linwood, among the best of the suburban theaters, that are using Blue Bird features, and the Prospect, in the same class, starts these pictures April 5.

Liberty, Mo.—W. G. Gordon, manager of the Lyric theater at Liberty, Mo., announces that spring is in the air, and that business is picking up. He recently visited the Paramount offices at Kansas City, arranging for service.

Kansas City, Mo.—P. J. Hall, manager of the Western Film & Supply Co., seems to have taken hold of a good thing when he got the "Billy Sunday" pictures. According to Mr. Hall, they are going in great shape. The Sapphire Theater, in the central part of town, has been showing this run and reports a very good business. Two of the local churches have contracted for the pictures and are showing them to their congregations. Probably some of the interest in this series is caused by the fact that Billy Sunday will be in Kansas City on April 29 and begin a series of revival meetings.

DRAMA LEAGUE CONVENTION.

St. Louis to Have Big Annual Meeting —Talks by Picture Men.

By A. H. Giebler, Special Correspondent, 236 Vanol Building, St. Louis, Mo.

ST. LOUIS, Mo.—From April 26 to 30 the sixth annual convention of the Drama League of America will hold a convention in St. Louis, and the chief topic of discussion will be on "How to revive the theater." The view that the newspapers present the only means through which to

accomplish a genuine revival of theatrical prosperity in this country will be presented by two dramatic critics, Walter Prichard Eaton and Austin Latshaw. Phases of the subject will be discussed by actors, theatrical managers, dramatists and promoters of theatrical enterprises. Among the speakers will be Francis Wilson, William Faversham, Dr. Richard Burton and Edward Goodman.

Word has been received that Cranston Brenton, chairman of the National Board of Censorship, will take part in the discussion of the relation of the motion picture and the drama. The committee is in correspondence with Thomas H. Ince and David W. Griffith, in an effort to arrange dates to enable them to be present and speak at the same session.

The convention will take place at the Buckingham hotel and will bring between three and four hundred delegates from all parts of the United States. It is regarded as the most important annual meeing ever held by the Drama League and is expected to have a decided effect upon the theatrical situation in America during the coming year.

New Airdome Site Bought.

St. Louis, Mo.—A lot 25x100 feet at 2109 North Twelfth street has been purchased by the Columbia Novelty Manufacturing Company as a site for an airdome to be operated this summer in connection with the theater next door. The Columbia Company purchased property on the corner of Twelfth and Clinton streets last fall on ground 150x150 feet. There were five houses on the property and these were wrecked in order to build a handsome moving picture theater, the Webster, at a cost of $25,000, which is now under the management of Graham & Sons.

"Dress Up" Week.

St. Louis, Mo.—This city is in the throes of "dress-up" week for men, and theater managers are running slides to the effect that men must spend a little time on their toilet and doll up a little to show how nice they can look when they really try. From the mayor down every man in town is requested to shave every day and wear his newest and best looking clothes during this week. Theater managers, who always look pretty well themselves, have dressed up their theaters with decorations and given a festal air to their houses as a help to the promoters of the scheme, and the World correspondent, not to be outdone, got a haircut and is wearing his other clothes.

St. Louis Business Notes.

Joe Levy, manager of the Fox Corporation offices in St. Louis has just got back from an out of town trip. He says that the small town exhibitors are waking up to the advantages of billboard advertising. Well displayed 24-sheet stands are seen everywhere in the out of town territory.

H. M. Berman, manager of the Metro offices at K. C. was in St. Louis last week with Charles Werner, the local representative of the Metro. Mr. Berman says things are looking up in Metro circles, and he expects that the $250,000 newspaper advertising campaign the corporation is going to start will be a great help to exhibitors showing Metro pictures.

R. C. Seery, manager of the Triangle exchange in Chicago, was in St. Louis last week and visited Floyd Lewis, manager of the local branch of the Triangle.

Royer, of the firm of McNeill & Royer, of Greenville, Ill., who have just opened The Gem, a new moving picture theater with a seating capacity of 200, was in St. Louis last week arranging for his program and supplies. This is the second moving picture theater to be opened in Greenville, which is a small town about fifty miles from St. Louis.

Indiana Exhibitors

Indianapolis Speech by Secretary Binder Has Set Exhibitors Throughout State Earnestly Considering Censorship—An Awakening to the Dangers of It in Indiana—Exhibitors Not Evading Laws.

Special Correspondence Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—One of the much discussed topics among Indiana moving picture exhibitors in recent weeks is a speech delivered in Indianapolis by J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, in which he attacked what he termed prepublicity censorship of motion picture films—censorship before the films are shown to the public. There has been in the past and there is likely to be in the future attempts to bring about strict censorship of motion picture films in Indiana and with the approach of a political campaign which includes the election of state legislators, as well as state officers, it is quite likely that the subject will be brought up during the coming month. This condition has brought about the discussion of the Binder speech in particular and the censoring of motion picture films in Indiana generally.

The discussion has not yet reached the point of action. But out of the discussion is likely to come action. With more than seven hundred exhibitors of the state interested it is not likely that any chances to prevent strict and unreasonable censorship such as has existed in other states, will be overlooked. It is pointed out, too, that the motion picture men of Indiana are well organized following the hugely successful convention of March and that they must be recognized by the various political forces. Within the hands of these political forces lies the power to cause or prevent unreasonable laws being put into effect.

Bad Pictures Not Good Business.

There is no attempt on the part of motion picture exhibitors of Indiana to evade the laws of common decency in pictures for the realization is here that the showing of any immoral or obscene pictures is fatal to the business. It is surprising how few complaints are made in Indiana that exhibitors are showing pictures which do not meet the high moral standards set by the exhibitors themselves in a state where no censorship exists.

It is the general opinion in Indiana that Binder hit the nail on the head when he declared in his speech that "pre-publicity censorship of motion picture films is fundamentally wrong, violating the basic principles of a free government maintained by a free people."

ROUGH DEAL BY FIRE MARSHAL.

A Vincennes Picture Manager Has Cause for Complaint at Treatment.

Vincennes, Ind.—The office of the state fire marshal ordered the Star theater of this city closed because of unsafe conditions, but the office neglected to notify Manager Theodore Charles in what way the theater failed to conform to the requirements of the law. Rumor concerning the order spread throughout the city and hurt the business of the motion picture house. Charles became incensed and wired the state fire marshal for information, using no uncertain terms and making it plain that the office was doing him an injustice. He made it plain that he did not know he was violating the law and wanted to rectify his mistakes if the office would be so kind as to tell him what they were. The same day he got a return wire giving instructions in full. He immediately made plans to remodel. Much criticism was apparent in Vincennes because of what was termed the slip-shod methods of the state office.

Indianapolis Exchange Notes.

J. D. Jameson, new manager of the Famous Players service in Indianapolis, says he is beginning to get acquainted with the territory which his service supplies from Indianapolis and sees possibilities for splendid development. Mr. Jameson came here recently from the East, where he was connected with the same concern. The Famous Players service out of Indianapolis covers parts of Indiana, Kentucky and Ohio. The northern part of Indiana is cared for by the Chicago office.

INDIANA HARBOR EXHIBITORS HARASSED BY OFFICIALS.

City Board of Health Has Caused a Flurry by Sweeping Criticism of Show Sanitation.

Indiana Harbor, Ind.—There is war in Indiana Harbor between the moving picture theater men and the officials of the city board of health.

That it is to be a war to the death, with neither side showing quarter is indicated by the preliminary skirmishes which so far have resulted in deputies from the board of health being sent out to collect evidence of violations of the law and the motion picture men taking steps to fight prosecution.

Claim Poor Ventilation.

The contention arose because the health board declared that the motion picture men were not meeting the requirements of the law in installing proper air ventilating systems. It is claimed by the health board that not a single motion picture house in Indiana Harbor lives up to the requirements of the law and the board further contends that the exhibitors will be forced to install proper ventilating systems or rather systems that meet with the approval of the health board. Prosecution under the state sanitary laws is threatened.

Houses Are Wholesome.

The motion picture men, on the other hand, contend that in most instances the houses which they operate do comply with the laws regarding proper ventilation and that the health board is taking upnnecessary steps and forcing the exhibitors to unnecessary steps to further political plans of the board members. Charges and counter charges are being thrust back and forth and it is likely that more bitter attacks will be made before the controversy is settled.

The Gem Amusement Company of Indiana Harbor is leading in the fight against the health board. The amusement company operates two theaters in Indiana Harbor, the Columbia and the Family.

Manager Craick Will Comply.

Mr. Craick, manager of the Lyric theater, is not "in" on the fight against the health board. He said that he would change the ventilation system of his theater to meet the requirements of the rules laid down by the health board and that changes would be made at once. Mr. Craick said he did not know that his theater failed to conform in every particular to the law or he would have made changes long ago. Manager Ranchey of the Melville theater, will take up the matter with the owner of the theater, J. K. Berry, when Mr. Berry returns from California within a few weeks.

J. G. Conners, who is connected with the Mutual exchange, has direct supervision over the distribution of the American Film Company serial, "The Secret of the Submarine." The serial was released the first week in May and heavy bookings were registered.

All Southern Exposition

New Orleans Picture Men Form the Southern Motion Picture Trade Association at a Meeting on April 6—Will Hold Third Southern Motion Picture Exposition at New Orleans Next February in Mardi Gras Time.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—As the outcome of an editorial in Motion Picture Journal, in which a suggestion was made to hold an All-Southern exposition for the motion picture interests in New Orleans, the Southern Motion Picture Trades Association was organized at a banquet of New Orleans film men in the DeSoto Hotel on the afternoon of April 6.

Exposition in New Orleans.

The exposition, the third exposition of its kind to be held in the south, will be held in New Orleans in February of next year. Dallas had an exposition two years ago, the 1916 exposition was held in Atlanta last week, and everybody agreed New Orleans as the site of the 1917 exposition.

J. Eugene Pearce, supervising head of Josiah Pearce & Sons, New Orleans exhibition magnates, was elected president of the association. No other officers were elected at the meeting with the exception of Nat Ehrlich, manager of the Triangle Corporation, who was named temporary secretary in order to take the minutes of the meeting. Al G. Shear, Universal manager, and Karl A. Bugbee, manager of the southern Metro Pictures Corporation, were named members of the executive board.

The first speaker was C. A. Walker, editor of the Motion Picture Journal of Dallas, Tex., who came direct from the exposition in Atlanta to unfold his plans for the 1917 exposition to the film men of New Orleans. In two hours' time Karl Bugbee got every exchange manager on the telephone, and they all assembled in the DeSoto Hotel at one o'clock in the afternoon. Between courses Mr. Bugbee called on the various film managers, exhibitors and newspaper men to get their views regarding the undertaking of such magnitude as the motion picture exposition would be, and the exposition idea was cheered and promises made for the hearty co-operation of all those present.

Mardi Gras Time Chosen.

In a very able address Mr. Walker called attention to the fact that New Orleans was the logical point for the gathering of the exposition in 1917, and he predicted that all attendance records would be broken next year, as it is planned to hold the exposition during the two celebrations of Mardi Gras. L. J. Hennessey, representing the New Orleans Association of Commerce, spoke for the merchants of the city, who, he declared, would give every assistance, financial and otherwise, to the undertaking. Newspaper men present were heartily in accord with the idea and promised all the publicity wanted.

Those present at the meeting were: C. A. Walker, N. S. Thatcher, New Orleans Times-Picayune; R. S. Pritchard, New Orleans Item; J. C. Raglan, Kleine-Edison; L. J. Hennessey, Association of Commerce; J. E. Pearce, J. Pearce & Sons; Nat Ehrlich, Triangle; L. G. Scott, Texas Paramount; H. F. Wilkes, Southern Paramount; Raoul Junet, Pathe; Howard Gale, Kleine-Edison; R. T. Evans, V-L-S-E; Ross Hardenbrook, World; K. A. Bugbee, Southern Metro; S. T. Stephens, Mutual; F. W. Barron, Fox; H. G. Morrow, General; Al G. Shear, Universal; A. Jules Benedic, Motion Picture News; George M. Cheney, Moving Picture World.

The famous old French Opera House in New Orleans is to go under the auctioneer's hammer shortly. It will be sold to satisfy the debts and mortgages against the property under an order handed down in the Civil District Court recently. This action was taken on the petition of Arthur D. Parker, who was appointed receiver in the action brought by G. Pitard's Sons against the French Opera House Association. This famous theater has stood in the Vieux Carre for many years, and in the olden days its boards were trodden by the most famous actors and actresses of the period.

COURT UPHOLDS WORK OF HOUSTON, TEX., CENSORS.

Xydias Amusement Company Loses Suit—Had Questioned Status of Local Censor Board.

Galveston, Tex.—The Court of Civic Appeals of the First District, in an opinion handed down on March 24, lets the moving picture men of Texas know just where they get off, and upholds the right of city censorship boards to pass on the immorality or obscenity of any moving picture. The opinion came in the case of the Xydias Amusement Company et al vs the City of Houston, in which the Xydias Company, in conjunction with other moving picture exhibitors in Houston, attacked the constitutionality of the Houston Board of Censors. Incidentally, the higher court affirmed the action of the District Court of Houston, which dissolved the temporary restraining order obtained by the Xydias Amusement Company and refused to grant an injunction to enjoin the City of Houston and certain of its officials from prosecuting the company from exhibiting motion pictures without first obtaining a permit in accordance with the Houston ordinance regulating places of amusement.

The case was a test brought by Anthony Xydias and other Houston exhibitors for the purpose of learning whether or not city councils have a right under the state law to regulate their theaters and whether the board of censors can legally prohibit the exhibiting of pictures which they decide are immoral, obscene or likely to arouse race hatred.

The Court of Civil Appeals decides that the Houston ordinance in no wise conflicts with or violates any limitations by the legislature, as the picture men had contended. It decides also that the Houston ordinance contains no provisions inconsistent with the constitution of the state or of the general laws enacted by the legislature. It is held that the ordinance is entirely consistent with the constitution and legislative acts of the state pertaining to powers conferred upon the city councils of cities and towns of over five thousand population.

When State Is Silent, City Can Speak.

"The true rule is, where the state law speaks the city ordinance must be silent; where the state law is silent the city may speak." Moving picture men note a great similarity in this decision as compared with the Biblical observation from Ephesians; 'that which hath been done, will be done that which will be done, hath been done; and there is no new thing."

Further, the opinion says: "Moving picture exhibitions are subject to police surveillance and control in the interests of public morals, and it is the right and duty of the city of Houston under its express charter powers and general exercise of its police powers, to regulate, permit or forbid such exhibitions, and to this end appoint a board of censors, clothed with such reasonable authority as is necessary to effect the purposes of their appointment."

It is held that city councils do not derive their power from the legislature to enact ordinances as they deem necessary to prevent certain exhibitions, but that such power is bestowed directly by the voters. Further, it is declared that no longer is there any necessity for the legislature to confer power upon city councils, and that the legislature has only a right to limit their power. The court finds ample legislative authority for this contention.

Atlanta Screen Club Launched

Local Exchange Managers Meet at Hotel Ansley and Appoint Committee on Organization—Player Piano Company Donates Quarters.

By A. M. Beatty, Special Correspondent, 43 Copenhill Road, Atlanta, Ga.

ATLANTA, GA.—The Atlanta Screen Club was definitely launched Friday night when about thirty exchange managers and exhibitors met at the Hotel Ansley and named a committee on organization composed of B. Lee Smith, William Oldknow, Eugene Wilder, Robert Savini and Britt Craig.

Joe Marcnette of the General Film Company presided at the meeting; very important exchange was represented. Much enthusiasm was shown over the new club, which will be largely social in its nature.

Rooms at the quarters of the Automatic Player Piano Company, 65 North Pryor street, were donated for the club.

The committee will soon meet and perfect plans of organization. There will be a limited charter membership.

Special Plans for Kleine Film.

Atlanta, Ga.—It became known this week that large southern theatrical interests are planning to exploit George Kleine's motion picture novel, "Gloria's Romance," in a manner that will lift it out of the average motion picture class and present it in a way that will rival "The Birth of a Nation" tour.

It is admitted that in Atlanta, Jacksonville, Birmingham and other southern cities the picture will be shown only in theaters that have formally been exclusive to legitimate productions.

Definite announcement of the theater in Atlanta which will run the Billie Burke picture novel, is expected in a few days.

The new plan has been determined upon, the Kleine offices here state, because of the expense of the Burke picture.

New Local Pathe Head.

Atlanta, Ga.—B. S. Daniels has been made Atlanta manager of the Pathe exchange, and has already won a host of friends.

William S. Hart in "The Aryan," a Triangle production, will be the star attraction at the Vaudette this week.

The Dr. John W. Ruskin animal pictures have been booked for a return showing at the Grand theater this week.

Miss Gladys Hanson saw herself on the screen at the Piedmont theater here recently.

"The Havoc," a five-part Essanay picture for which Miss Hanson finished posing only a short time ago, was the film Miss Hanson had never seen, as she had left New York for Atlanta before it was projected in the Essanay studios.

IN NEBRASKA.

Special to Moving Picture World from Midwest News Service.

Big Dreamers in Omaha.

OMAHA, Neb.—The name of the Rialto Amusement Company of Nebraska is, it seems, to be connected only with stupendous photoplay projects. First, it wanted to expend $250,000 in making the municipal auditorium into the largest moving picture theater in the world. After the flurry over this unlikely project had subsided there came rumors of a bizarre plan to make of Ralston, Neb., a second Universal City. By the simple "Neither affirmed nor denied" expedient it was possible to hint to the public that great things were in store for those round about Ralston, a town of 300, and that the California moving picture city soon would be distanced. It was even possible to gain the impression that the same men who promoted the western project now saw a great transformation due in Ralston. About the most definite phase of the rumor is the report that the townsite is to be transferred to the Rialto Realty Company and that the realty company was headed by S. E. Schaeffer, who is connected with the Rialto Amusement Company.

Petition for Sunday Show Election.

Beatrice, Neb.—Many Beatrice voters want to make it lawful to have moving picture shows on Sunday. Their desire is evidenced by petitions to the city council asking that a special election be called to vote upon the question of removing the present restrictions.

Dakota Theater Changes.

Breckenridge, N. D.—The Scenic theater, opened here by the King Land and Loan Company with W. L. Quirk as manager, will increase its seating capacity this spring from 250 to 350. Triangle, Bluebird, Fox and Universal service will be used.

Wahpeton, N. D.—The Braun theater will make a fifty foot addition this spring.

Winner, S. D.—The Cosmo theater has installed a 1916 Motiograph. Also it will add Triangle service for Sunday programs.

Screen Club Elects

Minneapolis Screen Club Holds Humming Meeting at West Hotel With Thirty Members Present—D. W. Chamberlain Chosen President—Other Officers and a Board of Governors Also Elected.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—The Screen Club of Minneapolis is on its way. The organization meeting called at the West hotel proved to be a hummer and thirty exhibitors and exchange men were present. Luncheon was served and officers elected. The following were chosen: President, D. W. Chamberlain of the American Amusement Company; vice-president, James Keough of the Strand theater; treasurer, S. A. Louis of the Rialto Theater Supply Company; secretary, Thomas J. Hanlin of "Amusements." Board of governors is composed of Joseph Van Meter of the General Film, Fred Meyer of the Laemmle Film, Bert Barnett of the Famous Players and William Koenig of the Gayety and Jitney theaters.

Gilbert Tyler of the Essanay Film Manufacturing Company presented the gathering with a box of cigars and after every one present had dipped in, only four smokes remained. President Chamberlain seized the box with its four cigars and began to auction them off to the highest bidder in order to get a nest egg for the treasury of the club. Bidding was fast and furious for a few moments but the contest gradually narrowed down to Mr. Louis and Mr. Koenig. Finally, noticing they were pitted against each other. Louis and Koenig pooled their interests and split on a five-dollar bid which purchased the souvenir cigars and box.

The club already has set another meeting which will be in the nature of a luncheon at the Gruenwald cafe. The board of governors, which is engaged in the task of finding permanent quarters for the club, will make a report at that time. The $5 initiation fee period will last thirty-five days after which it will be raised considerably. The monthly dues are fifty cents.

New Theaters in Minnesota.

New theaters are to be built at Lyle, Minn., by M. Pavalic; at Bricelyn, Minn., by Sampson and Reed, and at Keister, Minn., by Zigner and Reed.

Twin City Motion Picture Company.

Minneapolis, Minn.—The Twin City Motion Picture Company announces its organization in Minneapolis where it will be located at 125 South Tenth street. The men responsible for the new company are A. B. Connoble and Raymond L. Lunt. Studios and laboratories have been established and the new firm announces business of a brisk nature already is pouring in.

Do You Look Like a Screen Star?

Minneapolis, Minn.—The Minneapolis "Tribune" has started a stunt for its Sunday picture page which should arouse plenty of interest among residents of the city who are thirty-third degree film fans. It is offering to print on its Sunday page the picture of any girl whose friends insists she looks enough like some screen star to be her sister. The first week brought in its quota of pictures, the editor of the page says.

Plenty of Fake Companies.

Minneapolis, Minn.—How easily film fans and "screen-struck" girls and men can be inveigled into investing money in the photoplay business is being shown daily in the federal court here where E. Franklin Meyers and Byron W. Place, president and manager respectively of the Minnehaha Film Company, defunct, who are on trial charged with using the mails to defraud. One girl paid $100, thinking she was to become a great actress. She got $3 back. Another, who was to become a scenario writer and editor to a motion picture magazine which never appeared, bought $500 worth of the stock. A man dropped $250 to get a job as advertising manager and got $25 back in salary.

Favorite Film Moves.

Minneapolis, Minn.—The Favorite Film Company has moved into the new Film Exchange building, making the second tenant to take quarters in the structure which is to be devoted entirely to film companies.

Minnesota Items of Interest.

The Northwestern Motion Picture Equipment Company has purchased a carload of Powers and a carload of Simplex picture machines.

When the Princess theater starts "The Iron Claw" its patrons will be given an opportunity to win some prizes hung up by L. J. Blumberg, Jr., manager. Favors will be won by the person guessing the nearest to the attendance on the first day, the first man and woman and boy and girl who purchase tickets.

Trade papers have been put on the market by two film exchanges here. "The Big Four" is a monthly publication put out by the V-L-S-E office, and Fred Meyer, manager of the Laemmle Film Service, announces the first appearance of a weekly, "Reel Ammunition," which has a sound of being chock full of pictures, "pep" and publicity.

Receipt of a shipment of 6,000 one-sheets, 2,000 three-sheets, 500 six-sheets and nearly 1,000,000 heralds by the Zenith Feature Film Company of Duluth, Minn., establishes one of the record paper shipments received by a film exchange in the Northwest. The company announces this is only one of a large number of such consignments.

Labor Endorses Sunday Picture Shows

Mason City, Iowa, Trade and Labor Assembly Takes Sides With Motion Picture Exhibitors When Attacked by Sabbatarians.

Special to Moving Picture World from Midwest News Service.

MASON CITY, IA.—Sunday moving picture shows in order to give laboring people a chance to attend have been endorsed in a resolution passed by the Trades and Labor Assembly of this city.

Continuing the crusade against Sunday shows Rev. C. H. Devoie, pastor of the Christian Church, filed information alleging the violation of Sunday laws which led to the arrest of eleven employes of the Bijou and the Regent theaters. Manager J. M. Heffner of the Bijou and Manager J. E. Johansen of the Regent, who were among those arrested, furnished bonds for the employes. Mrs. J. M. Heffner, who is treasurer of the Bijou, was taken into custody.

The third arrest of the two managers was due to an information filed by Commissioner of Public Safety C. A. Cadwell, who also alleged violation of the Sunday laws.

A Publicity Stunt in Des Moines.

Des Moines, Ia.—The names of the stars appearing at the Garden, Palace, Strand and Casino theaters were indelibly impressed upon readers of a local paper by a novel contest. The four theaters and twelve business houses used two pages of space. Pictures of twenty-three photoplayers were scattered among the ads without identifying marks. These pictures were all out of position. One of the conditions was to place them properly. For example, the ad of a taxicab service carried a cut of Harry Watson marked "Place here picture of Edna Mayo who appears at the Casino." Miss Mayo's picture was found in the Casino ad but it might have been in a meat market or shoe store ad. Fifteen valuable merchandise prizes were given by the firms who advertised. The prizes were not listed. They were on display at the stores. One of the conditions was to include a list of the prizes. This made it necessary for every contestant to visit every store or theater that offered a prize.

Iowa Theater Changes.

Osage, Ia.—H. E. Baumgartner sold the Lyric theater to Fred Birum and Claude Page.

Spencer, Ia.—D. E. Knight has leased the Unique theater for two years to Summy brothers who will operate a moving picture show.

Davenport, Ia.—Electrical cascades call the attention of the public to the new American theater, Third and Ripley streets which opened April with the Triangle features, "Hell's Hinges" and "Bright Lights."

Clarion, Ia.—The Orpheum theater is the name selected by Manager Lamfers for his new theater.

Sunbury, Ia.—Theo. Pickron has opened a moving picture show in his hall here.

Cascade, Ia.—Keefe & Sauser have opened a moving picture show here.

Texas Film News

Large Exhibition Project to Be Known As Southwestern Amusement Company at Fort Worth—May Control a Dozen Theaters—Notes from Local Exchanges —Theaters and Shows Throughout Texas.

By S. A. M. Harrison, Special Correspondent, 618 Comal Street, Dallas, Texas.

FORT WORTH, TEX.—Messrs. Joe Hulshizer and William Wilder are behind a movement to organize a large exhibition company. The plan is to secure not less than ten houses in as many different places in Texas. The company will be known as the Southwestern Amusement Company and headquarters will be in Fort Worth. The Newport theater Dallas, has been purchased from J. D. Wheelan and will be known as House No. 2. A deal is on for a house in Fort Worth and will probably be closed shortly. Other theaters are under consideration.

W. E. Condell, Kleine Manager.

Dallas, Tex.—W. E. Condell is the new manager of the Kleine-Edison Dallas office, succeeding E. J. Moskowitz, who resigned April 1. Mr. Condell is an old hand at the amusement game having been with George Kleine more than a decade. He introduced "Quo Vadis" in the Texas territory, afterward going to the Kansas City office, then to the Chicago office. Before entering the film business he was on the speaking stage first as a performer and later as a company manager. He has been connected with Cobb & Dill, Frohmann and others.

Just at present the Dallas office is particularly busy with the Billie Burke serial, "Gloria's Romance," which will be handled by the regular force.

World Force Busy.

Dallas, Tex.—Max Graf, Dallas manager of the World Film, held an informal meeting of the road and office forces Wednesday, April 12. W. F. Tuttle, formerly salesman for the General, has been added to the World force. Mr. Graf himself spends a great deal of time on the road, and things are generally busy in that office.

War Pictures on Texas Time.

Dallas, Tex.—The Hippodrome Amusement Company of New York is booking its pictures of the European war, "At the Front with the Allies" in Texas territory. They played to good business in Dallas, April 6-9. Louis Weiss is representing the company here at present but expects to turn the pictures over to some Dallas exchange as soon as a deal can be made.

"Battle Cry" As an Advertisement.

Forney, Tex.—Forney, Tex., boasts the population of about 1,200 but it has one exhibitor who is right up to the minute. This is A. W. Riter, of the Childress theater. When the "Battle Cry of Peace" was new Mr. Riter booked it for two days for $150. In actual figures Mr. Riter lost about $20 on the deal, but he says the advertisement he got out of it has proved to be worth many times that sum. That's real business.

Paris Exhibitors Busy.

Paris, Tex.—All three of the exhibitors at Paris, Tex., who lost everything in the recent disastrous fire, are back at it again. C. J. Musselman, who had three houses, has constructed a temporary building and is open for business. J. H. Snively of the Princess is using a tent. All have expressed a determination to rebuild at once on a much more elaborate scale than before.

McHenry Will Handle California's.

Dallas, Tex.—L. C. McHenry, doing business under the name Southern Cabiria Company, has contracted to handle the output of the California Motion Picture Corporation in the states of Texas, Arkansas and Oklahoma.

"The Unwritten Law," which it was announced would be handled by the Central Feature Film Company at Waco, has been turned over to Mr. McHenry and is the first picture he will book. Others will follow.

Dallas Territory Notes.

Dallas, Tex.—P. C. Crown has added two new houses to the string he controls—the opera house at Childress and the Queen theater at Brownsville. Mr. Crown was in Dallas April 9 and expressed considerable optimism over the business outlook over the state.

Sulphur Springs, Tex.—Barnes & McKnight have just reopened the Mission theater at Sulphur Springs. This is a very fine house, complete in every detail, seating 499.

Longview, Tex.—The Garden airdome has been renovated for the summer run and will open about April 17. The Garden is not strictly an airdome as it is roofed and completely enclosed with a corrugated iron fence. The house seats 1,500 and will be managed as formerly by H. R. Yates.

Mineola, Tex.—Control of the New Star theater has passed back into the hands of G. C. Northcutt. Mr. Northcutt is mayor of the town and not having time to look after the theater will probably lease it again.

Forney, Tex.—A. W. Riter has opened an airdome for negroes. Mr. Riter has lots of fun trying to keep his fence up, as the house is on the edge of the town and exposed to the prairie winds, which are close kin at times to cyclones.

Spur, Tex.—A new house is in course of construction at Spur. C. S. Oates of Dupline is the contractor and M. C. Rouse of Spur is the owner.

Palestine, Tex.—Fred P. Baldwin is the new manager of the Best theater. Mr. Baldwin was in Exchange Row at Dallas April 10 and reports business promising.

Terrell, Tex.—Gwynn & Byar will spend about $3,000 remodeling their Lyric, making it one of the best houses in this territory.

Pittsburg, Tex.—G. N. Mattison is constructing a new house to be run for negroes.

Winnsboro, Tex.—The Star theater has been sold by J. E. Patrick to E. G. Welch.

Rocky Mountain Screen Club Grows

Its Rooms Have Alrdeay Become Too Small—Larger and Better Quarters Found in Tabor Grand Building.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—Although less than three months old, the Rocky Mountain Screen Club has found it necessary to give up its elaborate but small quarters in the Savoy Hotel for larger and more pretentious club rooms in the Tabor Grand Opera House Building. The change was decided upon at the last meeting of the board of directors and steps will be taken at once to move to the new location.

Another pool room will be added to the equipment now owned by the club, the library will be enlarged and other improvements will be made. President Harry Nolan who has traveled all over the country and visited the headquarters of scores of Screen Clubs, predicts that the local organization will have a home second to none when it becomes permanently established in its new club rooms.

A campaign was launched at the weekly luncheon of the Screen Club, which has for its object the bringing of the proposed Actors' Home to Colorado, instead of locating it at Staten Island, N. Y. The Screen Club will seek the co-operation of state and city officials in trying to bring this home to Colorado. The wonderful climate of the state which is known over the whole world as a health restorer, will be one of the chief arguments employed in the campaign.

Action will also be taken to enlist the aid of every exchange manager exhibitor and moving picture devotee in Denver, Colorado and the Rocky Mountain region in the observance of National Motion Picture Tribute Day on May 15.

Otis Skinner was the guest of honor at the weekly luncheon of the Screen Club, Thursday, April 13. Like Arthur Brisbane in one thing, Mr. Skinner admitted that he knew little about the moving picture industry, but said that he was on his way to the Pacific Coast, where he would appear before the camera in a screen production of "Kismet."

After Mr. Skinner had finished a well-turned speech, President Nolan of the Screen Club stated that no better evidence could be required to prove that the moving picture was going ahead than the fact that Mr. Skinner himself was shortly to become one of its stars.

Charles R. Gilmour Recovering.

Charles R. Gilmour, manager of the World exchange in Denver, is convalescing after an operation for appendicitis. He was stricken on a Friday night, was removed to St. Anthony's Hospital a few hours later and submitted to the knife at 1 o'clock Saturday morning. His doctors declared that quick action is all that saved his life.

Denham Palmer, western manager of the World, with headquarters in San Francisco, was telegraphed concerning the illness of Mr. Gilmour on Saturday morning and he left for Denver at once, arriving here Tuesday. He will remain in active charge until Mr. Gilmour is sufficiently strong to resume his duties. It is estimated by his physicians that it will require at least five weeks before he will be able to return to his office.

H. J. Roberts Visits.

H. J. Roberts, special representative of the Fox corporation, arrived in Denver Friday for a week's stay. He is returning to New York after a trip to California. Mr. Roberts is making a tour of inspection of the various Fox offices over the country and reports conditions to be excellent.

New House Opened by B. C. Prescott.

Greybull, Wyo.—B. C. Prescott has opened a motion picture theater at Greybull, in the heart of the new oil fields. He purchased his equipment in Denver and has a first-class plant.

C. Daladau to Manager Denver Theater.

Charlie Daladau, well known among moving picture exhibitors, has been engaged to manage the Eleventh Avenue theater in Denver. He was manager of the Paris, one of the largest downtown houses, when it first opened, and since has had charge of photoplay houses in several of the larger towns in New Mexico.

Fine New Theater for Lamar.

Lamar, Cal.—This city is to have a new $50,000 theater building. Fred Lee, owner of the Opera House and Iris theater, is back of the project. He has purchased a site adjoining his opera house and has had plans drawn for the new structure. It will be larger than either of his present houses and will be provided with all the latest and most up-to-date equipment.

Harry Cassidy, roadman for the Mutual Film corporation, has returned from a trip over the Kansas end of the Denver territory with news of a number of projected photoplay houses.

George W. Hinton and John Drum, roadmen for the World film corporation, have returned after making a complete canvass of the Denver territory on the new Trial Order campaign which is being prosecuted in every section of the United States. The campaign consists of a canvas of all the towns, villages and hamlets where feature films never were run before with the object in view of getting the exhibitor to experiment with the bigger stuff. It is estimated that between 75 and 100 towns in this territory signed up for a trial order. How many of them will become permanent feature exhibitors depends on the success they have with the first trial.

New Theaters and Changes.

St. Johns, Kan.—Winkler & Son, at St. Johns, have completed plans for the construction of a thoroughly modern theater to cost $15,000.

Prairie View, Kan.—Henry Bogarth announces that he will shortly begin work on a new moving picture house which will cost $10,000.

Hoxie, Kan.—J. C. Hart, who in addition to being county clerk is a moving picture exhibitor at Hoxie, Kan., will have his new theater completed in time for opening on June 1.

Mankato, Kan.—Morris & Co. have just completed a new theater at Mankato at a cost of $20,000. It will be known as the Morris Grand.

Wynona, Kan.—Theuvenell & Baker have broken ground for a new theater at Wynona, Kan. The owners expect to open the house by June 1.

Colby, Kan.—J. P. Phillips, manager of the Lyric theater at Colby, Kan., will shortly open another theater at Selden, Kan. It also will be known as the Lyric.

Alamosa, Col.—The Star theater at Alamosa, Col., has been taken over by Frazier & Baiene. New equipment has been installed and the place will be operated as a high-class motion picture house.

Syracuse, Kan.—W. H. Bradshaw of Syracuse has sold the Imp theater to Mrs. James Ford & Son. The son has assumed active management of the house.

Athol, Kan.—C. Bennette, formerly an exhibitor at Kensington, Kan., has purchased the Athol theater at Athol from F. W. Niedemeyer.

CALIFORNIA.

Appointed Coast Distributor.

San Francisco.—G. A. Metcalfe has been appointed exclusive wholesale distributor on the Pacific Coast for the new Speer projector carbon and an active campaign on this article is being planned. The first shipments are expected about the first of May.

Opens Pathescope Office.

San Francisco.—T. W. Johns, formerly manager of the Los Angeles office of the Mutual, has been appointed manager of the Pathescope Company of Northern California and has opened offices in the Bankers' Investment building, 742 Market street.

San Francisco's Rialto

New House from Old American Theater Ready to Open—Has a Special Society Section Comprising 140 Loge Seats—Fine Marquee Over the Entrance—Operating Room is Outside the Theater.

By T. A. Church, Special Correspondent, 1507 North Street, Berkley, Cal.

SAN FRANCISCO, Cal.—The new Rialto theater on Market street, just above Seventh, will be opened on April 30 as an exclusive moving picture house. The theater, formerly known as the American, has been practically rebuilt during the past few months, but little of the old structure remaining except the walls and the roof. The balcony has been torn out and a new one about 12 feet lower has been installed, the use of posts having been done away with entirely. Two easy flights of stairs lead from the foyer to the mezzanine floor and the balcony is reached by an incline. A feature of the balcony will be the Society Section, where more than one hundred and forty loge seats have been installed, for which a slightly higher price of admission will be charged. There will also be one row of loge seats on the lower floor, making one hundred and sixty in all. A very large rest room for ladies has been fitted up on the mezzanine floor, with French windows opening onto Market street, the furnishings being in the style of Louis XIV. The hangings are all of velour and sunfast materials and the furniturue is of wicker. The entire house is carpeted, except where the seats are screwed to the floor.

The entrance is an especially striking one, there being a marquee extending over the entire sidewalk brightly lighted. Travertine stone has been used in the lobby to splendid advantage and all trimmings are in bronze. The advertising matter used is shown in attractive frames for which provision was made when the structure was designed. A huge electric sign which can be seen for many blocks adorns the front of the building. The interior decorations are very beautiful, the painting all being done on canvas and then pasted to the walls and ceiling. The stage set is regarded as being one of the finest in the West and has been designed to effectively screen the musicians from view. An interesting feature of the equipment for music is a Wurlitzer Hope-Jones orchestra organ, installed at a cost of $20,000.

Operating Room Outside Theater.

The operating room is located outside of the theater building proper and is 8 by 13 feet in size, with direct roof ventilation. It is equipped with two Powers Cameragraphs No. 6B and Powers dissolver. Two lines of direct current from two sources enters the room and all arrangements have been completed for the installation of a motor-generator set in case the fluctuation in voltage is too great. The throw to the screen is 122 feet. The ventilating system changes the air in the house every three minutes, and it is the intention of the management to permit smoking upstairs.

The Rialto theater is to be conducted by the Western Theater Company, of which Howard J. Sheehan is manager. Arrangements have been made to use, among others, the service of the International Film Service, Inc., and the serial "The Mysteries of Myra" will be strongly featured. The house has a seating capacity of 1,600 and is the first of a chain of theaters which is planned by the company conducting it.

NEW HOME OF GENERAL FILM.

Exchange Now Has Splendid Quarters Built Especially for It.

San Francisco.—The General Film Company is now well settled in its new home at 255 Golden Gate avenue and undoubtedly the quarters it occupies are the finest of the kind to be found on the Pacific Coast. The structure was designed especially for this concern and is very beautiful, comparing very favorably in an artistic sense with the buildings that have made the new downtown district of San Francisco world famous. The building is located on a corner, enabling all shipping to be done from the rear and affording a maximum of light. Six large windows are on one side, with two in front, and in addition there are four large skylights, making artificial light absolutely unnecessary during the daytime. The general offices are of the open type and located in front, with a few offices for private consultation further back. All the furniture and finishing is in light oak with railings and trimmings in brass. In the rear is the inspection department, the shipping department and the poster section, all arranged for the expeditious handling of shipments. On the side are two great fireproof vaults for the storage of film, while a big basement affords room for the storage of advertising matter and general supplies. The task of moving was accomplished without a hitch, under the direction of district manager H. H. Hicks, who has also superintended the erection and furnishing of the building. The exchange building is the only structure in California erected especially for this purpose and occupied exclusively by one firm.

George Kleine to Open Office.

San Francisco.—W. O. Edmonds, representing George Kleine, arrived here a short time ago and has completed arrangements for the opening of an office to handle the Billie Burke serial. A location has been chosen on Golden Gate avenue, near the exchange of the International Film Service, and the office will be opened for business soon.

Producer Retails California Rights.

San Francisco.—The California Motion Picture Corporation, which is disposing of its productions on the state rights basis, has decided not to sell the California rights, but to handle the films themselves in this territory in order to keep in touch with all branches of the business. Ralph H. Clark, who has been with the World Film since shortly after its entry into this field, has resigned his position as manager of the local branch to become the representative of the producing company in its new departure. The offices for the present will be at the studio at San Rafael, but will probably be moved later to San Francisco.

Theater Destroyed by Fire.

San Francisco.—The Electric theater at 1932 Union street, near the Exposition grounds, was destroyed by fire early on the morning of April 7, the origin of the fire being unknown. The theater, which was valued at $8,000, was owned by Joseph Bauer and conducted by Fred Widman.

Changes in World Organization.

San Francisco.—W. W. Drum, formerly manager of the Pacific Coast division of the World Film, with headquarters here, is to return to take up this work again. Denham Palmer, who has been here for some time, is to go to the Denver office, making the change on account of his wife's health.

H. W. Stubbins, formerly assistant to manager Ralph H. Clark of the local office, has succeeded to the higher position.

N. O. Turner, for several months with this exchange, has resigned to take up work as the San Francisco representative of the International Film Service.

Portland's Censor Code

Local Board of Censors Is About to Adopt a Code of Rules Specifying Types of Scenes Which Hereafter Shall Be Barred—Viewers to Be Firmer in Their Decisions, Says Secretary—Censor Board Notes.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—Hereafter the censorship of moving pictures will not be left entirely to the good or bad judgment of viewers as has been done in the past. Mrs. E. B. Colwell, secretary of the board, stated that some of the viewers had shown woeful laxity in judgment and that the board was going to adopt standards to be followed in the viewing of films. Mrs. Colwell was drafting the rules covering the subjects to be barred and read some of them to the writer. They will be placed under the general sub-divisions of the ordinance, and Mrs. Colwell said they were calculated to clean up the city's pictures. For the past month the members of the board have been visiting the theaters to see the results of the viewers' work. After the rules are adopted the visits will be continued to see that the viewers adhere to the rules.

Mrs. Colwell stated that viewers had been talked out of their original decisions by exchange men. This could not very well be done under the old regime where a viewer, if in doubt, called up the secretary and asked her to pass on the question. With the adoption of the new rules it is evidently intended that the work of the viewers shall become less judicial and more mechanical and that the duties of a viewer shall be merely to see that the rules of the board are not transgressed.

In accordance with an agreement made by the mayor with the moving picture men to head the censor board with a man chairman, F. T. Richards, a member of the board, was selected to succeed Mrs. A. C. Newill. During the month of March 717 reels were viewed by the board in which 20 eliminations were ordered.

ASSOCIATION ELECTS.

E. J. Myrick Chosen President by Oregon Picture Men—Other Officers.

Portland, Ore.—The Oregon Motion Picture Men's Association held its regular election of officers at its luncheon at the Hotel Oregon, April 6. E. J. Myrick of the Columbia was elected president, G. T. Holtzclaw of the Circle and Sunset, vice-president, I. L. Cohen of the Portland Amusement Company, secretary, and F. M. Simonton, of the Standard Feature Film Company, treasurer.

The proposed Sunday closing legislation is being given much attention by the association, and it is co-operating with other business men's organizations that feel that the proposed measure is an uncalled-for interference with legitimate business. The organization is urging all the motion picture men in the state to join it in its stand against the proposed measure.

Ira J. Dodge in Town.

Portland, Ore.—Ira J. Dodge, Seattle manager for George Kleine, was in Portland recently and was seen in the corridor of one of the prominent buildings hobnobbing with Rex Lampman, chief colyumnist on the Journal. It seems that Harry Hicks, of the General Film, and Mr. Dodge and Mr. Lampman were boys together down in Medford years ago before Mr. Lampman forsook the trio for journalistic fields. Mr. Dodge's trip to Portland had to do with the Kleine motion picture "Gloria's Romance," featuring Billie Burke, "the Sunshine of the Screen," to quote from Rex Lampman's colyumn upon that star's appearance in "Peggy" recently. The only thing that seemed to worry Mr. Dodge was how to give all the exhibitors who were asking for the picture a fair chance at it.

Wiman Leaves Portland.

Portland, Ore.—M. E. Wiman, who for the past year has been head booker for the Portland Pathe exchange, has resigned his position and returned to Seattle, his home town. Mr. Wiman was a most popular booker and well liked by Portland exhibitors and a delegation of local men were at the depot to see him off. While he did not disclose his future plans, it is said he is in line for a big job in Mutte, Mont.

M. E. Wiman.

A. & H. Get Portland Empress.

Portland, Ore.—Irving Ackerman and Sam Harris, of San Francisco, owners of the Hippodrome circuit, and John Considine, of the S. & C. circuit, were in Portland recently and after their departure it was rumored that the A. & H. interests had acquired the Portland Empress. This rumor was afterwards confirmed from San Francisco when it was announced that Ackerman & Harris had acquired the Empress theaters in Portland, Seattle, Butte and Minneapolis. This firm entered Portland for the first time when they leased the Orpheum several months ago. It is expected that the Empress will house a combination of vaudeville and pictures.

For Bright School Children.

Portland, Ore.—G. T. Holtzclaw has arranged an educational entertainment for school children receiving an average grade of 80 per cent or over in their monthly examinations. He will give one show at each of his theaters, the Circle and the Sunset, once a month for the children.

Fire at Union.

Union, Ore.—The Cozy theater was badly damaged by an early morning fire on March 29. The fire started at a stairway, evidently from a spark that had been smouldering since the audience had left. The building itself was not entirely destroyed, but the fixtures were ruined by smoke and water. The damage was about $2,700.

Price Raise in Roseburg.

Roseburg, Ore.—The raise in prices in Roseburg, Ore., from 10 to 15 cents, was not entirely successful, according to the reports road men have brought to Portland from the Southern Oregon city. It seems that three of the 10-cent houses agreed to raise to 15 cents, and when the time for the raise came two of them increased their prices, but the third cut his to 5 cents, and those that did raise are having a hard time to make the raise stick.

Other towns in this territory where prices have been raised in all the houses in each town, Salem, for example, report the change has been entirely successful.

Heard on Film Row.

Portland, Ore.—The Majestic theater has installed two 6 x 16 electric signs with three rows of letters and revolving border. These are two of the largest signs of the kind on the coast.

A. Singelow, travelling representative of the Morgan Film Company, was in Portland recently and reported excellent business on his trip from Ashland north.

George Maple, formerly of Roseburg, and more recently of Sand Point, Idaho, is in Astoria managing a theater.

A. E. Reizero has opened the Woodstock theater, Portland.

P. T. Evans, formerly of the Columbia theater, St. Helens, has opened the Richmond theater, Portland.

The Service Film Company reports the sale of two American Standard machines to G. J. Lemansky, of Marshfield, who operates several houses in the Coos Bay country and a new Simplex to the Columbia, Portland.

Wes Kibbey, of Doty, Wash., was a recent visitor in Portland purchasing equipment.

The Empress theater, Chehalis, Wash., C. L. Mellinger, owner, has installed a Wagner Rotary Converter.

Centralia, Wash., will have a censor board. The Women's Civic Club is co-operating with Mayor Galvin and three women have been named to censor moving pictures.

William J. Wood and E. R. Cummings, formerly with the Palace, Roseburg, have opened the Arcade at Cottage Grove, Ore.

SPOKANE NEWS LETTER.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

Ray Bagley Goes to Long Beach, Cal.

SPOKANE, WASH.—Manager Ray Bagley, formerly of the Empress moving picture theater in Missoula, Montana, and for the past year in charge of the advertising, card writing and lobby display of the Liberty theater, Spokane, Wash., under Ralph Ruffner, will leave Spokane April 17 for Long Beach, Cal. He will be associated with Otis Hoyt, who is erecting a new and up-to-date moving picture theater which is to be opened soon. Mr. Bagley has been in the moving picture work about two years. He has kept a live wire display in the lobby of the Liberty while here.

At the Clemmer Theater.

Spokane, Wash.—Since the opening of the Clemmer theater, Spokane, Wash., February 22, 1915, many shows have drawn audiences which showed persons crowded out into the street waiting admission. Among these were "The Birth of a Nation," "The Battle Cry of Peace," and several productions in which Marguerite Clark and Mary Pickford appeared. The accompanying picture was taken during the anniversary week when the show was Mary Pickford in "Poor Little Peppina."

CLEMMER THEATER, SPOKANE.

Spokane Hits and Programs.

Clarence Crews, who opened the Spokane theater, Spokane, Wash., will supplement his programs with Universal pictures, including the animated weekly. Mr. Crews will adopt a 10 and 20-cent policy,

with matinee and two night shows daily, except Sunday, when continuous performances will be the order. Mr. W. Muth will assist in the management.

Pictures which drew well at local play houses were:

"The Rack," with Miss Alice Brady, and "The Blindness of Love," with Julius Steger, at the Class A theater.

"Martha's Vindidation" with Seena Owen in the leading role, and "The Moral Fabric," in which Edith Reeves makes her debut in filmdom, at the Liberty theater.

"The Code of Marcia Gray," presenting Constance Collier in the lead, and "Tennessee's Pardner," featuring Fanny Ward in the title role, at the Clemmer theater.

"The Wife's Sacrifice," with Robert Mantell as the leading man, at the Casino theater.

"The Buzzard's Shadow," featuring Harold Lockwood, at the Majestic.

"The Happy Masquerader" at the Lyric theater.

TO MAKE FILM IN WISCONSIN.

Geeanem Films New Studio in Milwaukee Nearly Ready.

Special to the Moving Picture World from the Midwest News Service.

MILWAUKEE, WIS.—Productions of the new Gregory-Mahler Motion Picture Company will be released under the trademark of "Geeanem Films."

It is expected to open the new studio at 510 Edison street about May 1 as construction has been rapid. The studio is three stories high of cement and brick. The factory and business offices will be on the first floor which is 46x90 feet. The studio proper will be on the second and third floors which are 40x46 feet and are so arranged that four sets can be used at a time.

Dr. Le Verne Barber will be in charge of productions and E. J. Savage will supervise the photographic work. It is planned to start with a company of about twenty actors.

Theater Changes in Wisconsin.

Madison, Wis.—Robert G. Nuse has sold the Orton theater property on Williamston street to Albert Sperle.

Rhinelander, Wis.—James Algeo has purchased the Bijou theater from James Morgan. Algeo formerly operated houses in Webster, Aberdeen and McHenry, S. D.

Menomonie, Wis.—A new management soon will reopen the Orpheum theater, it is announced by August Schoenoff, owner of the building.

Manitowoc, Wis.—Frank Plopper will be manager of the Colonial theater for his father-in-law, E. M. Carstens, owner of the building, succeeding Otto Ribbeck.

IN WESTERN CANADA.

Edmonton Universal Closes.

Edmonton, Alberta.—Phil Hazza, who has for some time been the local representative of the Universal, has closed his office and left for Calgary.

Western Canada Items.

Calgary, Alberta.—The Calgary News-Telegram is giving with every cash want ad of 25 cents or over a coupon good for admission to either the Allen, Regent or Empress theater.

Edmonton, Alberta.—Manager Hallgrimson of the Dreamland has just completed arrangements with the Universal Company, giving Edmonton first run on all Bluebird and Red Feather Photoplays. Each production will be run two days, with Sarah Bernhardt in "Jeanne Dore" playing the initial date.

Winnipeg, Man.—W. P. Wilson, manager of the Lyceum, has just signed up for exclusive first run on Paramount pictures in Winnipeg. Mr. Wilson is a particularly progressive exhibitor, having been the first to put the new 15-cent admission price into effect.

Activity of Censors

Report of British Columbia Board of Censors Shows 800 Reels Rejected During Year Passed, Out of 6,800—Many Excisions—Censors' Reasons—Revenue Amounted to $18,278—Expenses to $9,640.

By E. C. Thomas, Special Correspondent, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—The Vancouver correspondent of the MOVING PICTURE WORLD has just received from Hon. W. J. Bowser, Premier and Attorney-General of British Columbia, a copy of the censor's report covering the year 1915, a synopsis of which is presented herewith. These figures show in a particularly forceful manner just how far the censorship hysteria had proceeded in this province previous to the recent change for the better. Although many cuts are still being made in the films, rejections are comparatively few.

The report at hand reveals that out of a total of 6,800 reels which were examined by the censors during the year, 800 reels were rejected as unfit for exhibition—a total of almost twelve per cent. of the number submitted! In addition, "numerous" excisions were made from other films, but as no record is kept of the number of cuts made, definite figures are not available. The report for the previous year, however, states that "several thousand of excisions were made."

In the following official list of rejections it will be noted that many of the "reasons" given overlap each other:

"Generally immoral, 124 reels; infidelity, 116; seduction, 95; depiction of harlots, 72; offensive to religious orders, 37; against public policy, 36; gruesome, 27; indecent vulgarity, 26; white slavery, 24; anti-British, 23; unnecessary display of U. S. flags, 22; excessive crime and gun play, 32; glorifying criminals, 23; dive scenes, 20; unwholesome and evil suggestions, 16; general depravity and viciousness, 16; cohabitation and concubinage, 14; slandering Allies in war, 16; illegitimacy, 13; burlesque of clergy, 13; films manufactured in Germany and Austria, 12; excessive drunkenness, 9; bad example to children, 5; ridicule of temperance movement, 4; nauseous snake films, 3; excessive gambling, 2; insanity for comedy purposes, 2; lewdness of characters, 2."

Eight hundred full reels rejected!

As the censor's department also inspects the moving picture theaters of the province and receives the license fees paid by the theaters, exchanges, operators, etc., an opportunity is offered to compare the total revenue exacted from the industry, with the expense of conducting the department. In the tabulation of revenue appear items of $6,795.50 for censoring films, $7,496.45 for theater licenses, $2,800 for film exchange licenses, and the total amount received was $18,278.10.

To offset this large revenue the expenses incurred consisted of salaries, $8,540; traveling expenses, $800; office maintenance and incidentals, $300 or a total of $9,640. This, it will be seen, leaves a net profit of $8,638.10, which in itself is a fairly respectable amount, and indicates that a little more than half the fees paid at the present time would be sufficient to defray the expenses of administering the censor's department.

Mr. Bowser informs the World representative that he hopes that as a result of several chats which the Attorney-General has had with the censor there will not be the same friction in future between the moving picture people and the department.

TICKET TAX OF CENT.

Alberta Government Decides to Impose Tax Like Quebec's.

Edmonton, Alberta.—A tax on theater tickets, such as is now in force in Ontario and Quebec, has been practically decided upon by the Alberta government, and will be approved by the legislature during the present session. It was originally the intention to levy the tax on the theaters instead of on the ticket-buying public, but it was pointed out that the tax on amusements is already quite heavy and the managers felt that they were not in a position to carry any additional burden.

The tax will be one cent for each theater ticket used, and will apply to all such tickets irrespective of their value. The war-tax stamps will be sold at the box offices. The legislation has not yet been fully adopted, but is now being put into shape, and will become law within a few weeks.

Discuss the Censor's Salary.

Edmonton, Alberta.—Howard Douglas, chief censor of the Province, came in for some very frank criticism at a recent session of the Alberta legislature, and an effort was made to have his salary cut down, but without success. Attention was drawn to the fact that while he draws a salary of $2,400 a year, the cashier of the department of municipalities, through whose hands pass a half million dollars a year, receives only $1,500, and it was suggested that the latter salary be increased to $2,500, with the censor's pay cut down to $1,800.

Dr. Stanley, a Conservative member of the house, spoke strongly in favor of a more rigid censorship of pictures, and stated that many films had been passed which should never have been allowed to be shown. "The Lure" was mentioned by the speaker as being particularly objectionable.

Patriotic Concert at the Classic.

Winnipeg, Man.—A patriotic concert was given on a recent evening at the Classic theater, Roseberry street, St. James, at which were shown six reels of military pictures, with various musical selections and specialties contributed by local talent. So successful was this entertainment that it was repeated on the following evening and the proceeds of both concerts were donated toward the purchase of bugle band instruments for the 222nd battalion, C. E. F.

A Weekly Red Cross Night.

Victoria, B. C.—The first of Manager Clifford Denham's weekly "Red Cross Nights" was held at the Royal Victoria theater on a recent Monday evening, and turned out to be a distinct success. The entertainment was arranged by the Esquimalt sub-committee of the Victoria and District branch of the Canadian Red Cross Society, and many musical selections and several rather pretentious acts were presented by local people, in addition to the regular picture bill. Two performances were given, and 30 per cent. of the gross receipts handed over to the Red Cross. The band of the Fifth Regiment paraded the streets of the city during the evening with a banner advertising the show, and materially helped the attendance.

It is planned to hold a similar entertainment for the benefit of the society on each Monday evening hereafter.

Talking Over a General Raise.

Vancouver, B. C.—A meeting of local exhibitors was held recently at the Famous Players exchange, and the question of a concerted raise to an admission price of 25 cents was discussed. Although some were in favor of making the change, other managers took the stand that now, of all times, is not the time to raise prices,

Calendar of Daily Program Releases

Releases for Weeks Ending April 29 and May 6

(For Extended Table of Current Releases See Pages 876, 878, 880, 882.)

General Film Company.

Current Releases.

MONDAY, APRIL 24, 1916. (Serial No.)

BIOGRAPH—The Blind Princess and the Poet (Dr.) (Biograph Reissue No. 47) 20417
ESSANAY—The Strange Case of Mary Page No. 14, "Recrimination" (Two parts—Drama) .....
KALEM—The Millionaire Plunger (No. 5 of the "Social Pirates" (Two parts—Drama) .....
LUBIN—Germs and Microbes (Comedy) 20418
SELIG—The Woman Who Did Not Care (Three parts—Drama) 20412-3-4
SELIG—Selig-Tribune No. 33, 1916 (Topical) 20416
VITAGRAPH—The Rookie (Drama) 20415

TUESDAY, APRIL 25, 1916.

BIOGRAPH—Celeste (Two parts—Drama) 20422-3
EDISON—Blade o' Grass (Three parts—Drama) 20424-5-6
ESSANAY—The Little Samaritan (Two parts—Dr.) 20419-20
KALEM—Ham's Waterloo (Comedy) 20421

WEDNESDAY, APRIL 26, 1916.

BIOGRAPH—A Spring Chicken (Three parts—Comedy) 20429-30-1
ESSANAY—Vernon Howe Bailey's Sketch Book of Rome (Cartoon) 20426,
—A Scenic subject on the same reel. 20428
KALEM—Counting Out the Count (Comedy) 20427

THURSDAY, APRIL 27, 1916.

LUBIN—Playthings of the Gods (Three parts—Dr.) 20432-3-4
SELIG—Selig-Tribune No. 34, 1916 (Topical) 20435
VIM—What's Sauce For the Goose (Comedy) 20436

FRIDAY, APRIL 28, 1916.

KALEM—A Lucky Mistake (Comedy) 20440
KNICKERBOCKER STAR FEATURE—The Broken Promise (Three parts—Drama) 20437-8-9
VIM—The Rivals (Comedy) 20442
VITAGRAPH—Terry's Tea Party (Comedy) 20441

SATURDAY, APRIL 29, 1916.

ESSANAY—The Danger Line (Three parts—Drama) 20443-4-5
KALEM—The Trail of Danger (No. 77 of the "Hazards of Helen" Railroad Series) (Drama) 20450
LUBIN—Love and Bullets (Comedy) 20446
SELIG—Lumbering (Drama) 20451
VITAGRAPH—The Man Hunt (Three parts—Drama) (Broadway Star Feature) 20447-8-9

General Film Company.

Advance Releases.

MONDAY, MAY 1, 1916.

BIOGRAPH—Swords and Hearts (Drama) (Biograph Reissue No. 48).
ESSANAY—The Strange Case of Mary Page No. 15 (Two parts—Drama).
KALEM—The Master Swindlers (No. 6 of the "Social Pirates") (Two parts—Drama).
LUBIN—The Buckshot Feud (Comedy).
SELIG—The Man Within (Three parts—Drama).
SELIG—Selig-Tribune No. 35, 1916 (Topical).
VITAGRAPH—Jane's Husband (Comedy).

TUESDAY, MAY 2, 1916.

ESSANAY—In the Moon's Ray (Two parts—Drama).
KALEM—Title Not Yet Announced.
LUBIN—The Candle (Two parts—Drama).

WEDNESDAY, MAY 3, 1916.

BIOGRAPH—Fit For Burning (Three parts—Drama).
ESSANAY—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy).
KALEM—Romeo of the Coal-Wagon (Comedy).

THURSDAY, MAY 4, 1916.

LUBIN—None So Blind (Three parts—Drama).
SELIG—Selig-Tribune No. 36, 1916 (Topical).
VIM—The Brave Ones (Comedy).

FRIDAY, MAY 5, 1916.

KALEM—The Dumb Heiress (Comedy).
KNICKERBOCKER STAR FEATURE—The Oath of Hate (Three parts—Drama)
VIM—Home-Made Pies (Comedy).
VITAGRAPH—Some Chicken (Comedy).

SATURDAY, MAY 6, 1916.

ESSANAY—Once a Thief—? (Three parts—Drama).
KALEM—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Father's Night Off (Comedy).
SELIG—An Elephant's Gratitude (Animal—Drama).
VITAGRAPH—The Resurrection of Horror (Three parts—Drama)

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

BEVERLY of GRAUSTARK

The Three Reel Biograph released Wednesday May 17

The famous novel and play by George Barr McCutcheon

MOTION PICTURE BOARD OF TRADE
PROGRESSION
PROTECTION
PROMOTION
OF AMERICA

World's Biggest Show---1000 Stars!

FIRST NATIONAL

MOTION PICTURE EXPOSITION

MADISON SQUARE GARDEN, MAY 6-14

Given by the Motion Picture Board of Trade of America, Inc.

Exhibitors

Special delegations from exhibitors' organizations in fourteen states will be present and take part in all convention meetings, including projection day. A feature of projection day will be addresses by F. H. Richardson, J. H. Hallberg, and others. Exchange men, operators, manufacturers and others will take part in these meetings. A great opportunity for exhibitors to get new money-making ideas to work out in their own theatres.

California Day

A special train of producers, directors, exhibitors and well known actors and actresses direct from the various California studios will be the feature of California Day. The special train and special programme for the day will be under the management of Mr. H. O. Davis, President of the California Motion Picture Producers' Association. An entire day will be given over to the feature and—take it from one who knows—it's going to be a *big day*.

New York Fashion Day

In charge of Miss Florence Rose. All the latest creations of leading fashion artists will be shown on mannequins, then pictures will be made and exhibited on the screen next day.

OTHER BIG CONVENTION EVENTS

Bureau of Standards Day (Meeting and Organization), Bankers' Day, Manufacturers' Day, Fire Insurance Day, Distributors' Day, Art in Motion Pictures Day, Players' Day—Every Day.

Here are some of the concerns that have signed contracts for space:

Acme Lithographing Company
Acme Machine Company
Allison-Hadaway Corporation
American Litho. Company
Bell & Howell
Bluebird Films
Cooper-Hewitt Company
Eastman Kodak Company
Estey Organ Company
Famous Players Company
Fox Film Corporation
J. H. Hallberg
International Film Service
Jesse Lasky Pictures Company
Arthur Leslie
Los Angeles Chamber of Commerce
Menger and Ring
Morning Telegraph
Oliver Morosco Photoplay Company
Motion Picture Apparatus Company
Motion Picture Directory Company
Motion Picture News
Motion Picture Magazine
Motography
Moving Picture World
Mutual Film Corporation
National Cash Register Company
National Carbon Company
Nicholas Power Company
Novelty Slide Company
Pallas Pictures
Paramount Pictures Corporation
St. Petersburgh Board of Trade, Fla.
Searchlight Library
Simplex Photo. Products Company
Typhoon Fan Company
Unicorn Film Company
United Electric Stage Lighting Co.
Universal Film Mfg. Company
Vitagraph Company of America
Westinghouse Electric and Mfg. Co.

For reservations, telegraph to J. W. Binder, Motion Picture Board of Trade, Inc., 18 E. 41st St., New York, or Harry A. Cochrane, Madison Sq. Garden, New York

Calendar of Daily Program Releases

Releases for Weeks Ending April 29 and May 6

(For Extended Table of Current Releases See Pages 876, 878, 880, 882.)

Universal Film Mfg. Company.

SUNDAY, APRIL 23, 1916. (Serial No.)

LAEMMLE—No release this day.
L-KO—Little Billy's School Days (Comedy)..... 01373
REX—His World of Darkness (Three parts—Drama) 01372

MONDAY, APRIL 24, 1916.

NESTOR—His Wooden Leg (Comedy)..... 01376
RED FEATHER PHOTOPLAY—Thrown to the Lions (Five parts—Drama)..... 01375
UNIVERSAL SPECIAL FEATURE—Graft No. 20, "The Final Contest" (Two parts—Drama)..... 01393

TUESDAY, APRIL 25, 1916.

GOLD SEAL—The Other Half (Two parts—Drama). 01377
IMP—Billy's War Brides (Comedy)..... 01379
REX—The Unexpected (Comedy—Drama)..... 01378

WEDNESDAY, APRIL 26, 1916.

ANIMATED WEEKLY—Number 17 (Topical)..... 01382
BIG U—Lonesome House (Drama)..... 01380
L-KO—Bill's Narrow Escape (Two parts—Comedy). 01381

THURSDAY, APRIL 27, 1916.

LAEMMLE—Miss Blossom (Two parts—Drama).... 01383
POWER—Such Is Life In China (Comedy)..... 01385
REX—Chicken Hearted Jim (Drama)..... 01384

FRIDAY, APRIL 28, 1916.

IMP—Why Mrs. Kentworth Lied (Three parts—Drama)..... 01386
NESTOR—The Newlyweds Mixup (Comedy)..... 01387
VICTOR—No release this day.

SATURDAY, APRIL 29, 1916.

BISON—The Torrent of Vengeance (Two parts—Drama)..... 01388
JOKER—The Jitney Driver's Romance (Comedy)... 01390
POWERS—A Family Affair (Comedy)..... 01389

SUNDAY, APRIL 30, 1916.

IMP—Through Flames to Love (Two parts—Drama) 01392
L-KO—No release this day.
REX—Their Anniversary (Comedy)..... 01391

MONDAY, MAY 1, 1916.

NESTOR—Her Hero Maid (Comedy)..... 01395
RED FEATHER PHOTOPLAY—Dr. Neighbor (Five parts—Drama)..... 01394
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 1—"The Leopard's Mark" (Two parts—Drama)..... 01412

TUESDAY, MAY 2, 1916.

GOLD SEAL—The Purple Maze (Two parts—Modern Drama)..... 01396
IMP—When Slim Was Home Cured (Comedy) 01398
REX—Eleanor's Catch (Comedy)..... 01397

WEDNESDAY, MAY 3, 1916.

ANIMATED WEEKLY—Number 18 (Topical)..... 01401
L-KO—The Bankruptcy of Boggs & Schultz (Com.) 01400
VICTOR—The Girl Who Feared Daylight (Two parts—Drama)..... 01399

THURSDAY, MAY 4, 1916.

BIG U—The Beloved Liar (Three parts—Human Interest Drama)..... 01402
IMP—Won with a Make-up (Comedy)..... 01403
LAEMMLE—No release this day.

FRIDAY, MAY 5, 1916.

IMP—Just Kitty (Drama)..... 01404
LAEMMLE—The Thief of the Desert (Drama)..... 01405
NESTOR—Lem's College Career (Two parts—Com.) 01406

SATURDAY, MAY 6, 1916.

BISON—The Leap (Two parts—Railroad Drama)... 01407
JOKER—A Perfect Match (Comedy)..... 01408
POWERS—No release this day.

Mutual Film Corporation.

SUNDAY, APRIL 23, 1916. (Serial No.)

BEAUTY—Bookworm's Blessed Blunders (Comedy) 04661
VOGUE—Slipping It Over on Father (Comedy).... 04662

MONDAY, APRIL 24, 1916.

AMERICAN—The Counterfeit Earl (Two parts—Drama)..... 04663-4
FALSTAFF—Dad's Darling Daughters (Comedy)... 04665
MUTUAL MASTERPICTURE DE LUXE—The Conscience of John David (Centaur—Five parts—Drama—No. 95)..... .

TUESDAY, APRIL 25, 1916.

THANHOUSER—A Man of Honor (Two parts—Drama—..... 04666-7
VOGUE—The Island That Never Was (Comedy)..... 04668

WEDNESDAY, APRIL 26, 1916.

BEAUTY—Bugs and Bugles (Comedy)..... 04670
GAUMONT—See America First No. 33 "Charleston South Carolina" (Scenic)..... 04671
Kartoon Komics (Cartoon)..... 04671
MUTUAL WEEKLY—Number 69 (Topical)..... 04669

THURSDAY, APRIL 27, 1916.

AMERICAN—A Broken Genius (Three parts—Drama)..... 04672-3-4
MUTUAL MASTERPICTURE DE LUXE—The Stain in the Blood (Signal Five parts—Drama—No. 96)..... .

FRIDAY, APRIL 28, 1916.

CUB—The Traitor (Comedy)..... 04677
MUSTANG—Unlucky Luke (Two parts—Com-Dr.).. 04675-6

SATURDAY, APRIL 29, 1916.

FALSTAFF—Willing Wendy to Willie (Comedy)... 04681
THANHOUSER—The Carriage of Death (Three—parts—Drama)..... 04678-9-80

SUNDAY, APRIL 30, 1916.

BEAUTY—Two Beds and No Sleep (Comedy)..... 04682
VOGUE—Bungling Bill, Doctor (Comedy)..... 04683

MONDAY, MAY 1, 1916.

AMERICAN—Pierre Brissac the Brazen (Two parts—Drama)..... 04684-5
FALSTAFF — The Dashing Druggist's Dilemma (Comedy)..... 04686
MUTUAL MASTERPICTURE DE LUXE—The Quality of Faith (Gaumont—Five parts—Drama) (No. 97)..... .

TUESDAY, MAY 2, 1916.

THANHOUSER—The Weakling (Two parts—Dr.).. 04687-8
VOGUE—Out For the Count (Comedy)..... 04689

WEDNESDAY, MAY 3, 1916.

BEAUTY—Billy Van Deusen's Ancestrie (Comedy).. 04691
GAUMONT—See America First No. 34 "Yosemite National Park" (Scenic)..... 04692
—Kartoon Komics (Cartoon)..... 04692
MUTUAL WEEKLY, Number 70 (Topical)..... 04690

THURSDAY, MAY 4, 1916.

MUTUAL MASTERPICTURE DE LUXE—Lying Lips (American—Five parts—Drama) (No. 98)..... .
THANHOUSER—The Spirit of 61 (Three parts—Dr.) 04693-4-5

FRIDAY, MAY 5, 1916.

CUB—M. T. Dome's Awful Night (Comedy)..... 04698
MUSTANG—With a Life At Stake (Two parts—Dr.) 04696-7

SATURDAY, MAY 6, 1916.

CENTAUR—Avenged By Lions (Two parts—Drama) 04699-700
FALSTAFF—The Skillful Sleigher's Strategy (Comedy)..... 04701

RICHARDSON SAYS THAT

THE REPORTS RECEIVED BY HIM THROUGH THE PROJECTION DEPT. ON

SPEER CARBONS

HAVE UP TO DATE BEEN ALMOST

INVARIABLY GOOD!

NOTE: The following is reprinted from page 621 Projection Department, Moving Picture World, April 22nd:

SPEER CARBONS

F. F. Bell, Palestine, Texas, forwards answers to questions 119 and 120, and says:

"This is my first offense on the questions, by reason of the fact that I was ashamed to show my ignorance. I note you want reports on Speer carbons. We bought two hundred of them which they said were shipped out from the new factory erected solely for the manufacture of projection carbons. Well, the minute I struck an arc (using A. C.) I felt there was something different. The light seemed brighter and of a greenish hue. It certainly makes the picture stand out. At first I had some trouble in getting them to burn just right, but after putting a half dozen on top of the lamphouse they burned better. Now all this may be purely imagination, but my opinion is that the Speer is good."

As to "showing your ignorance," Brother Bell, why, good Lord! man, I expose mine several times each week, and don't mind it a bit. Reports on the Speer carbon have, up to date, been almost invariably good. Probably the reason they burned better after being placed on the lamp-house is because they were damp, and dampness in carbons does not make for good results on the screen.

SO SAY THEY ALL!!!

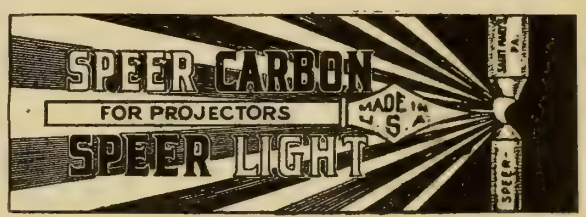
SEND YOUR ORDER EARLY ! !

NET CASH PRICES

For Regular Speer Carbons

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices



TRADE MARK

Speer Carbons are absolutely guaranteed to give satisfaction or money back

SPEER CARBON COMPANY

DEPT. "W"

(Makers of Carbons for Electrical purposes during the past 25 years)

SAINT MARYS, PA.

For Sale by Leading M. P. Machine Distributors, Including the Following:

J. H. Hallberg, 36 East 23rd St., New York, N. Y.
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kleine Optical Co., 166 N. State St., Chicago, Ill.

Stories of the Films

General Film Company

VITAGRAPH.

THE ROOKIE (April 24).—The cast: Jim Rooney (Evart Overton); Mrs. Rooney (Dorothy Kelly); Jimmie, their son (Bobby Connelly); Bonita (Ned Finley).

"When you go out to get a man, get him." Jim Rooney had these words drummed into him so well that he knew them by heart, and was longing for a chance to put them into practical use. Jim was just one of those score or more of rookies on the police force, and was impatient for action. Finally it came.

Hans Schmidt, a laborer, after killing another man in an argument, feils the policeman who had tried to capture him. The reserves are sent out from the station house. Jim among them, eager to prove his mettle. Jim chases the murderer, exchanging shots with him. On the roof Hans is cornered and turns to fight. A terrible battle ensues on the edge of the roof, Schmidt trying to throw Jim over. Jim stumbles and Hans, taking advantage of the situation, stuns him with his club. A vision of the captain comes to his mind and he remembers the advice to "get your man."

With a final heroic effort Jim crawls to Hans' side and fastens the end of the handcuffs to his arm, and the other to his own wrist. Hans, infuriated, races around, dragging Jim with him, and beats him unmercifully in his effort to escape until the captain and the reserves arrive and prevent the murderer. As they hold resolutely over the still form of Jim, he opens his eyes a weak smile crossing his lips, and says, "Captain, you told me to 'Always get my man.' I got him." The words had scarce left his lips when the rookie fell back dead.

TERRY'S TEA PARTY (April 28).—The cast: Father (Joseph Kelly); Mother (Kate Price); Daughter (Jewell Hunt); Count (Joe Donohue); Valet (Lawrence Semon); Percy (James Morrison); Son (Hughey Mack); Arthur (George Morrison); Footman (Lawrence Semon).

The count doesn't get the kind of welcome he expected when he calls. As he entered, he never expected to be met at the front of the house with a keg of lard. But that's what happened. Father had been receiving in his honor tailor-shop and then peacefully stealing into after stock of his favorite beer from the keg which mother, a staunch prohibitionist, cried his. She took out a good thrashing to father and then turns her attention to the keg which she pushes out of the room. Just as it starts rolling down stairs, the count enters and unwillingly steps in front. When he presents himself the valet recognizes him as the chef in the corner restaurant and tells father, who immediately makes arrangements for the count's hasty exit. The gang of "roughnecks" father hires to carry him off do their job thoroughly and father, anxious to satisfy friend wife, volunteers to search for them. His search starts and ends in the back room of Daly's saloon, where, in a fine mood, he "sets 'em up" for the crowd.

THE MAN HUNT (Three Parts—April 29).—The cast: Ralston (James Morrison); Col. Dunn (Robert Gaillard); Gladys (Belle Bilhing); Ellen (Marguerite Blake); Sullivan (E. A. Turner); Steadwell (Raymond Walburn). Author, Arthur Train. Produced by Paul Scardon.

The Twelfth Regiment is to leave for the front in the morning at seven and Captain Steadwell, who has been missing for three days, has not yet appeared. Unless he is found and returned to the head of his company by seven the next morning, disgrace will fall on him and his fiancee, Ellen Ferguson.

Ellen is also loved by the new assistant secretary of war Ronard Ralston who does not know of her engagement. Worried by Steadwell's continued absence Ellen appeals to Dick to find him. Dick sets out to locate him and the trail leads to Gladys an actress whose photo was on Steadwell's table. Gladys agrees to assist in the search. They go into a swell restaurant, and Ellen, seeing them thinks Dick is not searching for Steadwell.

In the restaurant they meet Sullivan the last man seen with Steadwell but he refuses to give any information. A fight follows in which Dick delivers a crushing blow to the other's chin and knocks him unconscious. They pack Sullivan into a cab, where they try to revive him, but fail. Thinking he has killed him, Dick asks Gladys to telegraph the President his resignation, but she refuses and the search continues. At Sullivan's home they finally revive him and force him to tell that Steadwell is in the room above. As they go up, Sullivan signals to his friends above by tapping on the wall. When they get up, they are shot at from the inside, and Dick falls as if wounded.

When the two gamblers in the room come over, he jumps up and, covering them with his gun, locks them in a closet. Inside the room they find Steadwell, stupefied from drink. They finally get him out and he joins his regiment in time for the departure. Steadwell on meeting Ellen agrees to release her from their engagement, and Ellen, learning that Dick was responsible for Steadwell's return, allows him to see that the love light in her eyes is for him alone.

SELIG.

SELIG-TRIBUNE, NO. 27 (April 3).—

Quincy, Mass.—The U. S. torpedo boat destroyer Rowan is launched here in the presence of a large number of U. S. Naval officials.

Seattle, Wash.—In fulfillment of their treaty with the Allies Japan is importing great quantities of ammunition and war supplies of various kinds.

Redwood City, Cal.—The stalwart oarsmen of Stanford University begin spring practice here preparatory to the battle for the West Coast Championship.

Near Verdun, France.—Behind these wire entanglements, human beings live for months like moles with apparently very little physical discomfort. The French chef is as much at home here as when presiding in the kitchens of the world's greatest hotels.

Saltillo, Mexico.—Carranza troops leave here presumably for Chihuahua, to intercept Villa before he escapes into the fastnesses of the Sierra Madre Mountains.

Near Naniquipa Mexico.—American troops operating in the vicinity are striving desperately, by making forced night marches, to "bottle" up the bandit Villa.

Houston, Tex.—Five thousand bales of cotton burn in spectacular fire here, which destroys huge warehouse in railroad yards and burns loaded cars standing on tracks. Loss over $1,000,000.

Deming, N. M.—Juan Sanchez, one of Villa's bandits, who after being captured confessed to having participated in the raid at Columbus, N. M.

Columbus, N. M.—The arrival of additional U. S. troops here as well as supplies of every description, for American soldiers in Mexico, make Camp Columbus the busiest post in the United States.

SELIG-TRIBUNE, NO. 28 (April 6):

Salonika, Greece.—General Bailloud, Commander of 156th Division, French army, is decorated with a medal for bravery by a private soldier whom he has previously decorated with the same honor.

New York, N. Y.—Mrs. Harry H. Horton, the "other woman" in the million-dollar murder mystery calls on the District Attorney to say that Dr. Waite is innocent, despite his confession.

Boston, Mass.—Not "The River of Doubt," but the "Bird of Doubt," is the question which is agitating Ornithologists since the "Sage of Oyster Bay" brings to us his "Guacharo."

Toronto, Canada.—With high dignitaries of the church and army officiating, the colors of the 75th Battalion are blessed during impressive ceremonies, before the Regiment leaves for the front.

Stratford-on-Avon, England.—This most interesting picture of English women, assisting the Army Service Corps to harvest the hay crop, indicates no lack of patriotism on the part of rural femininity.

London, England.—Princess Arthur of Connaught, accompanied by Major General Sir Francis Lloyd, attends the Church Army Soldiers' Club.

Near Guerrero, Mexico.—In a running fight here, General Cavazos, commanding Carranza troops, has a sharp brush with a detachment of Villa's soldiers.

Cambridge, Mass.—The Harvard "Preparedness" regiment, having just received their new gun equipment, hold their first open-air drill.

In Columbus, N. M., and Mexico.—Interesting pictures by the Selig-Tribune cameramen show daily routine of camp life here, as well as along the hot and dusty line of march into the interior.

THE WOMAN WHO DID NOT CARE (Three Parts—April 24).—The cast: Mrs. Boyd (Eugenie Besserer); Edna, Mrs. Boyd as she was 18 years ago (Eugenie Besserer); Rose Carlson (Edith Johnson); Jack White (Harry Mestayer). Directed by Frank Beal. Written by Charles J. Buckley.

Mrs. Boyd, prominent in society circles, is secretly the author of Madame Gossip's column in a prominent newspaper. She is a good friend of the Carlson and White families, and makes frequent calls.

Jack White is in love with Rose Carlson, and he confides in Mrs. Boyd, who cautions him to be wise in his selection of a mate. On the trail of the gossipers, Mrs. Boyd sees Rose exhibiting her ring, when a lady whispers in her ear that Rose is only an adopted daughter of the Carlsons. This choice bit of gossip appears in the paper. Jack's parents demand that the engagement be broken.

Rose goes to Mrs. Boyd for consolation. Realizing that Jack is Rose's fiance, Mrs. Boyd becomes remorseful. Rose's grief causes Mrs. Boyd to confess that she is Madame Gossip, and she explains how she became so, and how gossip had ruined her life.

Eighteen years before, Mrs. Boyd was happy in the company of her husband and child. Eva, an adventuress, enticed the husband away. Mrs. Boyd, heart-broken, took her child to a rooming house. The husband demanded the little one, and told his wife he would have Eva raise the child, and sue her (Mrs. Boyd) for a divorce. The court granted the man a divorce and the custody of the child. Realizing that the court decision may mean the ruin of her child, she sacrificed her reputation by swearing that her former husband was not the child's father. Then Eva and the husband were married, and the ordeal having unbalanced Mrs. Boyd's mind she was taken to an asylum and the child was adopted by strangers. After ten years she was released, but was unable to locate her loved one.

Rose then tells Mrs. Boyd that her life's story strangely resembles hers but of course, her mother is dead. While calling on the Carlsons Rose brings forth the clothing she wore when she was adopted, and Mrs. Boyd makes a startling discovery. It is her awakening, and, going to the Whites she asks Jack to renew the engagement. She is shown the newspaper item, and also reminded of what she had said of Jack's selection of a wife, but Mrs. Boyd says the paper lies and finally admits that she is Rose's mother. The engagement is renewed, and Rose goes to her mother's arms and receives her blessing.

BADGERED (April 29).—The cast: Colonel Jackson (James Bradbury); Vera Jackson (Grace Darmond); Paul Robertson (Harry Mestayer); George Prentiss (Al W. Filson); Fanny Stokes (Edith Johnson). Written by Wm. M. Henry. Directed by T. N. Heffron.

Colonel Jackson, newspaper owner and politician considers Vera, his beautiful young daughter, the apple of his eye. Paul Robertson, newly elected to the legislature, is in love with Vera. George Prentiss, a grafting political "boss," is instrumental in causing Robertson's election, because he believes that he can handle Robertson.

The politicians scheme to reclaim Empress Valley by diverting water from the Folsom tract, and demand that Robertson support this reclamation measure. Robertson, however, refuses, claiming that the Empress Valley bill would ruin the farmers of Folsom.

Prentiss tells his henchmen that they must force Robertson into submission. They induce Fanny Stokes, who lives by her wits, to aid them in their attempt to compromise Robertson. They arrange to make it appear that Robertson has met the woman in a hotel, and they summon some reporters to be there at a certain hour.

Prentiss, Colonel Jackson and the reporters appear in the hotel and call Robertson. He appears and with him is Vera, the Colonel's daughter. They tell the callers, "We were

Successful Concerns
Install
CORCORAN TANKS
Get No. 8 Price List
A. J. CORCORAN, Inc. 11½ JOHN STREET NEW YORK CITY

Feature Director
Four years' experience, contract expires May first. Invites offers. Feature Director, c/o M. P. World, N. Y. City.

secretly married this morning," and thus it is that Jackson and Prentiss find that their scheme has been circumvented.

BIOGRAPH.

THE LARRIMORE CASE (Three parts—Apr. 19).—The cast: The Girl (Vera Sisson); The Rivals (Charles H. Mailes and Jose Ruben); The Other Woman (Gretchen Hartman).

Two stock brokers love the same girl. She chooses the more prosperous and marries him. The disappointed lover plots revenge. Through his rival's junior partner he effects the financial ruin of the couple. Later he is found dead. Circumstances point to the husband and wife. At their trial it is dramatically revealed that the murderer is the junior partner, and the motive revenge for having been used as a tool by the victim.

THE BLIND PRINCESS AND THE POET (Reissue—April 24).—The cast: The princess (Blanche Sweet); Lady-in-waiting (Florence la Badie); The poet (Charles H. West); The duke (Francis Grandin).

A wise man declares that the first kiss of unselfish love will restore her sight to the blind princess. John Selfish, Duke of Worldly-Wise, and many another, including Lords Gold, Folly, and Presumption, put their fortunes to the test, but fail. A poor poet, who loves the princess, kisses her eyes, and she sees. He, hastening away, fearful that his love is really selfish, is waylaid by soldiers of the furious duke, who are about to kill him when the king comes on the scene and rescues the bestower of the miraculous kiss.

CELESTE (Two Parts—April 25).—The cast: The artist (Charles Perley); His wife (Claire McDowell); Celeste (Vola Smith); The fisherman (Ivan Christy); The tourist (Jack Mulhall); Prosper (Jack Drumeir).

The artist's wife and baby leave for a trip abroad and are shipwrecked. He belives them lost, but the baby is washed up on shore and adopted by a fisherman. Grown to womanhood, she is loved by a tourist who visits the fishing village. Her fisherman lover, in a fit of jealousy, attacks the tourist. Both fall over a cliff and are thought to have been killed. But the tourist later meets the artist, who believes that he identifies the fisher-girl as his daughter. Searching for Celeste they find her eventually as an artist's model.

A SPRING CHICKEN (Three Parts—April 26).—The cast: Farmer Chickweed (Jack Mulhall); The doctor (Clarence Barr); Henry (Dave Moris); Fuller Coyne (Bud Ross); His wife (Louise Owen); Lotta Noyes (Gertrude Bambrick); Mrs. Spooner (Florence Lee); Hotel proprietor (Reggie Morris).

Squab? No! Broiler? No! Those terms were all right when applied to any other Jane under twenty years of age; but she was the only one of her kind—The Spring Chicken—and because she was the sweetest, cutest, most distracting of her sex she could wipe her little boots on any male citizen south of Broadway and Forty-second. You know the play—or, if you don't you ought to. Here it is in three reels of comedy, with Gertrude Bambrick, those Morris boys and a galaxy of pretty girls, all raising Ned.

KALEM.

THE SOCIAL PIRATES (Episode No. 3, "The Parasite"—Two Parts—April 10).—The cast: Mona Davenport (Marin Sais); Mary Hartley (Ollie Kirkby); Thomas Reynolds (Frank Jonasson); Quong Lee (Thomas Lingham); Stallings (Paul C. Hurst); Reynold's butler (Edward Clisbee); Mrs. Wharton (Jess Whitney). Director, James W. Horne.

An affair of school days, when she wrote many foolish letters, has placed Mrs. Wharton in the clutches of Reynolds, a clever society blackmailer. When Mona and Mary learn of her plight their pity causes them to lay a trap for Reynolds that will cost him dearly. Mona, by a clever ruse, secures a position in the schemer's household. When she learns that Reynolds keeps the papers and letters that form so large a part of his stock in trade under guard in a safe she instructs Mary to call in the aid of Stallings, a well known cracksman. There is cross-play of action from then on, with the fate of the girls' plans at times in doubt, until the close finds Mrs. Wharton happy in the recovery of the letters that remove her from the vulture's power.

MILLIONAIRES BY MISTAKE (April 11).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); The conspirator (Norma Nichols).

Ham and Bud inherit a million. They go off to a swell hotel to spend the money. Conspirators with greedy eyes on their wealth lay a trap for them and Ham falls a ready victim to a near-vampire, while Bud proposes to a fortune-hunting young lady. But a desperate villain is on their track and when he arrives—well the finish is a riot of fun which leaves Ham and Bud satisfied to remain poor for the rest of their days.

FASHION AND FURY (April 12).—The cast: Wifey (Ethel Teare); Hubby (Jack MacDermott); Hubby's accomplice (Victor Rottman); The cook (Myrta Sterling); The gardener (H. Davenport). Produced by William Beaudine.

Ethel doesn't follow the styles—they follow her. But even Hubby is shocked when Ethel arrives home in a catchy harem skirt. There is a quarrel and both set out to get a divorce. Jack hires a man to make love to his wife and Ethel engages a burlesque queen to flirt with Hubby—both in search of evidence. The plans collide. But after a mix-up we find Ethel back in Hubby's arms and Hubby more than glad she is there.

ROMANCE AND RIOT (April 14).—The cast: Sis Hopkins (Rose Melville); The Chief (Henry Murdock); The Police Force (Frank Minzey); Second Story Bill (Fred Schierbaum); Mr. Mossbanks (Richard Purdon); Mrs. Mossbanks (Olive West); Their daughter (Mary Kennedy); Reggie, her sweetheart (Arthur Albertson). Author, John E. Kevan. Producer, Robert Ellis.

When Reggie is banned from the Mossbanks home, he plans an elopement for that evening via the ladder route. Unfortunately Sis' imagination has been working overtime since she heard that Second Story Bill was at large with a thousand dollar reward on his head. She spoils the elopement by her blundering and succeeds in having Reggie landed in jail as a burglar.

Meanwhile Sis is the object of the ardent rivalries of the police chief and the police force, Reckless Rudolph. Their bitter bickering causes Sis to blunder into the capture of Second Story Bill and the thousand dollar reward, which she immediately pays out again in order that she may pay Reggie's fine and patch up the romance she had spoiled.

THE RACE FOR A SIDING, No. 75 of the "Hazards of Helen" (April 15).—The cast: The operator at Lone Point (Helen Gibson); The detective (True Boardman); His assistant (Percy Pembroke). Written by S. A. Van Petten. Produced by James Davis.

Through an accomplice the band of conspirators preying on railreads succeed in having the box-car loaded with auto tires sidetracked at Lone Point instead of being taken on to its rightful destination. They are getting away with the valuable shipment when Helen takes a hand in the affair. While each of the trio carries a load of tires back to the autos which are in a sheltered spot, Helen hurriedly climbs the side of the box-car and releasing the brakes the car, with its heavy load, starts down grade at great speed.

Later, when the conspirators overpower the detectives sent to capture them and send their engine running wild down the tracks it seems certain that Helen, alone on the box-car, is doomed to death. Fortunately, her signal is seen by the switchman and without a foot to spare, the box car takes the siding just as the engine tears by. Helen, throwing caution to the winds, leaps to the tender of the engine and in a moment it is brought to a stop.

ESSANAY.

THE STRANGE CASE OF MARY PAGE, No. 13, "Dawning Hope" (2 Parts—April 17).—The calling of the gambler Jim Bates to the stand at the opening of court brings the information that he has been missing for two days. Langdon, defending Mary Page for the murder of Dave Pollock, is visibly worried. Mayer, the impresario, testifies how he starred Mary Page after taking her out of the chorus at Pollock's behest. Finding Pollock irritated her he warned him the show would be abandoned as he could not tolerate his actions. At the conclusion of his testimony Langdon asks for an adjournment. He hastened to locate Bates and finds him in a saloon. Bates, trapped, is aided by companions and Langdon is tossed into a room. Bates is warned to catch a fast freight west and Langdon, hearing the scheme, drops out of a window and follows. He pushes open a door and Bates crouched in a corner is ready to shoot. He hesitates, however, and Langdon gets the gun, but not before the train is moving too rapidly for flipping.

THE STRANGE CASE OF MARY PAGE, No. 14, "Recrimination" (Two Parts—April 24).—The gambler, Bates, stubbornly refuses to talk to Langdon, who has him covered with a pistol in the box car. A shot warns the passing brakeman and the train is stopped. Langdon, pushing his prisoner ahead of him, walks to the nearest station. All night he had watched his man. Court opens in the morning and Langdon fails to appear. His assistant is refused an adjournment. Chester, with Bates, the chief aids of Big Jim Cunningham, is on the stand telling how Pollock and the gambling house owner split, the latter at the time intimating that something might happen to Pollock if there was any further conflict. As Chester was describing the events just preceding the death of Pollock he mentioned that following a shot he saw Bates running down an alley. Bates and Langdon enter at that moment and the former, infuriated, by the apparent accusation, cries out: "He lies. He killed Pollock himself."

Court is adjourned to take up the new accusation which promises to solve the mystery for which Mary Page is held.

THE LITTLE SAMARITAN (Two Parts—April 25).—The cast: Joyce Farley (Joyce Fair); Her Grandfather (Thomas Commerford); Her Father (Fred Malatesta); Her Mother (Frances Raymond).

On the morning of her eleventh birthday Joyce reads in one of her gift books that she should aim to let not a day pass without performing some good act. Her father gives her five dollars just before she leaves for a stroll in the park with her maid. She steals away and slips the bill into the hand of an old man on one of the benches, fleeing from his protests. Her mother, learning of her actions in the park, reprimands her and warns her that old men steal little girls. She goes to the park next day to see if this is true.

Finding her old friend, and assured by his denials, she gives him the collar from her dog with her address engraved upon it. She invites the old man to come to that address. When he does she secrets him in the attic. Her father and mother go to the opera and the maid steals away in their absence. Joyce goes to the attic and from the old man hears the story of how he left his little girl with friends years before, and when he returned, all trace of her had been lost. The Farleys come in at this time and discover Joyce in the attic with the old man, the dog revealing the hiding place. The old man recognizes Mrs. Farley as his long lost daughter much to the delight of all except Joyce, who pouts that she can have nothing of her own without others sharing it.

So she invites a host of human derelicts in to dine, insisting that they, too, perhaps have lost their little girl.

VERNON HOWE BAILEY'S SKETCH BOOK OF ROME (April 26).—The ancient glory of Rome is exceptionally well pictured in these motion drawings from the pen of this sketch artist. The Vatican from all its impressive angles has been caught by the photographic eye of the artist. The ruins of the Coliseum are vividly pictured also in this split reel feature, which shares the thousand feet equally with film of the beauties of western America. The famous Forum and the beautiful cathedral of St. Peters have been graphically duplicated on the screen.

THE DANGER LINE (Three Parts—April 29).—The cast: Rose Lane (Elizabeth Burbridge); John Herriman (Edward Arnold); Samuel Jermaine (Richardson Cotton).

Rose Lane has scored a success in college theatricals and won the congratulations of the school. John Herriman, a New York star, a quiet, honorable man in the early thirties, has seen her and tells her the portrayal was excellent. Hardly had she received such congratulation when a telegram came from her mother notifying her of the death of her father, and asking that she hurry home.

At home she finds the mother in dire straits, being forced to take in sewing to live. Rose abandons her hope of stage success and sets out to find a position. She gets work as a typist in the office of Samuel Jermaine, theatrical manager. Inadvertently she meets Herriman, who is to play the lead in Jermaine's new venture. He recalls her ambition and arranges for her to receive a small part. The enthusiastic girl, having copied the play, knows every line of it. The leading lady is infatuated with Herriman, but he ignores her.

To further complicate matters the rough director makes advances to Rose and is likewise spurned. Jealous of the star's interest in the girl, the leading lady attempts to injure her. Failing, she refuses to go on the opening night. Rose timidly requests the chance to play the part, and Jermaine, desperate, consents. She meets with a wonderful success, for the love scene in the play with John Herriman is far more real than the "first-nighters" suspect.

KNICKERBOCKER STAR FEATURE.

WHEN MIGHT IS RIGHT (Three parts—April 21.).—Thomas Durkeen, president of the Commonwealth Steel Car Company, rules over the wage earners while his daughter, Elsie, is a friend of the working class. Durkeen receives a telegram stating that Jack Crawford, representative of the workers, is to arrive in the city to plead their case and is worried over the result. Durkeen refuses to see Rev. Townsend who is soliciting funds for the foreign mission

and learns later from his friend, Congressman Bradley, that Townsend is an impostor. A book is handed to Durkeen by his secretary suggesting the use of religion to hold in check the workers. Crawford arrives in time to save Elsie's chauffeur from an angry mob of tenement women, who are intent on mobbing him for accidentally running down a little child who was playing in the street. Crawford is unable to hold the crowd in check and Townsend happens along and respecting his garb the crowd disperse.

Crawford receives an anonymous letter, written by Ruskin, telling of Durkeen's intention of using religion. Crawford remembers seeing a certain book on Durkeen's desk and purchases a copy. In reading it he convinces himself that Durkeen's plan will fail. Townsend is engaged by Durkeen to go to the mill town in the guise of an evangelist to try to turn the people against Crawford. The injured child proves the excuse for a number of meetings between Elsie and Crawford, and before his departure a strong bond of affection has grown between them. Crawford is elected to the legislature where he introduces a minimum wage bill. Ruskin has a quarrel with Durkeen and vows vengeance. Crawford's bill is defeated by Durkeen's "lobby" and the men strike.

Durkeen asks Elsie to accompany him to Commonwealth and see her symbol of justice crushed meaning Crawford. Elsie accepts the offer to prove to Durkeen that she is confident of Crawford's ultimate success. Upon his arrival, Durkeen instructs his thugs who immediately proceed to murder both men and women. Ruskin arrives in Commonwealth with a clergyman who exposes Townsend, who flees for his life, seeking refuse in Durkeen's house in Commonwealth. The strikers turn on Durkeen's thugs and beat them up. Crawford learns of the riots and arrives in time to hold in check a mob who are intent on breaking into Durkeen's house.

Crawford obtains their consent to a three-minute respite, during which time he proves to Durkeen by turning the page of the book, that his defeat is imminent. Elsie enters the room, and Crawford being unaware of her presence in the house, is brought to a choice between love and duty, which Elsie decides for him, by threatening to give herself up to the mob unless her father signs a paper admitting his dishonesty. Durkeen signs the paper but on hearing a moment later that the militia has arrived, he regrets his action, and grabbing a revolver he tries to kill Crawford. Townsend raises a chair to deal Crawford a blow but is stopped by Elsie who trips him, causing him to fall. The time having expired the mob breaks in led by Ruskin who carries a revolver and fires, killing Durkeen. The militia arrives and arrest Ruskin. Elsie grieved over her father's death finds solace in Crawford's love.

VIM.

ALL FOR A GIRL (April 20).—Plump and Runt were in the throes of love and as these their path was not of the smoothest. In addition to this their chances were low as how that the object of their affections, Elsie, was bewildered by the promise of love in a cottage. To test their executive capacity it affords them that the one who first makes good in a position will win her hand.

At once they seek work. Runt becomes office boy in a bank. Plump is put to successful until one day he loses his job and tramps the streets. Meeting Elsie from school, in gratitude the latter makes him an appointment and using his newly-acquired power, Plump immediately fires Runt. The latter now gets work in a circus. Elsie sends an invitation for a little dance to the bank for Runt, but finds that Plump is there instead. She changes the note so that it reads Mr. Plump. He is overjoyed and on his way to the party calls into the very pressing job where Runt is employed to have the creases pressed.

Meanwhile Runt discovers the note in Mr. Vim's coat and not knowing that originally it was intended for Runt, again changes the address to his own name and vanishes with the clothes. He appears at the party to Elsie's great surprise, the while poor Plumb is chasing around the streets in a barrel. Finally Plump arrives at the scene of the festivities and his entrance up the barrel breaks up the party. Explanations ensue and the fat boy wins his love, much to the disgust of his Runty rival.

HIRED AND FIRED (April 21).—Pokes and Jabbs both being broke see an ad in the paper stating that Mr. Gink, a wealthy and dyspeptic old grouch is in need of a secretary and a butler. They secure the positions and after being installed in the house, both fall victims to the smiles of Ethel, the pretty maid. Gink gives a large reception and among the guests is the Countess de Splash, famed for her jewels and her sweetheart, Cyril Cerise.

Pokes and Jabbs get one flash of the diamond anklet worn by the Countess and both resolve to secure possession of it, in the hope that thereby they can win the affections of the charming Ethel. However, among the guests is also Rattles, the society crook, and Ethel's real lover, who also has designs upon the anklet. Pokes manages to secure the anklet from the Countess during the dance and hastens to conceal his ill-gotten spoils. When the Countess discovers the loss of her jewel, the Ginks summon the police, who insist upon all the guests submitting to a rigid search.

Pokes hears the call for the police and breaks into trembling and perspiration for fear of arrest. Suddenly thinking that now would be the time to get even with his detested rival, and at the same time cover up his theft, he slips the anklet into Jabbs' coat pocket. With fiendish glee Pokes awaits the moment when the police will find the anklet in Jabbs' pocket, but the latter discovering the stolen jewel in time, in turn slips it into the pocket of Rattles. The crook knowing that should the police discover him among the guests, they would immediately arrest him, manages to make his escape after first telling Ethel to meet him in the garden prepared to elope.

While waiting for Ethel he discovers the anklet in his pocket. The police learning that Rattles had been a guest at the party, throw up their hands in despair and inform the Countess that her precious anklet is now beyond recovery. Seeking some victim upon whom he can vent his wrath, Gink turns his attention upon the unfortunate Pokes and Jabbs and chases them out of the house, and they are once again broke and homeless.

WHAT'S SAUCE FOR THE GOOSE (April 27).—The cast: Mr. Boob Plump (Babe Hardy); Runt (Billy Ruge); Mrs. Boob (Elsie MacLeod).

Mrs. Boob was pretty; Boob himself was a good-looking chap and each loved the other to distraction. Naturally, this state of affairs gives an opening for the entrance of the Green Demon. Boob was busy, so busy that he could not get home till late. Meeting with a very cold reception, the meal is disturbed by the telephone's chirpy call. His better half answers and is astonished to hear a woman's voice inquiring for Boob. He explains that it is the janitress telling him that he has left the safe open and leaves for his office. Wifey, now aroused, decides to follow him, and putting on a suit of hubby's clothes, sallies forth. Her departure is noticed by the returning husband who is mystified at the sight of a strange man leaving his house.

Hastily entering he calls for wifey. No reply forthcoming his worst fears are realized and he dresses in wifey's clothes and the hunt commences. Wifey, breathless seated and enters a cafe. Here she is molested by a couple of toughs whose cupidity is aroused at the sight of her money. Boob, thirsty by now, stops into the cafe and his manhood aroused at the sight of the cowardly dastardly-looking boy becoming the victim of the crooks, he follows after them. Choosing a quiet spot, the two pounce upon wifey. But Boob with a good right and left scatters them off. The heat of battle passed, both look but know what to do. However, he lures the amused fainting stranger and makes tracks for home. Arrived at last, recognition takes place and a darkness falls, all else is forgotten in the joy of reconciliation.

THE RIVALS (April 28).—The cast: Pokes (Rob Burns); Jabbs (Walter Stull); Lumber King (Frank Hanson); His Daughter (Ethel Burton); His Wife (Helen Gibson).

Pokes hears the latter chunky of Jabbs, his foreman at the lumber yard where he is employed by wooing the affections of Ethel, the employer's daughter. To get revenge, Jabbs orders the unfortunate Pokes to carry one of the heaviest logs he can find from one end of the lumber yard to the other. The terrible weight causes Pokes to bend almost double, and when Ethel and her father arrive and find him in this condition they are forced to use a heavy rope to straighten him out.

Later when Jabbs is discovered in a drinking bout by the Lumber King he is discharged from his position and Pokes is appointed foreman in his stead. Believing that turn about is fair play, Pokes now commands Jabbs to carry the same log that he had struggled with a few hours before. Smarting under the humiliation caused by his discharge, Jabbs plots with two of his confederates to kidnap Ethel. After knocking Pokes unconscious, Jabbs and his men throw Ethel into her father's auto and drive off. Recovering from the blow, Pokes seizes a bicycle and starts in pursuit of the fleeing auto. He overtakes the car and, scrambling aboard, hurls the conspirators and Jabbs over the side and down an embankment. Not being familiar with the mechanism of the auto Pokes harnesses himself to the front and drags the car back to the lumber yard. Desperate at being balked in his nefarious scheme, Jabbs orders his confederates to plant a bomb in the pocket of Pokes' coat. Discovering the smoke issuing from his clothes and not knowing the cause Pokes dashes after Jabbs and his men who seek safety in the powder house. Pokes dives into the house after them, and immediately after the bomb exploding, the entire house with Jabbs and his men are blown skyward. Pokes drops safely to the ground after shaking himself from the branches of a tree, where he has lodged and, viewing the ruins of the powder house, hies himself back to Ethel and his well earned reward.

Universal Film Mfg. Co.

POWERS.

A FAMILY AFFAIR (April 29).—The cast: Tony (Bob Vernon); Pedro (Fred Adrath); Papinta (Carmen Phillips); Mamma (Lule Warrentown); R. R. Bill (Eddie Boland). Written and produced by Clarence G. Badger.

Tony and Pedro work on the railroad. They are two rollicking comrades, living together in happy harmony, that is, until Papinta and her mamma come to live nearby. Both men lose their heads immediately over the beautiful Papinta. Their comradeship receives a decided strain.

Both undertake to woo Papinta. She shows preference for Tony, but mamma is avaricious. "The one who pays me the most money may woo my daughter." Now Pedro has always been treasurer for Tony and himself. The proceeds of their labors were saved in one sock. Pedro carried the sock. Jealous of Tony, Pedro now hands over the money of their partnership. Mamma orders heart-broken Tony about his business.

Pedro's gift makes him stand in right with mamma, but not with Papinta, who makes this fact known to him mighty emphatically. She also makes known her preference for Tony. Pedro seeks revenge on his late comrade. His chance comes. The gang are busy constructing a railroad. A ninety-pound rail falls on poor Tony's foot. He is carried home and the doctor is obliged to fasten the bandaged foot suspended by a rope from a rafter "to keep the blood down."

Pedro takes advantages of Tony's dilemma to continue his wooing of Papinta. Tony rages and only makes his position the more uncomfortable. While Tony is lying flat on his back, "Railroad Bill," a notorious freight car thief, comes sneaking in. Bill does not hesitate to loot to his heart's content. But he reckons unwisely and comes within reach of Tony, who promptly clutches him, and yells for the police. The police hear and come. Papinta, mamma and Pedro also hear and come. Bill is captured.

A handsome reward has been posted for Bill's capture. This reward is turned over to the delighted Tony, who loses no time flashing it before mamma. It certainly puts him in right. Pedro is disconsolate, and is about to do something rash when mamma stops him. He gets an idea and proposes to mamma, who accepts. So they make it a family affair. Tony and Papinta are dancing for joy, when Tony suddenly discovers that his hurt foot is perfectly healed.

GOLD SEAL.

THE OTHER HALF (Two parts—April 25.)—The cast: Blackie Connors (G. Raymond Nye); Charles Walden, Sr. (L. M. Wells); Charles Walden, Jr. (Paul Byron); Elizabeth Connors (Roberta Wilson); Detective Cullison (Hector Sarno); Chaperone (Helen Wright). Written by W. B. Pearson. Produced by Jacques Jaccard.

Blackie Connors, king of his bit of the underworld has a daughter whom he has placed under the guidance of a social chaperone. Charles Walden a real estate operator, deriving his big take off from rentals of the underworld, has a son who is about to marry Blackie's daughter. The father stops the marriage, saying: "In every woman's life there is something which if known would ruin her matrimonial chances." He gets a detective to find the flaw in Miss Connors' reputation.

Blackie pays a visit to his daughter just as she has received a note from Mr. Walden breaking the engagement. Blackie gets the services of Tumbler Lustie safe expert, and through a stool in Walden's office, obtains the desired information. He has Tumbler go to Walden's office. They obtain admission and Tumbler gets a book from the safe.

Blackie goes to Walden's home in the early morning and confronts him with the rental account book, saying "Why, you're a bigger crook than I am. We down there even support you up here." The picture closes with Blackie back in his dive reading the wedding announcement of his daughter to Charles Walden, Jr., while the father of the girl is engaged in diplomatic service abroad.

L-KO.

BILL'S NARROW ESCAPE (Two parts—April 26.)—The cast: The Husband (Billie Ritchie); His Wife (Eva Nelson); The Actress (Louise Orth); The Director (Gene Rogers).

Bill works in the kitchen of his wife's boarding house. She decides to become a movie queen, while Bill also has caught the infection and believes some day he will be a matinee idol. A proud hour it is for her when a picture com-

pany gets her permission to take a picture of the front of her house.

A wadding from one of the actor's revolvers hits Bill and when he hears a volley he imagines a riot has broken out and drives the company away. His wife explains and the director remains for dinner. Bill makes love to a boarder who is a movie queen and she tells him he should go in the movies. The director engages the wife to pose and Billie impersonates a dummy in order to get into the studio.

He breaks up numerous scenes and has many exciting adventures. The studio is soon in a turmoil. Wild excitement and humorous mishaps ensue. Finally Bill and his wife are blown up in the air by an accidental explosion. When they land outside the studio walls they decide studio life is interesting, but too exciting and decide to return to the boarding house and never enter a studio door again.

REX.

THE UNEXPECTED (April 25.).—The cast: Betty (Grace Cunard); Mexican Foreman (Francis Ford); Betty's Sweetheart (Jack Holt). Written and produced by Grace Cunard and Francis Ford.

Betty starts out for a walk and is warned by her swetheart and his friends to be careful as there are likely to be bandits about. She laughingly tells them she is not afraid, as she has her dog with her, who will be ample protection. During her stroll Betty finds a shack and decides to investigate. She notes there is a sign on the door, but it is covered with a coat. A Mexican enters and speaks in Spanish to her. She is unable to understand and he cannot understand English.

The Mexican is joined by some of his countrymen and their gestures and strange actions give Betty quite a fright. Betty discovers the house contains a lot of dynamite and explosives and decides that she is in the hands of bandits. Their peculiar actions strengthen this belief and she decides to make a rush for the door. They have quite a rough and tumble scrap, and the Mexicans are getting the worst of it, when one of them finally pushes Betty in a side room and locks her in. She finds the window barred.

Betty peeps through the keyhole and sees the men getting dynamite and decides they are going to blow her up. She is frantic, but when her dog shows his face at the window she hits upon a scheme to escape. Hastily writing a note she ties it to the dog's collar and sends him to find her sweetheart. Meanwhile Betty sees the men light the fuse and hurry away. The dog runs back to the boys and they find the note. Hastily piling into a machine, they dash to her rescue. On the way they meet some soldiers and tell of the captive girl.

The soldiers join the rescuers. The boys get Betty out and just as they leave the house the explosion takes place nearby. As the boys start towards the Mexicans a white man comes on and asks the trouble. The boys tell of the captive girl and the man breaks into laughter. He explains the Mexicans are section laborers and locked Betty in the house, fearing she would not understand them and wander near where they were blowing up some rocks. Betty gladly joins her sweetheart and allows the boys to take her home, claiming she has had all the exercise she wants.

CHICKEN-HEARTED JIM (April 27.).—The cast: Chicken-Hearted Jim (Francis Ford); Jib (Cecil McLean); Her Father (Phil Kelly); The Mate (Pat Ford). Scenario and production by Francis Ford.

Jimmie Endicott, a young man of well-to-do parents, worries his father and mother with his nightly debauches. One night at the club, while intoxicated, he strikes a waiter with his cane, and, thinking he has killed him, he decides to leave town. His wanderings through the city take him to the lower part of the shipping district. Every policeman he sees he thinks is following him. As a last resort he climbs aboard a schooner as it is about to sail.

Feeling secure on board the apparently deserted ship, he falls asleep under some canvas. On awakening in the morning he finds that the ship is far out at sea. He is brutally treated by the mate, whose actions are resented by Jib, the captain's daughter. Later he picks up a paper telling about the waiter's recovery. Finding that he is not guilty of murder, he decides to return. He is laughed at by all of the men and the brutal sailors. He even offers to buy the ship if they will return. The crew laugh at him all the more when he finds he has no money. The only one who believes his story is little Jib.

Remembering his temper, Jim permits the sailors to treat him brutally, which gives him the name of "Chicken-hearted Jim." Jim resents this treatment, finding him a gentleman and quite different from the rough sailors.

A few days later the sailors plan to steal the ship and go to an island where one of the men knows where a treasure is hidden. Jim wakes up one morning to find the captain and his daughter lashed to the mast. Jim, single-handed, gets the best of the crew and releases the captain and daughter. Jim's kindness is rewarded by a happy marriage and a happy return home.

THEIR ANNIVERSARY (April 30.).—The cast: Mr. Osborne (Ben Wilson); Mrs. Osborne (Dorothy Phillips); Insurance Agent (Charles Ogle). Scenario by Samuel Greiner. Produced by Ben Wilson.

Mr. and Mrs. Osborne, a young married couple, have reached the first anniversary of their wedding. Mrs. Osborne wonders if hubby will remember it. The scene shifts to Mr. Osborne's office. His mother calls him up and says, "Don't you know, son, that this is the day of the anniversay of your wedding?" Osborne is apparently surprised and picks up the calendar to verify his mother's statement. He then wonders if his wife recalls the memorable event.

Presently we see Osborne at a jeweler's store, where he picks out a beautiful lavaliere, and, paying the stipulated price, puts it in his pocket. On his arrival home, he comes to the conclusion that he will wait until his wife mentions the anniversary. Mrs. Osborne has the same idea and conceals the diamond studded cuff-links she has purchased for hubby, so that it now simmers down to a case of "watchful waiting." At dinner the situation gets embarrassing, as no mention is made of the anniversary by either of them. They both get out of sorts, and Osborne returns to the office in a very bad humor. Each is convinced that the other is growing indifferent.

A persistent insurance agent calls on Osborne and is almost thrown out of the office. Osborne cools off after awhile, and telephones to wifey that he wishes her to come downtown and take dinner with him, but she reminds him that they have accepted an invitation to attend a party that evening. He reluctantly consents to accompany her. On his arrival home, they both proceed to dress for the party. Osborne loses his collar-button, and finds a button missing on the vest of his dress suit. He accuses his wife of neglecting him shamefully. This leads to a domestic quarrel and finally Osborne declines to accompany his wife to the party, telling her that he is going to the club, while she drives off all by herself in a great huff. After both have proceeded on their respective ways for a while, their better nature asserts itself. Osborne accuses himself of being too hard on the poor thing, as he had forgotten the anniversary himself, while wifey, in thinking it over, comes to the conclusion that hubby must have forgotten the event in the rush of business.

Both return home—he to put the lavaliere on her dresser and she to put her present on his chiffonier. In endeavoring to carry out this plan of campaign they bunk against each other in the hall. Osborne turns on the light, and they look at each other in blank amazement, each trying to hide their respective present. Then Osborne's face brightens up with an understanding of the situation. He shows wifey the lavaliere; she exhibits the cuff-links and flies into his arms, both exclaiming at the same time. "And you didn't forget." There is a tender reconciliation as the picture fades out.

IMP.

BILLY'S WAR BRIDES (April 25).—The cast: Billy (William Garwood); Banyshnia Waslowa (Sonia Marcelle); Mlle. Fifine (Molly Gilmore); Fraulein Wildschnabl (Elsie Earl); Yo San (Tokura Tsuda). Written by Samuel Greiner. Produced by William Garwood.

Billy reads the following caption in the newspaper: "Polygamy Will Be Legalized After the War." As he is by nature a lady-lover, the idea of owning a harem, transports him with delight. After the war is over, and polygamy well established, we see that he has ordered four wives of different nationalities from the marriage broker. The broker picks for him a ponderous German, a bony Russian, a hobble-skirted French woman, and a diminutive Japanese.

All of them speak their respective language fluently, but can't speak a word of English. As each one avows her love in a different tongue, and, as a man is gifted with but one pair of knees for wives to sit on, he finds himself right at the beginning in somewhat cramped positions. His wives, moreover, insist on doing their own cooking, and each one eagerly prepares her favorite national dish or beverage. The German has wienerwurst and sauerkraut, The French some other abomination plentifully spiced with pepper and salt, the Mongolian her chop suey and the Russian her tea and vodka.

In order not to arouse their jealousy, he partakes alternately of each dish and is seized with a murderous attack of colic. His wives are not at a loss for a remedy. They immediately rush out to prepare it. But he seizes the opportunity to effect his escape—at least he makes a vain attempt in that direction, but whichever way he turns, his path is waylaid by a wife returning with her remedy. They force four different samples down his throat, and when, as a result of too much health, he falls violently ill, each insists on his getting a doctor of her own nationality.

Four physicians soon arrive and begin to diagnose the various portions of his anatomy. Things look black for Billy. He pretends to be cured, however, and after much ado routs the health-cures. His troubles, however, are just commencing. They reach their climax when he is about to become a father. After having ordered four cribs, he makes the horrifying discovery that his wives have blessed him with nine offerings.

He decides that it is high time to give up the life terrestial and try heaven for a change. He places the revolver against his temple and fires. Instead of reaching the realms of eternal bliss, Billy awakes and discovers himself sprawling in an upturned chair, his hands still grasping newspaper. It has all been a dream, but at any rate he is cured of his multiple-wife tendencies.

WHY MRS. KENTWORTH LIED (Three Parts—April 28).—The cast: Eben Kentworth (Joseph Floris); Mrs. Kentworth (Jane Gail); Ralph (Matt Moore); Quentin Quinby (Augustus Phillips); Police Detective (Howard Crampton). Scenario by Norbert Lusk. Produced by Matt Moore.

For the young wife of an elderly millionaire to be found at midnight beside the open library safe, with her husband wounded and unconscious, and a smoking revolver between them, with her collection of jewels gone, looked bad for the wife. Quentin Quinby, the detective, thought so, too, but when retained by the lawyer of the millionaire to quietly investigate the case, he set about learning the truth.

For this purpose he first consulted his card index and learned that Eben Kentworth, the husband, had married some years before his present wife, then a well known chorus girl and model, with a score of love affairs behind her. Mr. Quinby then secured the vacant post of butler and in his disguise was enabled to see and hear everything.

He did not know that on the day of the attempted murder, Mrs. Kentworth had received a threatening note which caused her agitation. So alarmed did she become that after the departure of her husband on a business trip, she telephoned to the writer of the note—a man in Room 37 of the Eureka Hotel—making an appointment with him in her library. She opened the window and awaited the coming of her caller. He renewed his threats and demanded money and when Mrs. Kentworth told him her husband had left her nothing, the man offered to take her jewels in lieu of cash.

Frightened and desperate, Mrs. Kentworth let him enter the safe and apparently rob her of the gems that night. To this the man agreed. Upstairs Mrs. Kentworth lies in bed, her eyes fastened upon her wrist watch, waiting for the "robbery" to be despatched. Mr. Kentworth makes an unexpected return for a forgotten document, and discovers the robber. Mrs. Kentworth hears the succeeding shot and fall. Of course, she knows the identity of the thief, although he had hardly been seen by the millionaire.

Later Mrs. Kentworth tries to convince the score of detectives and policeman that she knows nothing, but they are skeptical. Meanwhile Quinby, the butler, becomes active. During Mrs. Kentworth's "third degree" in the library, he listens at the door and when she is driven nearly to madness, Quinby quietly enters with his silver tray and says: "Beg pardon, ma'am, don't worry—right will come right."

Meanwhile thhe thief telephones from his hotel demanding of Mrs. Kentworth money—cash—with which to get away. Every pawnshop is watched. Mrs. Kentworth controls herself as she answers and appears to be replying to some society friend.

When she later encloses bills in an envelope and finds she cannot leave the house because it is watched, she entrusts her delicate errand to the discreet new butler. Quinby lends her his pencil as she jots on the envelope, "Room 37, Eureka Hotel." Quinby is allowed to pass by the detectives. He then telephones to the hotel room, announcing to the thief that Mrs. Kentworth's messenger will meet him at a certain place. Quinby enters the room of the thief during his absence, finds the missing jewels in a leather-covered whisky flask and confronts the man when he returns. Quinby shows himself master and, strange to say, the fellow seems willing to go with Quinby. He says to the detective, "Sure I'll go to Kentworths'—but it won't be me that'll suffer most." This makes it appear that his entry into the house was not altogether a surprise.

Mr. Kentworth has regained consciousness and his young wife is lavishing her devotion upon him, while in the library the detectives are waiting for the warrant for her arrest. Mr. Quinby gets in with his man through the servants' entrance and takes him to the sick room. Mrs. Kentworth sees their arrival and rushes to the door in fear. Mr. Quinby asks her if the jewels are hers. She dumbly nods acquiescence. The man regards her contemptuously. Quinby takes them both over to the

millionaire's bedside. Quinby asks Mr. Kentworth if he knows the man before him, at the same time making clear that the jewels were found in his possession. The old man gasps, "Yes my nephew!"

It is all clear now to Quinby. Mrs. Kentworth passes the note to her husband which explains everything. the nephews threats to get what he imagined would have been his but for the marriage of his uncle to the former chorus girl, etc. Kentworth realizes his wife did all this to save him the humiliation of dealing with his nephew. At this moment detectives burst in with the warrant. Quinby conceals Ralph behind the screen, and calmly announces that as the jewels have been recovered, the complaint has been dropped.

They demand to know what business it is of the butler's. Mr. Quinby hands them his card. "Adjuster of Personal Difficulties," he calls himself. Quinby later brings Ralph out and gives him the choice of leaving the country or remaining to face the charge of attempted murder. It is clear that Ralph chooses the former course. Mr. Kentworth thanks Quinby.

THROUGH FLAMES TO LOVE (Two Parts—April 30).—The cast: Steve Rock (Harry Benham); Frenchy, a hunchback (Wallace Clark); Nell Dugan (Edna Hunter); Jack Sturgeon (William Welsh). Written by Raymond L. Schrock. Produced by Harry McRae Webster.

From the city into the lumber country as the new foreman of a lumber camp comes Jack Sturgeon, handsome and suave, a wolf in sheep's clothing. He is disgusted with the rough and primitive environment of the camp. But a chance meeting with Nell Dugan a beautiful and unsophisticated girl, promises entertainment for the man from the city. Nell's life has been bounded by the home she keeps for her grandfather and the simple wooing of Steve Rock, a clean living lumberman.

Nell is carried away by Sturgeon's artfulness and Steve observes the growing interest of Nell and Sturgeon for each other. Sturgeon one day, while drawing a kerchief from his pocket, loses a letter and Steve who is first to find it, by a ruse from Sturgeon's wife, like the brave heart of Steve entered grasp the fact that a man is on the point of making love to the innocent girl. Steve confronts Steve with the letter and "flies back on the girl."

Steve warns Sturgeon that if Nell comes to harm through him he will take justice in his own hands. Sturgeon, cowed a moment by another person that gives him an opportunity to retire in the city. He swears ready to leave the camp but he does not intend to leave Nell. He has all his belongings except his presents sent but to leave her grandfather and go back with her.

When Steve tells Nell parks her belongings and goes Sturgeon. A half-breed Indian named Frenchy observes these tactics and plots against Steve. The latter is in the midst of a fight with a few of the rough characters of the camp, who have been prevailed upon by Sturgeon to waylay Steve.

Steve breaks away and overtakes Sturgeon and Nell at their cabin where he goes to save the opposite sides in the camp. Nell tells her the real character of the man and his designs. Her elopement but from the flame of his desire. Steve battles in the door interfered by the same Sturgeon sends at him through the cracks of the door and a terrific encounter ensues. The camp is overturned, the shack is swept with flames through which Steve carries Nell. The fierce appeal to the dynamite and the cabin is blown to atoms. Sturgeon perishing in the explosion.

NESTOR.

HIS WOODEN LEG (April 24).—The cast: Mr. Newlywed (Ray Gallaghen). His Wife (Billie Rhodes); The Major (George French). Written by Floyd Byrnes. Produced by Horace Davey.

The Newlyweds are a happy couple; but one day their quiet home life is interrupted by the receipt of a letter from hubby's uncle, an old major, who informs him that because of his old age, he is coming to stay with them and that they can wait on him. The boy tells his wife that the major has served in many battles and is reported to be very wealthy. The old man, however, has a wooden leg having lost that member during one of his brave campaigns.

Uncle arrives and is given the room of state. No matter how hard the Newlyweds try, they cannot please him. With an eye to the future, Newlywed and his wife accept all kinds of indignities from the old man, rather than fall out with him. He becomes quite angry at them, and, claiming he is insulted, leaves the house in a rage.

Several months pass and Newlywed receives notification of his uncle's death. He and his wife comment on the old man's passing away, but they think that because of his leaving them in anger, they will hardly be remembered in his will. However, when the will is read, the nephew is remembered. The major leaves him his most treasured possession—the wooden leg—and it is some legacy.

When the boys at the office hear of Fred's good luck, they make life miserable for him, and his day is one long round of answering questions about the wooden legacy. The thing gets upon his nerves, and he determines to get rid of it. No matter how hard he tries, the leg always comes home, and he is in despair.

One day he decides on a bright scheme to dispose of the wooden leg, and wrapping it up carefully, he boards a street car and leaves it on the car. The police, meanwhile, are looking for a crook who had a wooden leg, and notice is sent out to be on the watch for a man with a wooden leg. A woman has seen Newlywed get off the car and leave the package, and she follows him home in order to give it back to him. A policeman sees him with the wooden leg, determines he is the man wanted, and takes him in. Poor Fred is arrested, but on the way to the station, the policeman meets a companion who has the man with a wooden leg in charge, and they find out that Fred is not the man they want.

In disgust Fred slams the woden leg down on the sidewalk and it breaks. The interior is filled with money, which scatters all over the sidewalk. Mrs. Newlywed comes up and assists in gathering in the legacy, and Fred explains to the cops that his uncle was a great old fellow to remember them so kindly. He and his wife leave for home, and they decide to keep the remnants of the wooden leg as a remembrance of their dearly beloved uncle.

THE NEWLYWEDS MIX-UP (April 28).—The cast: Mr. Newlywed (Eddie Lyons), His Bride (Betty Compson), Her Sister (Stella Adams), Her Brother (Harry Rattenberry). Written by A. E. Christie. Produced by Eddie Lyons.

Eddie is jealous of his bride for no reason whatever. He is always getting himself in trouble flirting that his wife is receiving attentions from other men and one day he calls down a party that he wife is talking to on the phone only to find out it is the grocer man taking an order. Eddie leaves home with a friend and all at the office is made miserable for those who come in contact with him.

Betty writes a note to Percy telling him she is glad to hear so is coming to visit her. She tells him he will hardly know the little girl he used to love and kiss, and that she still loves him as much as ever. She receives an invitation from her sister to come over and hear some good news and leaves the letter lying on the table. Her sister tells her that their brother will arrive that day, and the two begin to prepare for his welcome. Eddie, repentant for his unjust suspicions, decides to return home and surprise his wife. In this forgiving state of mind he finds the note and reads it. This is too much. He determines to leave his wife, and starts packing up his possessions. Betty returns at this moment and her husband refuses to explain his conduct. She then threatens that her brother would make short work of Eddie if he knew the treatment she was receiving, and Eddie proceeds to tell her all he has heard since their marriage to "her fiancé."

Betty attempts to leave the house too, and there are lively times in portioning off the furnishings of the home. The brother arrives and goes to Stella's home. He calls up Betty to tell her of his arrival and hears Betty and Eddie quarreling over their possessions. He determines to call Eddie down for treating the girl so and taking her to task, hurries to the house. As he arrives, Betty has just told Eddie that she will tell her brother of his treatment, and Eddie bravely states that it is a good thing "brother is not present."

When Eddie sees what a big man the brother is he regrets his hasty statement and is on the verge of retreat when Betty runs to the man, exclaiming "Brother Percy!" Before Eddie realizes that "Percy" was the name on the letter, he has been pretty severly handled, and he is willing to forgive and forget the past. He tells Percy that he has been unjustly suspicious of his wife, but then she was such a pretty girl no one could hardly blame him.

JOKER.

THE JITNEY DRIVER'S ROMANCE (April 29).—The cast: Jacob Mott (Milburn Moranti); Sarah Mott (Gale Henry); Zimariah (William Franey); Skinner (Charles Conklin); Miss Buffum (Lillian Peacock). Scenario by William Wright Farmer. Produced by Allen Curtis.

Jacob Mott, a traction magnate, finds profits on the wane when the jitney busses come to town. Zimariah Gusset, a taxi driver, thinking to win Mott's daughter, tells him he expects to get rich by starting a jitney line. Mott drives him away.

Zim is broken-hearted, but finds some solace in his secret meetings with Sarah Mott, who does not share her father's views. Mott reads an ad., telling of the Non-Skid Matrimonial Agency's demand for a wealthy heiress to wed a titled nobleman, and he makes application for a titled husband for Sarah. Skinner & Buffum, owners of the Non-Skid agency, decide to bleed the traction magnate. Skinner disguises as a Hindoo prince, and notifies Mott that Prince Hadda Mojay of Bombay, India, will call upon him shortly. Sarah objects and she tells Zim.

Zim reads a news item telling of an escaped lunatic who imagines he is heir to a throne. Zim hits on a clever plan. The prince arrives, and Zim is at the depot to meet him. The prince is loaded in a taxi by a clever ruse and taken to the police station. Zim turns him over as the escaped lunatic. He is put into a padded cell.

Pete Washington, a negro porter, out of a job, hits Zim for a lift. Zim hires Pete to assist him. Pete and two colored boys are dressed in typical South Sea Island style. Pete is provided with a spear, while the boys, who are to act as his servants, carry fans. Pete is to call on Mott and Sarah as Prince Hadda Mojay. At the proper time Pete and his outfit appear before the expectant Mr. Mott and Miss Sarah.

When Mott sets eyes on the outfit he almost faints. Sarah, unaware of the game, is completely overcome. Pete claims Sarah as his bride. Mott, in anger, declares "My Daughter shall never marry such a monstrosity." Pete gets mad and, shoving his spear under Mott's vest, he declares, "She marry me or I will kill you." Zim gets on the job and performs a most heroic feat. The dusky prince lays prostrate on the floor, while Zim with foot upon the breast of the conquered, gazes at the surprised Mr. Mott. Sarah rushes to Zim's arms, while her father grabs his hand in humble appreciation.

Meanwhile, Pat Moran is stung by the Non-Skid agency, and calls in a detective. Buffum is pinched. The detective learns of the mission of the absent Mr. Skinner and sets out to capture Prince Hadda Mojay. Just as Mott is about to give his blessing to Zim and Sarah, the detective appears on the scene and demands the prince. This was an unexpected development to Zim. Pete is about to tell what he knows when Zim plays a clever game in which he extricates himself as well as Pete, and Mr. Mott is none the wiser.

Skinner is brought before the detective and finds that instead of being released he is slated for a long journey. Pete is made happy when Zim provides him with a nice roll of pork chop fund. Zim goes back to Mott, receives the blessing of Mr. Mott, and is told that he is soon to be at the head of the traction trust. Poor father never knew that Zim saved him from the clutches of Skinner & Buffum.

LAEMMLE.

MISS BLOSSOM (Two Parts—April 27).—The cast: Colonel Wyndham Pepper (Alfred Allen); Emily Pepper (Myrtle Gonzalez); Mammy Chloe (Grace Marvin); Morris Prentiss (Fred Church), Shad (Val Paul). Written and produced by Lynn Reynolds.

Colonel Wyndham Pepper, owner of Flintridge plantation, and his granddaughter, Emily, live in the big house, which is made pleasant by the presence of the granddaughter. Morris Prentiss, Emily's cousin, has long admired her, but she refuses to consider him seriously. It is springtime and the Colonel is having some needed repairs done at Emily's suggestion. Both are happy with the promise of the coming year, even Uncle Josh and Aunt Chloe.

Prentiss is interested in racing stock and his cruelty to horses is notorious. Uncle Josh remarked to Aunt Chloe that a man who mistreats a horse would likely mistreat a wife the same way. Prentiss again presses his suit to Emily and being refused, declares some day she will be glad to accept him. In the mountains lives Shad, whose father is a worthless moonshiner, and Shad is often thrown upon his own resources. Angered by his father's actions, and particularly because his father prefers feeding his dogs rather than him, Shad leaves the old shack for the city, determined to acquire an education. Emily meets Shad on the way and, sympathizing with him, takes him to the plantation, where she furnishes him with some old clothes.

For two days Shad has eaten nothing substantial and, thinking he is unseen, eats some of the dogs' scraps. Colonel Pepper sees the incident and orders the old servant to give the boy a big meal. The Colonel and Emily learn Shad's ambitions and the tender-hearted girl suggests to her grandfather that she will share part of her allowance to help him. The old man offers to double what Emily suggests. Shad is bashful about accepting, but, seeing how earnest they are, thanks them, and after promising to faithfully return the loan, leaves for school.

Before leaving, Shad and Prentiss have hot words over the latter's mistreatment of a horse. Next spring, because of the low price of the prevailing crops, Flintridge has a hard time. Colonel Pepper finds it necessary to mortgage the old home. Prentiss buys the mortgage. Shad succeeds at school and stops to remind the Peppers that he hasn't forgotten their

kindness. The Peppers are giving a little entertainment and Prentiss and Emily have wandered off together. Prentiss is forcing his attentions upon the girl when Shad comes upon the scene. He comes to her rescue and although Prentiss knocks him down, Shad restrains his anger and refuses to fight. After telling the girl to remind her grandfather of his progress, Shad leaves.

During his short vacation he has made more than enough money to run him through the coming term. One day he receives a letter from Colonel Pepper and Emily, enclosing $50. In order to help the boy acquire an education, the old Colonel sacrifices some of his personal possessions. The thought of the Colonel's kindness moves Shad, whose life has been a series of kicks and fights. He returns the money as well as the amount of the original loan and addresses it to Emily.

Prentiss, meanwhile, has threatened to foreclose the mortgage unless Emily marries him. Colonel Pepper leaves the matter to Emily alone. She overhears their talk and realizing what the loss would be, agrees to marry Prentiss. Thinking she is alone in the house, Emily gives way to her tears and is discovered by her grandfather, who says that rather than force her into the marriage he will lose the home.

Prentiss stops at the mail-box one day and discovers a note to Emily, opens it, reads Shad's letter, tears it up and pockets the money. He forges the signature on the check and when the check returns marked paid, Shad wonders why he receives no answer.

Years later Shad becomes a successful business man and again pays a visit to the old home of his childhood. He stops at the plantation and talks with Uncle Josh, who tells him the Colonel and his granddaughter have moved to a smaller place and that the plantation now belongs to Prentiss. He finally recognizes Shad and, becoming talkative, states that Emily had often wondered at his silence, which was not strange to the old negro, as he knew Prentiss got the mail and suspected that he would destroy any letters to Emily. Shad can restrain his dislike for Prentiss no longer and, seeing the latter nearby, accuses him of forging the check. He threatens that unless Prentiss will sell the plantation to him for a reasonable figure, he will prosecute him.

Prentiss, realizing he has been discovered, agrees to sell the place to Shad, and Shad leaves to tell the Colonel and Emily of his new purchase and to suggest that they share it with him.

BIG U.

LONESOME HOUSE (April 26).—The cast: Ezra Henshaw (Thomas Jefferson); Myra Walton (Julia Jackson); Bessie (Zoe Bech); Priscilla Watts (Jessie Arnold). Scenario by Calder Johnstone. Produced by George Cochrane.

In the remote village of Hazleton lives Myra Walton, an old maid; Bessie, her niece, a little gir of five years; Priscilla Watts, leader of the church sewing society, and the usual coterie of kindred souls. Miss Walton has inherited a small fortune, and a modest competency on which she lives. When she first comes to the village she is called upon by Priscilla Watts, and is invited to attend a meeting of the village sewing society. She does so, taking her niece with her. During the meeting, she is quizzed regarding her religion, and when it is discovered that she does not belong to any church, she is immediately snubbed. From that time on, she lives a solitary life, keeping to her home and seldom going out, except to buy her supplies.

Priscilla Watts starts gossip about her, and states that anyone who does not attend church is ungodly, and must have sinned. This leads to Myra's being snubbed the more, and her life is a lonely one. Ezra Henshaw, an old school teacher comes to town. Bessie is a member of the school, and the day Ezra takes charge, the scholars misbehave, though the old man tries to maintain order. One of the little boys is particularly impish, and Ezra is obliged to use the old fashioned methods to check him. Little Bessie is somewhat of an imp herself, but not against the teacher, whom she likes at the start. They become good friends, and the old man soon learns to love her. He inquires about her home, but she is reticent, owing to the instructions of her aunt, who is sore at heart against the villagers because of their treatment of her. Ezra never visits her home, though he often walks part of the way with her on the return from school.

One of the little boys falls in love with Bessie, and their baby love affair is a source of amusement to the old man. Little Bobbie gives her everything he can. Sometimes it is an apple, and sometimes a nosegay he picks in the fields. Bobbie visits her home and is received not unkindly by her aunt, until his mother learns of it and rebukes him. Hence Myra Walton keeps more to herself. One evening Bessie is hurt while see-sawing with Bobbie, and there is no one to take her home. Ezra is obliged to do so himself. He carries her in his arms, and when Myra sees him coming she is struck speechless. She timidly opens the door while he carries Bessie inside and lays her on a couch. Neither speaks to the other, but start to busy themselves with Bessie, who has sprained her ankle. When she is put to bed, her ankle bandaged, Ezra and Myra are left alone. Each recognizes the other as a sweetheart of former years. Myra is cold and distant to him, and asks him why he never came to her that night so long ago. The scene fades out to the time of their youth, when Ezra was a young man just beginning his career as a teacher. They were engaged. School funds were missed, and Ezra was dismissed in disgrace. He was ashamed to go to his sweetheart, though he was innocent; and her father forbade him to see her. She did write him, but the letter was never delivered, her father destroying it, a fact she learned afterward. Thus he thought that she believed him guilty. His innocence was proven when the shortage was discovered to be an error in the bookkeeping of the supervisors. It was too late then.

The scene fades back to the present, and he learns that she still cares for him, and in a moment they are in each other's arms. As he leaves her house that night, the village gossip, Priscilla Watts, sees him and spreads the "scandal." But it is all in vain, for the old teacher and the old maid leave the town with little Bessie, and are married. He has saved his money and has a small fund in the bank, and she has her means. In addition, she sells the house and they take up a home in a new town.

BISON.

THE TORRENT OF VENGEANCE (Two Parts—April 29).—The cast: Judson Bigelow (E. N. Wallock); David Bigelow (Lee Hill); Jacob Dunsmore (Jack Curtis); Mary Dunsmore (Ora Carew); Sam Sargent (H. Barrington). Scenario by F. M. Wiltermood. Produced by Henry McRae.

Judson Bigelow is the venerable founder and builder of Bigelow City, which lies in a valley at the foot of the mountains. Bigelow presides at the municipal dedication ceremonies and makes a speech of thanks, after which his son, David, addresses the celebrators. Several citizens of Dunsmore, the rival town, witness the merrymaking and return to Dunsmore and consult with Jacob Dunsmore, the wealthy owner of nearly all the land in that town. They tell Dunsmore that something must be done to head off the fast-growing population of Bigelow City, or its success will cause many of the Dunsmore people to move to Bigelow City and thus depreciate Dunsmore land values. Dunsmore bestows gifts on his only child, Mary, a beautiful maiden, and she curbs his bitter words against his enemy, John Bigelow. Mary is secretly in love with David Bigelow. They meet clandestinely.

Judson visits his municipal water dam, surprises the constructing engineer, Sam Sargent, and finding him drinking whiskey, dismisses him. The latter departs threating "to get even." Sargent goes to Dunsmore, unfolds a plot to dynamite the water dam when the winter rain sets in, and thus cause a flood that would ruin Bigelow City. Dunsmore agrees to the scheme and pays him for his nefarious work.

When winter sets in, Sargent goes to the water dam and blows it up with dynamite, thus releasing a lake of water made by the heavy rains. A passerby, a man on horseback, sees the dam in ruins and hurries to warn the people of Bigelow City. His horse falls, and he meets David and Mary in an auto, who take him to Bigelow. The flood outraces them, and when they arrive they find the people in water waist deep, placing bags of earth to divert the stream from the town, and the chanel runs to Dunsmore, whereupon the Dunsmore people protest and a free fight results between the rival townsmen. Sargent and his evil friend, Charley Stoneman, lead the Dunsmore citizens in their fight against the diversion of the flood waters. Then Sargent rushes to Dunsmore and tells him that the Bigelow people are bent on destroying the town of Dunsmore.

Mary and her father are caught in the flood but manage to clamber onto a floating house. Sargent and Charley, on horses, try to make the steeds carry them across the river, but the horses founder and throw the two men off, and they float down the rushing waters.

David saves his father from drowning and then hastens in search of Mary, having sighted her and her father on the house floating. After thrilling attempts to rescue, David succeeds in rescuing Mary, but her father is carried away. They go in search of him and find him lodged against some debris, in a dying condition. Mary asks her father to bless her and David, which he does, exhorting them to lead righteous lives. Dunsmore dies.

David and Mary also find the bodies of Charley and Sargent. On their way back to Bigelow City they meet a party of men, led by Bigelow, out searching for David and Mary. They inform the young hero and his sweetheart that Bigelow City is safe, while the town of Dunsmore has been entirely destroyed.

UNIVERSAL SPECIAL FEATURE.

GRAFT (Episode No. 19, "The Photo Badger Game"—Two Parts—April 17).—The cast: Robert Harding (Richard Stanton); Stanford Stone (Glen White); Dorothy Maxwell (Jane Novak).

A new form of grafting swindle has appeared among the wealthy and influential citizens, which is termed by the police "the photographic badger game." As the victims shun publicity and refuse to appear against the swindlers, it is difficult to convict the gang.

Mayor Harding learns that the badger workers are at a fashionable summer resort and determines to try his hand at rounding them up. Dorothy Maxwell is spending her summer at the beach and is delighted to see the mayor. Senator Biggs also is enjoying a brief vacation at the beach. He is the leader against the famous Ship Building Bill.

The badger gang have planned one of their biggest coups instigated by the war traffickers, a group of men interested in the big battleship building yards, who are trying to get legislation passed that will compel the government to buy battleships from them at a high figure. Senator Biggs has been their stumbling block and they are trying to get him in their power.

Harding saves the Senator's niece from the surf, and wins his confidence as well as his gratitude. Harding has suspected a Mrs. Renau, a lobbyist and supposed society leader, of being connected with the badger gang. He learns that the Senator is to call at her apartment that night to meet her daughter, who has just returned from her honeymoon. Harding induces the Senator to get in his limousine and take a ride with Dorothy Maxwell, while he investigates Mrs. Renau.

Stanford Stone, who is implicated with the war traffickers, has seen Harding at a distance, without being seen. Stone urges immediate action from the badger gang, and also plans a little revenge of his own. He bribes the chauffeur of the hired limousine to drive past the old Rook place that night—a deserted fishing shack on the rugged beach. Three of his men have been placed at the shack to hold up the machine.

Mrs. Renau, to supply an alibi, leaves the city suddenly and the "daughter" welcomes Harding when he calls, thinking him the Senator. The photo badger game is played successfully, and Harding escapes from the apartment conscious that he has not only foiled the plot against the Senator, but has obtained the evidence that will convict the gang. Meantime the Senator and Dorothy have been driven past the Rook place, the limousine has been held up and they have been dragged in the old shanty and tied to the walls while the thugs saturate the floor with kerosene. The thugs leave the place and later 'phone Stone that his orders have been carried out. Stone hurries to the place alone to see his victims before destroying them.

Harding later finds the frightened chauffeur outside the hotel and wrings from him a confession of the hold-up. At the point of a pistol he compels the man to drive him with all speed to the spot. Harding arrives at the old building in time to surprise Stone in the act of insulting the helpless Dorothy. Stone kicks over the lamp, the only light in the place, and the men fight a duel in the dark. Harding is wounded and Stone escapes, setting fire to the place before seeking safety in flight. Harding with difficulty rescues Dorothy and the Senator.

The next day when the badger workers and the war traffickers come to intimidate the Senator, they discover the wrong man has been photographed. The war traffickers retire defeated, and the badger gang are arrested. Stone has escaped, but the police force of the country are set on his trail.

RED FEATHER.

HER BITTER CUP (Five Parts—April 17).—The cast: Renthal (Cleo Madison); Mary McDougal (Adele Farrington); Henry Burke (Wm. Mong); Walter Burke (Edward Horne); foreman of factory (Ray Hanford); boarding house woman (Lule Warrenton). Written and produced by Cleo Madison.

Rethena is a girl of the tenements, living alone in her attic. Her whole soul's interest is given to the people of the slums, whose battles she fights. Her only aim in life is to gain justice for them from the powerful ones of the earth.

Rethna's determination to rise above her poverty causes her to find employment in a factory, owned by Henry Burke, a miser. He gives them harsh treatment and unsanitary conditions under which to work, and there is

a growing spirit of rebellion among them. He has two grown sons, Harry and Walter. Harry is a he-dog-well and spendthrift, while Walter is of a different mold, a fine fellow, who has become a successful lawyer. Henry Burke wants his younger son to come into the business with him, but Walter refuses to be connected with the factory, under the existing conditions, and they have a quarrel, during which the father tells his son that he never wants to see his face again.

Rethna and the foreman of the factory are the instigators of the growing rebellion among the employes. One day one of the factory girls taunts Rethna and the foreman take her to Burke's office where Rethna begs the old man to prevent such occurrences in the future by giving the workers more sun and air. Burke refuses and discharges Rethna for her impertinence. Harry is present having come to ask his father for more money, and, attracted by the girl's spirit and beauty, he follows her and offers to help her. She accepts and later Rethna is seen presiding at gay parties in her beautiful apartments, but her heart is still with her people and she spends much time with them. Harry, driven to desperation by her unresponsiveness to his now real affection and his failure to provide the money she constantly demands, has begun to use morphine. His father has stopped supplying him with cash and he appeals to Walter, who has pity on him and gives him money.

Walter Burke now district attorney, goes down into the slums to "get a line on" a gang of toughs and is shot at by members of the gang. Rethna coming out of a tenement gets in range and is slightly wounded in the shoulder. Walter takes her to her home in his car and when he phones for a doctor she learns his name. Rethna immediately determines to finish the work she has begun by slaying Walter, as she did Harry if it is possible for this is one of the other ways by which she is going to "beat" Henry Burke. She recovers quickly from the wound and continues her activity in planning with the leaders the campaign against the factory owner. Walter's interest in her grows and about a month after their first meeting he proposes to her and she accepts him.

Some time later, married to Walter, who knows not exactly Rethna's identity, but nothing but good things of her suffering people. The marriage seems to her unbearably sad when she learns that Walter is on the side of those trying to crush her people, but finally thoughts of her people drive her from Walter's presence to see and succor them to life. She soon finally after leaving the tenement, meeting at the foot of the stairs in the dark Walter returns and the two go, leaving the coming steps out through a long window into a balcony. Walter enters the door to the tenement and sees the foreman standing at the foot of the stairs in the dark. He quickly runs on the roof where the burning rag stood and flames soon creep the stairs and cut the lives of women and children trying to get to the ground. Walter switches on the hall lights in the tenement and strikes on the balcony, but the foreman has fled. Walter demands an explanation but she refuses.

Later she is shown entering the factory with the foreman to make one last appeal to Burke to better conditions in the factory. He refuses to concede anything to them and the foreman orders the workers to walk out. The mob begin throwing stones at Burke who has come to the door, he retreats and throws for his son, Walter. The stones begin coming through the window and the old man fails with an attack of heart failure just as a brick strikes the oil stove, tipping it over and setting fire to the room. Rethna sees the smoke and runs into the building. She is trying to drag the old man out when Walter drives up and meets Rethna with his father. They take him out through the back window into Walter's car. As they are driving away a flying stone crashes through the car window and strikes Walter on the head. Rethna orders the driver to go to Walter's home. Walter isn't seriously injured and when he recovers Rethna tells him about herself. When Rethna has finished her story Walter is dumb with anguish to know that his wife had belonged to his brother.

Harry, at home, falls into a stupor and dreams that Rethna wanders down the hall and into the dining room. Harry has crept around the house and sees her through the window. He goes to the dining room door and demands entrance. When she lets him in he grabs her by the throat and forces her back against the wall, threatening to kill her. She is passive, not seeming to care what he does to her, even telling him to take her life. He grasps a candle stick on the sideboard to strike her with it, and as he pulls it toward him he overturns a box of nutpicks. One falls and sticks in the floor and as he sees this and Rethna, standing against the door with arms outstretched, he is struck with an insane idea. Grasping the candle stick and nutpick, he dreams that he nails her hands to the door and starts to nail her feet, but before he can do so the horror of his act comes over him and he staggers to his feet and rushes out. He wakes, horror-stricken at his vision.

Rethna has an accident in which both of her hands are badly burned. Her husband is absent, and during her convalescence she his leisure to miss him, and to realize that without his love the future holds nothing for her. He is suffering, too, and he also realizes that he cannot live without her. He returns to her, stopping on the way to see his father, who is weak and feeble, but says, with a smile, "I was all wrong, but I am all right now." Walter and his wife are reconciled, and decide to begin life anew.

THROWN TO THE LIONS (Five Parts—April 24).—The cast: Linnie Carter (Mary Fuller), Irma (Finita DeSopia); Harry Sullivan (Joe W. Girard), Billy Weed (Clifford Gray), Krotz (Emil Hick), Dist Atty. Bryce (Augustus Phillips). Scenario by Norbert Lusk.

Linnie Carter daughter of a country piano tuner, is again out of work because the musical show has failed. Her consumptive father needs every penny she can earn. Her friend, Irma, also of the chorus arranges with Krotz, the proprietor of a cheap drinking place to give both girls a try-out. They prove to be satisfactory and are given a job.

Linnie going out to register the letter to her father entrusting most of her first week's salary stumbles against the curb and falls to the street. A pleasant-faced young man helps her to her feet and offers to register the letter for her. Linnie looks at him and says she will. From the return card in the corner of the envelope the stranger learns Linnie's name and address. A newspaper extra announcing the assassination. Billy Weed a comedian at Krotz's sees it and knows that the "important" discovery linked at most concern the city politician who frequents Krotz's, and protects the proprietor when necessary. The man is Harry Sullivan. The paper says that District Attorney Bryce is about to make public the name of the district leader who is said to control the politics. Soda Joy Court and that prosecutions against the politician will be begun. Members of the gang who are at and take their cue. Even the dull stranger Linnie is filled reads it with absorbing interest.

That night Krotz comes to Linnie with a card. It is engraved "Mr. Harry Sullivan." Under the name is penned, "Will drop in tonight. Make it lively." "Put some pep in your work; you're just the sort Harry Sullivan likes," the proprietor tells Linnie. From watchful Billy Weed Linnie learns that Sullivan is the boss of the district and the worst man in the city. Later several men admire Linnie from their table in the cafe, and ask Krotz to send her to them. As she is wending her way to the men Linnie's stranger grasps her hand and draws her down to a seat beside him. Linnie is carried away by the stranger's eloquence and when he says, "I love you. You must marry me tonight," Linnie is so completely under his spell that she simply says she'll trust him. They go out. Billy Weed bursts in upon Irma and the other performers and cries, "Linnie's gone off with Harry Sullivan!"

Outside the cafe Billy Weed and Irma learn from a newsboy that Sulivan ordered his chauffeur to drive to a well-known roadhouse. They know what that means. Linnie must be saved. Cuneo, proprietor of the roadhouse, knows what is expected of him when Harry Sullivan, the stranger, brings the girl there. He produces a "clergyman" and the "marraige" takes place. Cuneo then ushers Sullivan and Linnie into a suite. Sullivan resumes his passionate declarations and Linnie is about to yield herself to him when the telephone rings. Sullivan is suddenly called to the District Attorney's office. He knows what it means, and on account of the tremendous issues involved, knows he must go. He leaves Linnie, promising to return shortly. Soon after Billy and Irma appear and tell the unsuspecting girl what really has taken place. Linnie is horror-stricken, and her two rescuers lift the fainting girl out of the window and speed with her back to the city. Billy makes known the ruse he employed to get Sullivan away.

He did the telephoning and represented himself as the District Attorney.

District Attorney Bryce says to Sullivan when the latter enters the office. "I didn't send for you, but you were wise to come before I did." Hours later, Sullivan goes back to the roadhouse, but finds that Linnie has gone. District Attorney Bryce, speeding on his way to the gorgeous Midwinter Nights' frolic, thinks of the star of the show as he reads a paragraph in a society paper commenting on his attentions to her and making clear that her rise has been due to cleverness and charm only. Linnie Carter is the girl. Sullivan has lost his power and is doomed by the gunmen he betrayed.

Bryce invites Linnie to supper in his rooms at which his sister-in-law will be the chaperon. Billy and Irma, both taking part in the show, enter Linnie's dressing room to admire her. Billy sees with regret that Bryce's card is attached to the flowers in the room. At the finish of her part in the show Linnie gets another note. It is from Sullivan, threatening her and asserting she belongs to him. She shows the note to Billy, who takes her to the waiting automobile. Sullivan attacks Billy and they are quickly surrounded by a crowd. There is a pistol shot and when the on-lookers scatter Sullivan lies mortally wounded. Nobody has seen two of the gangsters in the throng. Billy and Sullivan are rushed to the hospital and the former arrested for the shooting. Linnie is the center of a group of well-bred people at Bryce's. Bryce asks her if Sullivan, the politician is paying attention to any of the Frolic girls. Linnie replies that she doesn't know—she has never heard of him. Bryce is called to the telephone. "Harry Sullivan is dying. I must see him" they say he wants you," he tells her.

Linnie forsees the end of her dreams. Beside Sullivan's bed a detective bends, questioning him about the shooting. Bryce joins the detective while Linnie questions Billy. Sullivan looks at Linnie with a sneer. "Know her?" he says to Bryce. "Why she was my —" Linnie clings to Bryce. "His wife," she says. Sullivan turns to Bryce. "You know what I mean," he leers, then falls back dead. Linnie cries, "It's a lie! It's a lie!"

But Bryce does not apparently hear her. He turns his back toward her and leaves the room. Linnie sways and is caught by Billy. A policeman grasps Billy's arm. Then Linnie knows that Billy is in the meshes of the law. "I'll prove you didn't do it, Bill dear! You're the only real man I've ever met!" she sobs. But Billy is not worrying about himself. Instead he consoles Linnie.

Mutual Film Corp.

VOGUE.

SLIPPING IT OVER ON FATHER (April 23).—The cast: Jack (Arthur Moon); Rena, his sweetheart (Rena Rogers); The Janitor (Paddy McGuire); The Professor (Jack Gaines); The Wife (Louise Owen). Directed by Jack Dillon. Scenario by Robert A. Dillon.

Jack, in love with Rena, finds that her father has sent her to college for the purpose of keeping her out of his reach. He then tries while dressed as a woman to enter the seminary, but without success, as a frivolous professor and a designing janitor who want the attentions of all the girls cause them to be keenly alert, and thwart any attempts of men, disguised as women, to gain access to what they consider are sacred portals.

Jack, finding he has been discovered, returns that night to the Seminary and gains admittance, and so does a burglar, who, by his attempts to rob the girls, gets into a mix-up. The janitor and professor likewise encounter a series of mishaps, which result in the professor's wife finding them in bed in one of the girl's rooms. Things happen fast and furious after this. The girls settle the burglar and administer a severe beating to him, and Jack finds the turmoil and

ROLL TICKETS

PRICES

Five Thousand.....$1.25
Ten Thousand.....$2.50
Twenty-five Thousand.....$3.50
Fifty Thousand.....$5.00
One Hundred Thousand.....$8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
Shamokin, Pa.

confusion an aid to his plans, and elopes with Rena.

Father comes upon them just as they have been pronounced man and wife, and after a realization of his own youthful pranks, he consents, and forgives the loving couple.

THE ISLAND OF NEVER WAS (April 25.) The cast: The Sailor Man (Rube Miller); The King of the Island (Arthur Tavares); His Favorite (Alice Neice); The King's Neighbor (George Gebhart); His Favorite (Madge Kirby). Directed by Rube Miller.

Rube, a shipwrecked sailor, is cast upon an island, which is inhabited by a tribe of fire worshippers. The girls of the island take a fancy to him, which displeases the men, and they try to put him out of the way, but only succeed in getting hurt themselves. Finally they do catch him napping, and he is put in a cage to be offered as a sacrifice to the volcano on the Island.

The girls release him. He finds out that they are afraid of fire, and as the only thing that has been saved from the ship is a keg of powder and a couple of signal rockets, he has an idea. After he has exploded the powder and set off the rockets, they of the Island think that he is the master of the volcano. All rush towards him to worship him. He thinks they are going to assault him and runs into the water. He wakes to find out that he has been asleep on a barge and has fallen into the water.

BUNGLING BILL, DOCTOR (April 30.).—The cast: Bungling Bill (Paddy McQuire); Jack (Arthur Moon); His Sweetheart (Rena Rogers); The Jealous Superintendent (Jack Gaines). Directed by Jack Dillon. Scenario by Robert A. Dillon.

Bungling Bill burglarizes a house, and in a struggle with Mr. Grouch, the occupant, he is wounded in the hand. Fearful of obtaining medical aid, lest he be traced, Bill fortunately reads in the paper an ad for a hospital orderly, and applying at the hospital he is hired. In the hospital is a young nurse named Rena, whom the superintendent looks upon with much favor, and when he finds her conversing with her sweetheart, Jack, he angrily informs her that she is interned for three months, and must have no communication with outsiders until the expiration of that time.

Jack has this news conveyed to him in a letter. Lovesick and desperate, he falls before a passing automobile, is injured, and in this way accomplishes his purpose of obtaining admission to the hospital. There he meets Bungling Bill, who is nursing Mr. Grouch, who was accidentally shot in the foot by a policeman during the search for Bill in Grouch's home. Grouch tries to expose Bill without success, as the latter keeps him unconscious most of the time by striking him on the head with his blackjack.

Jack in the hospital searches for Rena, and unintentionally enters the room of a sick woman, whose husband, a very jealous man, calls, and finding him there, starts to shoot up the hospital. Bill's identity is learned, and he is about to be captured when he cleverly makes the husband believe that the Superintendent is flirting with his wife, and while the latter is being chased by the husband, Bill makes his getaway.

During the excitement, Jack and Rena, climbing down a fire escape, enter the room of a sick clergyman, and explaining the circumstances to him, win his sympathy and he marries them.

THANHOUSER.

THE GIRL FROM CHICAGO (Two Parts—April 18).—The cast: Girl (Gladys Hulette); boy (George Marlo); Mr. Gray (J. H. Gilmour); butler (Hector Dion); crook (Yale Benner).

The Chief of Police was beginning to worry about his job. There had been a number of mysterious robberies, and a failure to recover the loot caused anger among the victims. Finally a number of them, headed by Grayson, the banker, called upon the Chief and offered a large reward on their own account for the capture of the criminal "Man Higher Up," for it was generally agreed that the gang had a resourceful leader.

That same evening a number of patrons of a quiet restaurant were laughing over the newspaper article telling of the reward. These patrons were members of the gang of criminals, as was the proprietor of the place. A young gril, a stranger to all the patrons, entered and took a seat at a vacant table. As she did so, one of the diners noticed that she patted her hat with her left hand. It was the hailing sign of the gang, but, the man reasoned, it might have been given by accident. Yet he tried her out, and found, to his satisfaction, that she "was one of them." She was from Chicago, she said, and the signals had been give by a celebrated crook there.

Within a short time the "Girl from Chicago" was accepted as a member in good standing. She added to her reputation by a daring escape from a pawn shop when placed under arrest on suspicion. Then "The Man" came into her life. "The Man" was a wealthy young philanthropist, with a fad for reforming criminals. He helped "The Girl" to escape, and asked her to reform. She promised to do so.

A Baroness with a magnificent necklace was to be a guest at a reception in the home of Mrs. Scott, and "The Girl from Chicago" was placed there as the "Buttons," whose duty it was to stand at the door and admit callers. Another member of the gang, disguised as a servant, secured the necklace of the Baroness and passed it to her. Before she could escape, however, she and her accomplice were taken in charge by a plainclothes man. He discovered that The Girl was in disguise, and asked Mrs. Scott and one of the maids to search her. While they were doing so, she escaped, but finding the house surrounded by policemen, she hid in a limousine. It happened that this was the car of the philanthropist who had befriended her before, and she got away in safety. At first the young millionaire declared he would turn her over to the police, but relented, and let her go. He also gave her his card, asking her to call for him if she got into fresh trouble and he would try to aid her.

This second adventure increased the standing of The Girl from Chicago, and she was finally taken before the head of the band and told that she would be accepted henceforth as one of the Inner Circle. The following day, however, she was in jail, and there the rich young man saw her. While they were talking, a message was brought and she was taken before the Chief of Police, The Man going with her. In the office of the Chief were gathered the persons who had subscribed to the reward, and as The Girl from Chicago entered, the Chief announced that the head of the gang was in the room. There was surprise for a moment and it grew as The Girl stopped in front of Banker Grayson, the head of the committee. He was a crook, and "The Girl," a clever young detective. While the banker was being led to a cell, "The Man" asked "The Girl" to be his wife, and she answered in the affirmative.

A MAN'S SIN (Three Parts—April 20).—The cast: Elderly spinster (Nellie Parker Spaulding); her niece (Grace De Carlton); niece's daughter (Grace De Carlton); young doctor (Edwin Stanley); business man (Daniel Leighton); his wife (Ethyle Cooke); their daughter (Isolde Illian).

In a quaint, little, old-fashioned house an old maid lived with her twenty-year-old orphan niece. The little fortune of the aunt dwindles away through unfortunate investments, and the niece insisted upon adding to the family income by securing employment. She secured a position in a wealthy family as governess to two young children.

The nephew of the girl's employer was an unscrupulous youth, who fascinated the little governess and won her confidence. She learned too late that he had no intention of marrying her. The man was soon married to a wealthy society girl, and on the day of the wedding the little governess died and her baby girl was born. The man knew nothing of the child, but the old aunt cherished it.

The orphan grew to womanhood in ignorance of her parentage, and became a nurse in a large hospital. The lives of the nurse and her father ran far apart until the day came when the father was brought into the hospital, unconscious and badly injured. His automobile had plunged over a cliff, killing his wife and badly injuring him. During the time he spent in the hospital he grew greatly attached to his nurse. He had another daughter.

Two men had come into the young nurse's life. One was a young doctor, an interne at the hospital where she was employed, who loved her devotedly and wished to marry her; the other was a wealthy young man, the son af an elderly lady whom she had nursed at her home. The rich youth did not realize the sterling qualities of the nurse, and tried to take advantage of her, but quickly learned his mistake. When the widower returned to his home, he was still far from well, and his young nurse accompanied him to care for him during his convalescence, so the father and his two daughters were both under the same roof, and the old maiden aunt at last had her opportunity for revenge. The recemblance between the two girls was remarkable, and the old aunt determined to use this coincidence to blight the life of the young heiress and to wreak vengeance upon her father.

The aunt induced her unsuspecting niece to invite the heiress to her home, and cleverly arranged meetings between the rich youth and the heiress. The old woman told her little victim that it would be so romantic to pretend that she was a penniless little nurse instead of a young lady of wealth, while she warned the young man that any reference to the past would displease her niece. The deception was maintained, the man believing that his affair with the young nurse had been renewed, while the heiress fondly believed that her new suitor, believing her poor, could care only for her. An elopement was arranged, and the wealthy youth and the heiress left the old woman's home to take the train for Washington. While the couple were on their way to the railway station the aunt went to the sick man's home and confronted him.

The invalid was startled when he recognized the aunt of the girl whom he had wronged, but he was stunned when she told him how she had arranged to have his daughter, the child of the woman he had married, share the same fate. In vain he pleaded, but the little nurse heard, and in her heart was only compassion for the girl who was to suffer for her father's sin. She sumoned her sweetheart, the young doctor, and together the two sped to the railway station, hoping to be in time to overtake the elopers. They arrived in time, but destiny had already punished the man whom the heiress had believed to be all that was good and noble, and the two rescuers led the weeping girl out of the station, while the body of the man was borne away. "Go home to your father," the little nurse said to the heiress, "and tell him for me that I believe in forgiving a penitent." The rich girl believed that the nurse meant that the father should forgive her elopement, but the young doctor understood the true meaning of the word—forgiveness for the father's sin. The nurse could freely give it, for the young physician, in spite of her life story, loved her devotedly and was soon to marry her.

(*Continued on page* 860.)

Perfect Developing and Printing

There are reasons—
Come and see them.

Dependable Service—Prompt Delivery—
We sell Eastman raw stock and can make shipment same day order is received.

Rothacker Film Mfg. Co.

Successors to

Industrial Moving Picture Co.

223-233 West Erie Street Chicago, Illinois

DeWolf Hopper in "Sunshine Dad" with Fay Tincher

The TRIANGLE-Fine Arts Picture for the week of April 23rd will be De Wolf Hopper in "Sunshine Dad." This, the initial appearance of Hopper in motion pictures, has been declared by all who have seen it in advance of exhibition to be one of the best plays that has yet been produced.

All of the inimitable characteristics which have made this star famous on the legitimate stage are magnified and enhanced on the screen. Your patrons will find themselves constantly laughing with joy and glee at the new style comedy of this great picture. Never for a moment are you allowed to forget the funny situation of the gay old man who comes to his son day after day to overdraw his allowance, or the serious efforts of the younger man to curb the extravagance of the father.

When your patrons have seen the wonderful mystery of "Sunshine Dad," when they have grasped the cleverness, and tingling quality of this play, they will appreciate that it stands out as one of the big motion pictures of the year.

A Lion in a Bathtub

It required weeks of patient, nerve-racking effort to get the lion to do the things he had to do in this latest TRIANGLE PICTURE. He wasn't a lovable lion at all, and he hated bathtubs, so De Wolf Hopper and Fay Tincher were not ACTING in the scenes with the lion. It was mighty serious business for them.

Just imagine the effect on your audience of a scene in which Fay Tincher has been tied to a post to be sacrificed and be torn to pieces by a hungry lion. And it's a real lion too. You can hear a pin drop as the door of the cage slowly but surely raises up while the angry beast paces back and forth, anxious to get at its prey.

Hopper appears and rescues the girl just a second before the savage animal dashes from his cage. And then it's a race for life, in one door and out of another, the lion always a close second until he catches Fay Tincher in the bathtub. Imagine her horror. You'd feel the same under the circumstances.

Motion picture patrons throughout the country are sure to appreciate this latest TRIANGLE PLAY.

Wm. H. Thompson

in

"Civilization's Child"

Then the TRIANGLE-Ince Picture for the same week, "Civilization's Child"—with Anna Lehr and William H. Thompson—is a play that is bound to penetrate right to the hearts of the most disinterested theatregoer. It's a picture that vividly portrays conditions as they are in New York today, and is sure to awaken more than a spark of sympathy for the difficulties that beset the paths of the innocent and unwary in a great city like New York.

Are You An Exhibitor?

Have you written us for information in regard to the presentation of TRIANGLE PLAYS in your particular house? Do you know all the details of the service that should increase your present box office returns? If you have not already communicated with either the home office or one of our branches why not use the attached coupon for convenience?

Triangle Film Corp.
1459 Broadway
New York City

Triangle Film Corp.,
1459 Broadway,
N. Y. City

Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information. W. V.

Name .....
Theatre .....
Address .....
Capacity .....

(Continued from page 857.)

A MAN OF HONOR (Two Parts, April 25).—The cast: J. Leonard Carter (George Marlow); retired banker (J. H. Gilmour); his twin daughters (Marion and Madeline Fairbanks); fighter (Bert Keyes).

The retired banker was extremely fond of his twin daughters and exceptionally pleased with the reputation they made at college. One of them was justly known as the "athletic girl" and for her use the father fitted up a gymnasium. The other twin was a "quiet girl," but to please her sister she would box and fence with her. One day the two girls were in the gymnasium when the suitor of the "quiet girl" called, and the "athletic girl" promptly found herself without an opponent, so she went out riding on horseback with her father. While the two were out on the road, the girl induced her father to halt his horse while the daughter showed him how well she could gallop. Much to her surprise, the horse ran away, but an active young man grabbed the horse and stopped it before an accident occurred.

The banker came up and was profuse in his thanks. Both he and his daughter were much taken by the stranger whom they took for a gentleman athlete because he said "I was a football man at college." He then explained his presence on the road by saying he always tried to keep himself in condition. Under the circumstances he was invited to call, and did so, and the friendship between him and the athletic girl quickened ripened into love.

By accident the father learned the identity of the caller. He was nearly the champion heavy weight pugilist and was training for a bout. He frankly admitted his identity when questioned and explained that he had been a college man and well to do, but misfortune came upon him just at the time he graduated. He had a mother and sister dependent upon him, was forced to support them, and found the easiest way to make real money was in the prize ring. The athletic girl was shocked at the news and at first believed she never wanted to see the young man again.

About this time the young man's personalities were added to by the latter's desire to help and submitted a proposition. He had no objections to the young man as a son-in-law, he said, if he gave up the prize ring, but he could not permit his daughter to wed a prizefighter. "I have every confidence in you," the banker said. "You go on with the fight and I am positive you will win $50,000." He agreed more to keep her waiting.

On the day of the battle he received a telephone call of the amount of money he could make and intimating that if he bet the limit he might count upon it. He did so, and of the money and in all probability saved the daughter. When the latter became the young man's wife, of all the comforts and luxury she would, however, be visited to experience. Let briefly it appeared, and is pleasing to record, at the ring side was the parent of the athletic girl disguised in false whiskers and long wig, too. They saw the fight and after it was over went to the champion. Mad to be married the banker greeted him cordially.

"But after I knew you, to make sure, to test you out. Had you accepted at once I would have lost my respect for you. I tried you out, but I wanted to be sure my daughter married a man of honor, and you have conclusively proved that you are so. I demanded a son-in-law of mine should be."

FALSTAFF.

THE SAILOR'S SMILING SPIRIT (April 17).—The cast: Smiling Sailor (Walter Hiers); His Wife (Gladys Leslie); Wealthy Green Grocer (Riley Chamberlin); Wicked Anarchist (Thomas A. Curran).

The green grocer hated the smiling sailor because he wished that the smiling sailor's wife was a widow so he could marry her. The wicked anarchist had an oversupply of bombs and he suggested that if a few tons of them were hidden about on the smiling sailor's ship it would be an absolute certainty that the sailor's wife would soon be mourning his loss. So the green grocer speculated in bombs and the anarchists friends placed many score of them on the vessel without any interruption.

A few hours after the ship sailed the anarchist was arrested and, boasting of his numerous crimes, he told of what happened to the ship. The sailor's wife naturally believed she was a widow, and when the wealthy green grocer came courting her she listened to his words of love. Now the green grocer would have been very happy had it not been for the fact that everywhere he went it seemed to him that he saw the spirit of the smiling sailor. The green grocer found, however, that by utilizing other strong spirits he could banish the smiling sailor's spirit, so he doggedly continued his flirtation with the widow, and at last their marriage day was arranged.

On that morning green grocer was waiting in the widow's parlor while the widow was arraying herself in her bridal gown preparatory to a trip to the minister's. It came as rather a shock to the green grocer when he again saw the spirit walk up to him and ask him what he wanted there. For a time the green grocer believed he was conversing with a spirit and he defied him to do his worst, but a few moments after the secret was revealed, for the "widow" came in, not in her bridal gown, but in her ordinary house dress. She had hastily changed when she saw the "spirit," for she knew it was her husband, who had returned safely after all.

He told her that the voyage had been extremely prosperous, owing to the fact that large quantities of ammunition had been discovered on board and that these had been sold to soldiers in foreign lands. He explained how his voyage had been delayed, and then asked the question the wife was ready to answer: "Who was this man and what was he doing in the house."

The wife smiled up sweetly at him and replied: "My dear, he has called to try to sell some groceries, but I'm afraid he has been drinking and I wish you would put him out." The sailor gallantly did as requested.

SIMPLE SIMON'S SCHOOLING (April 22).—The cast: Simple Simon (Claude Cooper); His Rival (Billy Noel); Rival's Father (Frank E. McNish); Teacher of Writing (Gladys Leslie).

The grocer was known in the village as "Simple Simon," and many were the tricks played upon him. The "humorists" had lots of fun, but it never struck them that they were making Simon a wealthy man. A theatrical manager would have figured out that as the grocery supplied the only vaudeville entertainment in its community, its proprietor naturally did the business. Simon realized this, for he was more or less of a philosopher.

One individual who "picked on" the grocer was a young college graduate who had won honors as a baseball pitcher. His jests were rather above the average in strenuousness, and the grocer soon grew to dislike him, especially when he found cats in the sugar bin and dogs chewing at ground coffee. But the college boy kept on with his "jokes" and was as happy as a child.

There was excitement in the village one day when a beautiful maiden appeared. She explained that she intended to start a class in penmanship and "hoped that the gentlemen would join." She was so pretty that they did with great enthusiasm. And just as naturally they all fell in love with her.

The college boy seemed to have the inside track but Simon the simple grocer, was the dark horse who won the prize. "Teacher" gave a town party, her pupils being the guests, and explained to them that every man there had proposed to her. She had decided, however, that the man she married must be her partner as well as her husband. Therefore, she said they could submit specimens of their handwriting and the best hand would win.

This looked like an easy victory for the college boy because he had the best hand writing in town, but he had reckoned without Simon, for when the grocer submitted his offering, teacher threw herself in his arms.

"I was never so thrilled by handwriting in my life," she explained to her disappointed suitors.

For what Simon wrote was a check "payable to my wife on her wedding day" for $10,000.

Moral: Kind words are more than coronets, but—

Certified checks beat hot-air effusions, no matter how neatly they are written.

DAD'S DARLING DAUGHTERS (April 24).—The cast: Dad (Riley Chamberlin); A Sweetheart (Walter Hiers).

An old man lived in a little house with five daughters. He was a lazy old fellow and

SIMPSON'S SOLAR SCREEN AND CELEBRATED SLIDES
113 W. 132nd Street, New York
Pat. June, 1908

Airdome Benches
made of seasoned Maple lumber, any length desired. All leading makes of moving picture machines. Operating booths that pass inspection. New and slightly used. Get our prices before buying elsewhere. All orders filled same day as received.
LEARS THEATRE SUPPLY CO.
509 Chestnut Street St. Louis, Mo.

Print and Develop TITLES
EXCLUSIVELY
Write for prices and samples
PAN AMERICAN FILM SERVICE
145 West 45th Street New York City

In answering advertisements please mention The Moving Picture World

"NEWMAN" Brass Frames and Rails

Read what Sam'l R. Tyler, Mgr. of the Lyceum Theatre, Gull Lake, Canada, says about "NEWMAN" goods:

Gentlemen:—
Frame received O. K. and are everything you claim them to be. The quicker other theatres use your frames, the better for their business. I might say they arrived without a scratch, glass included. Will always recommend your Brass Goods. I remain, Yours very truly,
SAM'L R. TYLER, Mgr. Lyceum Theatre.

The Newman Mfg. Co.
NEW YORK CINCINNATI CHICAGO
101 Fourth Ave. 717 Sycamore St. 68 W. Washington St.
Coast Representative, G. A. Metcalfe, 117 Goldengate Ave., San Francisco, Cal.

IL TIRSO AL CINEMATOGRAFO
The most important Film Journal in Italy.
Published every Monday at Rome. Excellent staff, special bureau of information. Correspondents in all parts of the world. Yearly subscription for foreign countries: $3.00.
Business Office: Via del Tritone 183, Rome, Italy.

GOLD KING SCREEN
GOLD KING SCREENS ARE BEST
TEN DAYS FREE TRIAL
GOLD KING SCREEN CO., ALTUS, OKLA.

worked only when necessary to obtain money to pay his bills. His children were cheerful, energetic girls, who kept the house in "apple-pie" order, and were veritable sunbeams to their father, who took their devotion as a matter of course, never dreaming that the time would come when he would lose them. Suddenly the five girls were married, and they stopped the protests of their father by telling him that he would always be welcomed at their new homes. In this sentiment, however, their husbands did not concur, and father discovered later that while "wifey" generally rules the home that sometimes "hubby" can make it mighty uncomfortable for an intruder.

Father first called upon the barber, who had married his eldest daughter. During courtship days the barber had been very courteous to the old man, but the air of proprietorship with which his father-in-law sauntered into his shop irritated him and he roughly told the old man that if he wished to stay there he would have to assist in shaving the customers. Father did his best, but his best was very bad, and after the shop was almost demolished by the angry customer he sadly continues on his way, firmly convinced that his son-in-law, the garage owner, would treat him differently.

And the garage owner did! He induced father to creep under an automobile to look at the differential and then started the car, coming very close to running over the old man's neck. Garage life, after this demonstration, held no attractions for father, and he found another son-in-law, the painter, to be equally unfeeling, all because the old man thoughtlessly upset the painter's swing and dropped them both to the ground many feet below.

"The young milliner who married my daughter Ruth is very gentle," he said to himself. "He isn't a bit like the others." The old man was right—the milliner was gentle, but one of his lady customers was not, and father angered her so much that she chased him for five blocks and he nearly had heart failure before he finally escaped.

The man who married the youngest daughter was a building contractor, who promptly vetoed his father-in-law's suggestion that he become his business associate. The contractor supplied his relative by marriage with a nice hod full of bricks and sent him to an upper floor of a building which he was erecting. Everything would have gone along all right if father hadn't dropped the bricks upon an Italian laborer, who pursued him, knife in hand, until father toppled from the scafford into a passing ash cart.

The ashes were dumped into a vacant lot, and there father was found by a widow who owned a delicatessen store, and who, some time before, had taken advantage of Leap Year to propose to the old man. She renewed her suit. So father married the widow and resolved to forever forget his faithless sons-in-law.

WILLING WENDY TO WILLIE (April 29).—The cast: Wendy (Frances Keyes); Willie (Jay C. Yorke); Town Miser (H. G. Fergus).

The rich man of the village was thoroughly convinced that all his neighbors were after his money. He hated anybody who got ahead of him, although these occasions were few and far between, but there were two persons particularly who aroused his ire, and these he vowed he would be revenged upon.

One was Wendy, an ambitious widow, who hoped to marry the rich man and show him how to spend his fortune. She so arranged things that two of her neighbors were ready to swear in court that the rich man had embraced Wendy. They were perfectly truthful in their testimony, for they did not know that Wendy had deliberately planned the embrace, intending to use her friends as witnesses in a breach of promise suit, and the rich man was very indignant when the papers in the case were served upon him.

His other enemy was Willie, a noisy individual who boasted long and loud because he had tricked the rich man in a horse trade. If he had known that vengeance was sure he would never have chuckled so loudly, but it never struck him that his little financial venture meant a later life time of misery.

GAUMONT.

SEE AMERICA FIRST, NO. 27 ("San Francisco, Cal."—Mar. 19).—San Francisco, the largest city west of the Mississippi, is the subject for the Gaumont company's scenic, "See America First," No. 27. The business section, Market street, the downtown hotels, the manufacturing plants, the harbor and shipping industries, and the various settings for San Francisco's great commercial activities constitute a large part of the picture.

The quaint old adobe mission Dolores, Cliff House and Seal Rock, Golden Gate Park, the Presidio, and glimpses of the various colleges located in the city are also pictured, as are the beautiful drives and residential districts.

SEE AMERICA FIRST, NO. 29 ("Charleston, S. C."—Apr. 2).—South Carolina's largest city and famous seaport, Charleston, with its picturesque and historic spots of nation-wide interest, is the subject for the Mutual's popular split reel scenic and cartoon comic, "See America First," No. 29. Fort Sumter, where the first shot of the Civil War was fired, located in the Charleston harbor; the old church of St. Michael's; the wonderful harbor which forms the naval station for the south Atlantic; the cotton and flour mills; the carriage and machinery manufacturing establishments; the beautiful residences and parks and driveways make up an interesting half reel.

SEE AMERICA FIRST, NO. 30 ("The Wonder Spots of Del Monte"—Apr. 5).—Beautiful Del Monte, Cal., famed far and wide for its wonderful hotels, beautiful driveways, glorious foliage and pretty women, is shown in all its grandeur in this popular Mutual scenic, "See America First," No. 30. Entering the city from the great boulevard, the Mecca of countless thousands of auto tourists each day, the cameraman swirls you through the city in his auto, pointing out the great hotels, the handsome residences of the wealthy surrounded by great tracts covered with beautiful tropical foliage, the driveways lined by stately palms and dozens of other points of interest. Del Monte, "the city beautiful," whose fame is spread over two countinents, affords one of the most interesting travel pictures yet shown in these "See America First" releases.

SEE AMERICA FIRST, NO. 31 ("Historic St. Augustine, Fla."—Apr. 12).—St. Augustine is the seat of many traditions of the early Spanish days in Florida, and most of the historical spots have been photographed by the Mutual cameraman and incorporated in the Gaumont company's split reel scenic, "See America First," No. 31. The charming, quaint, narrow streets, the old Spanish fort, the oldest house in the United States, the beach, the curious Spanish types of architecture make charming photography and interesting subject matter for every child and adult who has studied history or geography. The golden sunshine of Florida makes possible wonderful scenes of great pictorial splendor.

CUB.

THE CONQUERING HERO (April 21).—The cast: Jerry (George Ovey); Hank (George George); Ginger (Louise Horner); Dressmaker (Janet Sully); First Cop (Harry Jackson); Second Cop (Gordon McGregor); Third Cop-Sergeant (Arthur Mund). Directed by Milton Fahrney.

Jerry resents the intrusion of a policeman upon his peaceful dreams, while curled up on a park bench, by putting the stout guardian into sweet repose with the use of a large club. While making a hasty exit out of the sight of the recovering "cop" Jerry is attracted by a loving couple on another park bench, and he at once finds it impossible to make his eyes behave.

They attract the attention of Ginger, although she is being courted by Hank, and while looking over the shoulder of the elongated one she winks repeatedly at Jerry, giving him lots of courage. Hank gets an inkling of the flirtation and when he sees Jerry standing over his lady love he lets fly with both hands, but Jerry is too quick and he ducks, the blow falls on Ginger. Hank is overcome at the turn of events and attempts to explain, and as he bends over, Jerry lays him low with an iron pipe and then escapes. Hank, recovering, wants to make good, so he goes off to buy some

G. W. Bradenburgh
802 Vine Street, Philadelphia, Pa.
Spring clearing sale of one million feet of first-class films, first-class condition, with posters, ranging in length from one to five reels. Send for list of specially selected films, all makes, comedies, dramas, scenic and educational.
Our specialty: A 1 Chaplins at moderate prices.

A Seeburg Pipe Organ
will solve your music problems.
J. P. SEEBURG PIANO CO.
Republic Building, Chicago

CREATIVE IDEAS
FOR
POSTERS
GOES LITHOGRAPHING CO.
CHICAGO
206 Broadway NEW YORK

THE STERLING
CAMERA & FILM CO.
Manufacturers of Feature Film Productions
Commercial, Industrial and other Camera Work a Specialty. All Work Guaranteed
145 W. 45th St., New York, N. Y.

WATCH FOR
E. & R.
Jungle Film Comedies
E & R JUNGLE FILM CO.
Los Angeles, Cal.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th St. New York City

Perfect Developing and Printing
Negatives Developed..1c. ft.
Positive Printing.....4c. ft.
Special price on quantity orders.
TITLES in any language
5c. per foot complete
Cards Free—Tinting Free
Satisfaction guaranteed by our fifteen years' experience.
GUNBY BROS., Inc.
145 West 45th Street New York City

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby Display Frames
304-6 W. 42d St., NEW YORK
Phone Bryant 6621-22

THE CATALOGUE OF
Brush Electric Lighting Sets
contains much that is valuable about electric lighting in general, and moving picture work in particular. Send for it.
THE CHAS. A. STRELINGER CO.,
Box MP-2, Detroit, Mich., U. S. A.

CAILLE
Ticket Office Equipments
Embody Ticket Sellers, Ticket Choppers, Change Makers, Theatre Record Ledgers and Theatre Tickets. Catalog on request.
CAILLE BROS. COMPANY, 1001 Amsterdam Ave, Detroit, Mich.

soda pop. While he is gone Jerry hurries to the side of Ginger and while the two are having a delightful love scene Hank returns. He is about to wipe up the park with Jerry when the little fellow grabs a bottle of pop and again sends Hank sprawling to the ground and a moment later Jerry and Ginger run off together.

Jerry is progressing very nicely with his love making when two other policemen hear Hank's tale and the trio start a hunt for the wooer. They soon discover Jerry and Ginger wrapped in each others arms, but while they debate as to how an approach should be made, Jerry gets wise and is off.

Hank is determined, and his lanky legs soon overtake Jerry, but the quickness of the latter carries him into a big elevator building, and before Hank can lay hands on him he takes command of an elevator and shoots it upward. Hank goes in another elevator and gives chase and as a last resort Jerry makes for the roof. As he hides behind a chimney Hank spies him and the two struggle all over the roof, finally reaching the edge, Hank's superior strength gets the better of Jerry and the little fellow is sent flying through space to crash on the ground fourteen stories below.

A crowd gathers, expecting to see a grease spot, but they are all knocked silly when Jerry jumps to his feet, brushes a little dirt from his clothing and starts off on a run. Hank, thinking that he has killed Jerry goes in an opposite direction, only to come face to face with his tormentor a few minutes later. Another chase follows and Jerry hides in a barrel, believing that Hank has not detected him. Hank creeps up, however, slaps a cover over the barrel and with the assistance of a carpenter nails it down. Jerry is then sent off on a perilous journey, coming to an end when the barrel crashes into a building. But again he is unhurt, and, seeing Hank in the distance, he runs to a dressmaking establishment and there he gets inside of a suit model and a handy woman's hat helps to disguise him.

Hank strolls by and is attracted by the model. He flirts and then puts his arm about it. As he looks sheepishly towards the ground he sees Jerry's feet sticking out from under the dress and he becomes furious and starts to choke his victim. Two policemen see the act and believing that Hank is killing a woman they hurry on and beat him furiously over the head with their clubs. While the uproar is going on Jerry ducks out from under the female garb, throws the model into the arms of a copper, who thinks it is a fainting woman. All hands get into a terrible mixup as Jerry hurries away to the park. At last alone, he gets behind a bush and laughs long.

BEAUTY.

ART AND ARTHUR (April 9).—The cast: Arthur (Orral Humphrey); His Mother (Lucille Ward). Directed by Phil Walsh.

Arthur indulged by fond parents is set up in a studio where he strives to produce a Masterpiece. His father and mother from the country visit him at the studio. His mother is very enthusiastic over Arthur's artistic success, while his father is thoroughly disgusted with the subjects, which to his mind, disapprove Arthur's ability.

The father confides with a neighbor artist to inspire in Arthur's mind a desire to draw from life. They force a model upon him. Arthur is very bashful and horribly shocked, as the model insists that she poses only nude. When she has reduced her apparel to a flimsy lingerie, Arthur's mother arrives at the studio, discovers her son in the presence of an undressed woman, promptly faints and is restored to consciousness with smelling salts and at once closes the studio and re-establishes her son in his position in the country bank.

NUMBER PLEASE? (April 19).—The cast: Lizzie Snow (Carol Halloway); Jimmie (John Sheehan); J. H. Kremly (John Steppling); Mrs. Kremly (Mary Talbot); Fieble, Kremly's Clerk (Dick Rosson).

Joe, a lineman, loves Lizzie, a telephone operator. Kremly, a broker, has made a brilliant speech and an account of it with his picture appears in the paper which Lizzie proceeds to enjoy, while Kremly tries to get her on the phone. Finally she gets to a stopping place and very sweetly tells him the time.

Lizzie discovers Joe flirting with two girls from the top of a pole and is sore at him. Mrs. Kremly gets her husband on the line to tell him she wants to go to lunch with him. Joe is trying to talk to Lizzie, but slips and crosses the wires, so that Kremly makes the date with Lizzie, thinking her his wife. Lizzie proudly departs to meet the illustrious Kremly. He is surprised to learn that he has asked her to luncheon, but decides to see it through. Mrs. Kremly exasperated at the cut-off, goes to the office, and finding where her husband is lunching, goes to meet him. When she arrives Kremly is having a good time with Lizzie and Mrs. Kremly makes a scene and has Lizzie arrested.

Joe comes to the rescue and snatching Lizzie out of the arms of the law, runs away with her on his motorcycle. The Kremlys institute divorce proceedings. While Kremly is with the lawyer, his clerk plans with a confederate to rob the office, and Lizzie hears their talk over the wire and gets a policeman who captures the money and the thieves. Lizzie is in Kremly's office with the policeman when the Kremlys return and takes refuge in a closet. Mrs. Kremly drags her out with injurious intentions, but explanations and reward follow.

As Lizzie is returning to her work, Jim intercepts her, but she scorns his offer of marriage since she has money. He forces her consent by marooning her at the top of a telephone pole, and the picture closes with Cupid sitting on the crossbar.

THE BOOKWORM'S BLESSED BLUNDERS (April 26).—The cast: O. Ignatius (Orral Humphrey); Miss Raspberry (Lucille Ward).

Ignatius is the proprietor of a small second-hand book store, and a confirmed bookworm with his nose invariably stuck in a book. A bell on the table by which he sits is used by customers to arouse him when his services are needed.

En route home, and reading as he goes along, Ignatius absently wanders into the house next door. So engrossed that he does not notice the mistake, he seats himself at the table and starts to eat. The spinster Cully, thinking that he is courting her, sets out a feed in front of him, and Ignatius goes on eating and reading until he chances to look up and sees her. It is a beginning of a romance for both.

But Ignatius is poor and realizes that he must have more money before he can wed. As he is counting his savings, a customer enters and purchases a book. Ignatius absently slips a dollar bill in the book. Another customer, and a third receive the same treatment. Ignatius discovers what he has done, and decides it will be a good way to liven up business. The customers find the bills and hasten back to the store for more books. Again each of them is given a bill. They inform their friends of their discovery and Ignatius' bookstore does a big business, selling out completely, and Ignatius finds himself quite well off, while the customers learn that the flow of bills has ceased. Ignatius calls up the spinster, tells her of his good fortune, and suggests that they marry. She agrees, sends for a minister, and he starts out for her home.

But as usual he is engrossed in a book, he forgets the wedding, and going to his room, keeps on reading. The spinster and the preacher are patiently waiting. Ignatius reaches the end of the book, the last line of which is "And So They Were Married." This recalls something to him. He remembers, dashes over to the spinster's house, and succeeding in smoothing over the spinster's wrath, is married.

MUSTANG.

A FLICKERING LIGHT (Two Parts—April 14).—The cast: Jim (Frank Borzage); Hardy Anderson (Jack Richardson); Madge (Anna Little). Directed by Borzage and Berger. Scenario by Karl Coolidge.

Jim, a cowboy, comes to town with the boys of the Lazy B, and stops at the Last Chance Saloon. One of the girls of the dance-hall is Madge. Hardy, owner of a distant cattle ranch, comes to her and offers her a position as housekeeper, which proposition she spurns.

Jim has a flirtation with Madge, and she interests him. Late that night, Jim, well under the influence of liquor, chances to meet her again. On the impulse of the moment he asks her to marry him. Madge thinks back to Hardy's statement that "No one would ever marry a dance hall girl" and accepts his proposal.

The foreman of the Lazy B is short of help for the spring round-up, and sends one of the boys to ask Jim if he is willing to join them. The cowboy eyes Madge laughingly—and this brings Jim to his senses. He angrily tells the cowboy that Madge is his wife—and that, as such, she must be respected. The cowboy apologizes. Jim consents to join the round-up, and leaving sufficient money for Madge, sets off. The weeks pass, and Hardy arrives in town again. He inquires at the dancehall and learns of Madge's marriage to Jim, and is furious.

The round-up over, the boys start home. Hardy has heard of Jim's absence from town and goes to see Madge. Madge refuses to admit him, and finally breaking the door down, he enters. Jim returns, and sees Hardy with Madge. But when Madge fights Hardy as he tries to embrace her, Jim sees the real nature of the affair—more so when he notices the shattered door and, entering, he forces Hardy to leave. Madge fears that Jim has gained a false impression of the incident, but he quickly reassures her, and in place of the old silver ring that had been used at the marriage, he slips on her finger a new and real one.

AMERICAN.

REALIZATION (Three Parts—April 22).—The cast: Carl (Alfred Vosburgh); Elsa (Vivian Rich); Brown (Georgo Periolat); Elsa's Mother (Louise Lester). Barbara (Edna Rawley). Max Palmer (Joseph Beaudry).

Carl, the first violin in a theater orchestra, loves his violin as a part of himself. Elsa, a poor young girl, living with her widowed mother, is possessed of a remarkable voice. Fired with an ambition to become an operatic star, she applied for a place with the company playing at Carl's theater, and secures an engagement for a small part. She meets Carl and there is an instant sympathy between them.

Elsa, on the stage, keeps up her courage through the realization that Carl is sympathizing with her and sustaining her with the magic of his violin. They meet frequently at the theater, and Elsa eventually invites him to call. This he does, bringing his violin with him and playing for her. Through the inspiration of Carl's love and sympathy she develops rapidly in her operatic work and soon attracts public attention. Brown, a wealthy

ANIMATED CARTOON COMMERCIAL ADVERTISING

Unlimited Subjects

Embracing Every Line of Retail Business

Pictures drawn and animated by

Famous Cartoonist and Expert Aids

Theatre owners and managers, supply houses, salesmen calling on theatre trade, etc., please write today for attractive proposition.

DRA-KO FILM CO., Inc.

Adv. Dept., 1451 Broadway, New York City

TO MANUFACTURERS: Let us help you. Test the Quality and Promptness of our Day and Night Laboratory. Capacity 200,000 feet per week. Address DRA-KO FILM CO., Inc., Tappan, N. Y.

Get acquainted with the

ERBOGRAPH WAY

of Developing and Printing

ERBOGRAPH COMPANY

203-11 West 146th St., New York City

Central Film Co.

H. A. Spanuth, Mgr.

110 S. State St. Chicago

man about town, becomes infatuated with her. He presents her with flowers, secures an introduction, and succeeds eventually in inducing her to accept his hospitality at a fashionable cafe. Brown finally makes a proposal to her that shocks her, and she awakens then to the nobility of Carl's love and the poison and sordidness of Brown's infatuation.

Carl receives word that his sister Barbara, whom he has not seen for several years, will arrive for a short visit. He writes a note to Elsa asking her to meet him and Barbara at the Florentine Cafe and have lunch with them. He has the note sent to her dressing room. She is not in when it is left there. Brown calls at her dressing room while she is still out; finds the note, sees in it an opportunity to turn it to his own account, and accordingly puts it in his pocket. Believing that Elsa's refusal to accede to his proposal is due to love and her regard for Carl, Brown plots to disillusion Elsa by telling her that all men have their affinities and that her beloved Carl is no exception to the rule. She indignantly resents this aspersion upon the character of Carl, but Brown tells her to go with him to the Florentine Cafe about one o'clock the next day. More to prove the falsity of Brown's accusation than because of any suspicion of Carl, she goes with Brown and discovers Carl with a beautiful young woman. The shock of this apparent revelation of Carl's perfidy renders her utterly reckless and desperate.

That evening Carl seeks an interview with Elsa to learn of her reason for not joining him and Barbara at lunch; but she silently scorns him. In the midst of her performance that evening her draperies catch fire. Carl springs upon the stage just as Elsa faints. He tears the burning draperies from her with his hands; then falls exhausted.

When Elsa recovers she finds herself in the arms of Brown. She believes it is he who has saved her. Carl is taken to the hospital, accompanied by Barbara who has been present in the theater, and it is feared he may die. He asks for Elsa. Barbara hastens back to the theater for her. She arrives just as Elsa is about to leave with Brown. Barbara begs her to come to Carl. Elsa, recognizing her as the woman she saw with Carl at the cafe, laughs in her face. Barbara then tells her she is Carl's sister and that it was Carl who saved her and is now probably dying as the result of it. Horror-stricken she hurries with Barbara to the hospital. Carl's life is spared, and he wins Elsa.

MUTUAL.

MUTUAL WEEKLY 68, April 19).

Oakland, Cal.—Major Ryan, U. S. A., reviews Preparedness Squad at Technical High School here.

Pensacola, Fla.—World's altitude record broken. Lieut. Sanfley ascends to a height of 16,700 feet. Time in air 2 hours 32 minutes. Temperature 15 degrees; on earth 72 degrees.

New York City.—Suffrage auto will tour country for "Votes for Women." Christened with gasoline, it starts 15,000-mile journey.

Paris, France.—New regiments off for the front.

Norfolk, Va.—U. S. naval tug "Pocahontas" goes off the ways sidewise.

East Boston, Mass.—The "Mary Chilton," newest Nantasket Beach steamboat, is launched here.

New York City, N. Y.—Hippodrome elephants have fashion parade on Fifth avenue.

Santa Rosa, Cal.—"Safety First" Day. Pulmotor revives electrocuted lineman.

Boston, Mass.—Massachusetts Institute of Technology freshmen have organized a "Preparedness" squad.

Paris, France.—Modes for young women. (Courtesy of Lina Mouton and Jeanne Blanchot.)

New Haven, Conn.—Public schools hold "Personal Appearance Day." A new movement spreading all over the country.

New York City.—Archaic conveyance makes last trip. Gasoline motor ousts old horse cars.

Santa Cruz, Cal.—California's naval militia practice at sea. Scenes on board battleship "Oregon" which has been assigned to their use.

Somewhere-in-Mexico.—American troops hot on the trial of Villa and his band. Sub-titles: A skirmish with the machine gun battery. Lieut. Jos. Allison, the first officer to lose his life with the punitive expedition, is given a military funeral. Provision trains rushing supplies across the Mexican desert to Gen. Pershing's command.

Sapulpa, Okla.—Burning oil well endangers refinery. Has been burning for days; 500 barrels of oil go up in smoke every 24 hours.

Cape Town, South Africa.—England sends $25,000,000 in gold to London. Play ball," three famous ball players. Sub-title: The Old Veteran, "Ty" Cobb (on the left). Benny Kauff, the Giants' crack outfielder. Tris Speaker, sold to Cleveland for $50,000.

New York City.—25,000 chickens trapped in Water street storehouse fire.

MUTUAL MASTERPICTURE DE LUXE.

MASTER SHAKESPEARE, STROLLING PLAYER (Thanhouser—Five Parts—No. 94—April 20).—The cast: Miss Gray (Florence La Badie); Lieut. Stanton (Robert Vaughn); William Shakespeare (Lawrence Swinburne); Lord Bacon (Robert Whittier).

Miss Gray, the daughter of Colonel Gray, according to the story, is very fond of literature. The plays of Shakespeare have afforded special interest to her, but she has come to believe, very sincerely, that they were the work of Bacon instead of the Bard of Avon. The girl's fiance, Lieutenant Stanton, does not agree with her. At last, because she has been used to having her own way in every particular, she determines to make her affianced husband agree with her on this one subject. Their discussion leads to a serious misunderstanding, and their engagement is broken.

Stanton is transferred, at his request, to the Mexican border. After his departure she feels more curious than ever about Shakespeare's life and reads his plays and studies his life with a new eagerness. At length she comes to learn that humanity and understanding means more than a coronet, and feels that her pride of race had previously made her unjust.

At this time a dispatch from the West tells her that Stanton has been wounded in a fight with bandits. It leaves the girl stunned and ill. In her delirium she finds herself standing in front of an old English castle. A stately woman, in the costume of the Elizabethan period, addresses her as "daughter," and orders her to enter the coach. At first puzzled, the girl at length realizes that she is back again in the sixteenth century in England, and that she is the daughter of the Earl of Pembroke.

At a tavern in the country the coach stops to change horses, and the girl and Lady Pembroke alight, wearing the masks with which ladies of the court always travel. A handsomely dressed noble, who had long wooed the young lady in vain, passes by. He determines to steal her away to his castle. Summoning his retainers, the noble enters the tavern, and is at the point of carrying the girl away when a young soldier, a trusted follower of Drake, espouses the girl's cause, and, single-handed, holds the enemies back. To her surprise, the girl recognizes her former fiance, Lieut. Stanton.

The combat is so unequal that it seems as if the young soldier will be overcome. At this juncture a stranger enters the room, draws his sword in behalf of the youth, and joins in the fray. The assailants of the young woman are put to route, and the gallant rescuer announces himself with a bow and flourish, as Master Shakespeare, Strolling Player.

At the performance of Shakespeare's play before the Court, Lord Bacon sends one of the poet's scholars, whom he had bribed, to declare that Shakespeare had stolen the play from him.

Bacon brings about a duel, and the young officer, less skilled than he, is killed. As the girl throws herself on the lifeless form of the soldier, she awakes, and finds herself back in the twentieth century, safe in her father's house.

And from the other room appears the sturdy form of the young Lieutenant, who had only been injured in Mexico.

THE CONSCIENCE OF JOHN DAVID (Centaur—Five Parts—April 24).—The cast: John David (Crane Wilbur); The Worldly Woman (Alice Rinaldo); The Libertine (Frederick Montague); The Wanderer (John Oaker); The Girl (Mae Gaston); The Gambler (Louis Durham); The Crippled Child (Francis Raymond).

John David, a spender, promises marriage to the Worldly Woman. He suggests by letter that their engagement be announced at a big dinner he will give. The Worldly Woman is also admired by the Libertine, who calls at the Worldly Woman's apartment and is admitted by a Japanese butler whom he abuses,

(*Continued on page* 866.)

You Watch!

Our Coming Announcement

National Poster Co.
lithographed
streamer banner service

National PosterCo.
518 Mallers Building, Chicago
Phone Central 4603

AGENTS WANTED

Mr. Exhibitor

Do you want to save money on your supplies—the articles that you have to buy every day?—if so, write for our new 1916 illustrated catalog—it will solve the problem.

EXHIBITORS SUPPLY COMPANY
59 East Madison St., Chicago, Ill.

Are You Tired

of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The

Orpheum Collection

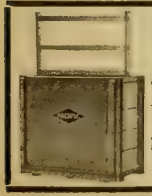
contains the best music of this kind published. **Issued in Three Series:**

No. 1, No. 2 and No. 3

Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for piano alone or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. **Note new address.**

CLARENCE E. SINN
1942 West 21st St. Chicago, Ill.

DEVELOPING and PRINTING
5c. PER FOOT COMPLETE
Let Experts Do Your Laboratory Work
PERFECT TITLES
Give Us A Trial
H. N. NELSON
LABORATORY and STUDIO
79 Woodward Ave., Detroit, Mich.


Quality Guaranteed in
Pacific
Tanks and Racks
PACIFIC TANK & PIPE CO.
Los Angeles - San Francisco
California
Send for Price List No. 14

HIGHEST GRADE
Developing and Printing
FILM TITLES
We guarantee all work, give prompt delivery, at lowest prices
Can furnish Expert Camera Man on short notice
STANDARD MOTION PICTURE COMPANY
R. 1620, 5 S. Wabash Ave. Chicago
Phone Randolph 6692

Exhibitors

YOUR show will be the Grand Central Palace Exposition, May 1, 2, 3, 4, 5, 6.

YOU, as an Exhibitor, will be proud of the size of it, proud of the class of it, proud of the square independence of it.

YOU will be glad to number yourself in with your fellow exhibitors as sponsors for this really representative show.

B. A. Rolfe of the Strand Theatre is the Art Governor. The great Strand Theatre Concert Orchestra provides the official music, and the exhibits will be an eye opener to the skeptical. We promise you the biggest, finest, cleanest Exposition in Motion Picture history.

Apply for space now to

J. A. KOERPEL
General Manager
Grand Central Palace

Motion Picture Exhibitors' League of America
State Branch 11
LEE A. OCHS, President

B. A. ROLFE has accepted the Art Governorship of the ANNUAL

MOTION PICTURE EXPOSITION

GRAND CENTRAL PALACE, MAY 1, 2, 3, 4, 5, 6.

This show is of, for and by the Exhibitors. It will be a real exposition done in a real Motion Picture Way by real Motion Picture Showmen.

Dont confuse it with any other exposition!

Motion Picture Exhibitors League

Phone Bryant 1071 218 West 42nd St.

(Continued from page 803.)

arousing a hatred which the Jap keeps well under control. The Libertine attempts to make love the Worldly Woman but she holds him off by flaunting David's offer of marriage in his face. When she leaves the room the libertine turns his attentions to a Japanese maid, the wife of Yamato, the Jap butler. His attempt to caress her frightens her and she screams, bringing Yamato into the room and between the two struggling people. The Libertine slaps Yamato across the face for what he terms insolence. The little Jap bows his way out but with suppressed anger in his heart.

The night of the big dinner arrives and John announces his coming marriage. One of the guests suddenly discovers that there are but thirteen people at the table, and John leaves the party to go out and find the fourteenth. He chances to meet the Wanderer, an individual he once knew but who he does not recognize. John meets a pretty girl and grabs her by the arm and begs her to join his party. The Wanderer makes John let her go. John is furious but the soothing words of reproach of the Wanderer change his mind, whereupon he smilingly admits his wrong, gives him his hand and takes him to the banquet room.

The newcomer is greeted with hilarity and is called upon to speak. After a toast he turns to John and quietly but forcibly berates him for his waste. He describes how this waste would give life to starving fatalities and as he finishes a butler enters with a telegram which reads: "Cut expenses immediately. Your entire fortune swept away. Letter explains." The guests leave, and John is left alone with the Wanderer, and he asks the Wanderer's identity. The Wanderer answers: "I am your conscience." Thereafter the Wanderer is called Conscience.

John and Conscience go to the home of the Worldly Woman, Conscience pretending at the door. John discovers her in the arms of the Libertine. She says that the Libertine is now her accepted lover. John attacks the Libertine and during the row Conscience attempts to throttle him. From under the draperies of the couch a brown hand steals. It contains a long needle which it plunges into the back of the Libertine. The head of the Libertine falls back dead. John thanks he has conquered his adversary. He and Conscience leave for the West. Days pass. On the train he reads in a newspaper that evidence points to the Wanderer and that he has been indicted for murder. The presence of Conscience betrays him and to escape he leaps from the train and boards a freight train going in the same direction. Conscience follows however. They take refuge in an open car but where they are located by two tramps and forced to exchange their clothing and to give up their valuables.

The town of Laurel Run is in the throes of excitement, a drove of horses belonging to the sheriff having been stolen. The unknown criminals is the Gambler and he has sold the horses to two Mexicans, one of the horses a pony, and the Sheriff's favorite mount, escapes the Mexicans and wanders into an open plain. John and Conscience discovered by the train crew, are thrown from the car and wandering along come upon the pony. John mounts it and with Conscience at his side goes to Laurel Run. The sight of two vagabonds entering the town, one of them riding the Sheriff's pony, is positive proof to the villagers that the strangers are the thieves; that is all except the Sheriff's daughter the postmistress of the village. Instinctively she feels they are innocent. The Gambler proclaims that they be punished, and incites a mob to wreak its vengeance. The Girl steps in however, and at the point of a gun stays them off, pending the return of her father who with a posse, has gone after the thieves. Meanwhile the Sheriff returns with the stolen horses and the crowd's temper changing, it disperses.

In time John becomes a popular citizen. He has fallen in love with the Girl, much to the chagrin of the Gambler. Through the Girl's efforts John gets a place as a rural free delivery letter carrier. Meanwhile the Gambler's antipathy for John has increased, and he attempts to find a way to discount him in the eyes of the Girl. One day he spies John intently reading a newspaper which carries a story to the effect that the Woman had been acquitted in the Libertine murder case and that a search has been instituted for John David, whom she has accused. John hurries away leaving the paper lying on the ground. The Gambler picks it up and divines through the story the cause of John's agitation, wires the New York police department of John's whereabouts. John proposes marriage to the Girl and is accepted.

Some days elapse when a long legal looking envelope addressed to the Sheriff arrives. John discovers it as he sorts the mail. Fearing the worst, he succumbs to temptation, opens it and finds an announcement of a reward for his capture. Resolving to keep his secret he places the envelope in his pocket. Later a stranger arrived in the city. His mission was unknown, though he posed as an automobile salesman. The Gambler, still alert for evidence, shadows John and one evening finds him alone in his cabin gazing meditatively at the reward sheet and the photo of the Girl laying on the table before him. The Gambler enters and at the point of a gun obtains the sheet. A fight follows, lamp is knocked down, the house is set into flames, and John, after overcoming the Gambler, escapes just before the house collapses.

The next day John and the Girl are to be married. The Stranger enters the post-office, obtains his mail from John and leaves. At noon the wedding ceremony is held. In the midst of it John suddenly draws back in horror and shouts that the marriage cannot continue—that he is a murderer. At this point the Stranger enters, introduces himself to the Sheriff as a detective, and taking from his pocket a letter from his chief reads an announcement of John's innocence; that the Libertine was killed by Yamato, who confesses on his death bed.

So the Conscience of John David was satisfied and glorified. John turns to go out but the Girl holds out her arms to him and the Sheriff clasps his hand and gently moves him into the arms of the Girl.

THE STAIN IN THE BLOOD (Signal—Five parts, April 27.) The cast: Mary Thompson (Edythe Sterling); Joe Thompson (Norbert A. Myles); Bill Jenkins, their foster father (Murdock J. MacQuarrie). The Cabaret Singer (Dorothy Nash). The Inventor (Millard K. Wilson). Directed by Murdock MacQuarrie. Scenario by Robert A. Dillon.

En route to the West, Mary and Joe Thompson are left orphans through the death of their parents during an Indian raid on their wagon train. Joe manages to escape with Mary in his arms and they eventually reach a little western mining town, where Bill Jenkins, a prospector, finds them and takes them into his home as his children. About the time Joe reaches manhood Jenkins is made sheriff. Joe has developed vicious traits, and has been making a practice of highway robbery.

Unknown to Jenkins or to his sister, he one day holds up a stage. After it has passed him, the messenger dismounts from the box and starts back to see if he can capture the bandit. A gun fight follows in which Joe is seriously wounded. Joe makes his escape and arrives home weak from loss of blood. Mary demands an explanation of his condition and he confesses his crime. He tells her that he will surely be captured and urges her to go East with him. She agrees on the condition that he leave his plunder there to be found later and restored to its owners. He reluctantly agrees. They go to the railroad where an engine tender sees them aboard a train.

In the meantime, the stage has arrived and the news of the robbery is spread. The citizens organize a posse to try and capture the bandit. Jenkins, the sheriff, goes to the house, where he finds the blood stains and the money which Joe left in his flight. Just then the posse enters. When they see the unmistakable evidence of robbery, they accuse Jenkins of being the guilty one, and are about to lynch him when the engine tender comes upon the scene and tells of having seen Joe and Mary leave town.

Jenkins boards a light engine and starts in pursuit of Joe and Mary. At a town not far down the track, Joe, too weak to travel farther, leaves the train with Mary, and they go to a hotel. Jenkins hears of this and trails them there with the posse. To avoid suspicion, Mary registers for Joe, showing them as man and wife. They are caught, and Joe surrenders.

Mary goes on east where she secures employment in the laboratories of a young inventor. She later marries him and still later he succeeds in selling an invention which leaves them independently wealthy. Joe, in the meantime, has escaped from prison and no one has been able to locate him.

Mary's husband meets and becomes infatuated

FILM - TITLE MANUFACTURING
TRANSLATIONS
SPANISH and PORTUGUESE
OUR SPECIALTY
A. B. C. FILM COMPANY
145 West 45th Street New York
Phone, Bryant 6836

L. A. MOTION PICTURE CO.
Manufacturers of high grade studio equipment
215-217 E. Washington Street
LOS ANGELES, CAL

Features for Sale
Write the largest film brokers in the country for your wants. We have everything. Dramatic, sensational, animal, Western. See us first.
Wisconsin-Illinois Feature Release Co.
Mallers Building, Chicago

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 15 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

COLOR FLASHING SIGN

ONE SIDE OPENING TIME
OTHER SIDE ADMISSION SIGN

FOR ONE WEEK ONLY
We are doing this special to secure agents at the very low price of $5.75
Do you have one of these latest admission signs? They are making a big hit with exhibitors. One side has movable hands you set to time to your opening time. When you open, turn the sign around and it shows admission fee. Sign is 14" high, made of opal glass with blue cutout letters. Electric light inside illuminates sign and patented device causes it to flash alternate brilliant red, purple and green flashes in quick succession. This compels attention. It draws the crowd. 5c. sign instead of 10c., if you say so. Also can have additional wording, "Children 5c.," if you desire. Plug and bulb included. Just attach to any electric light socket. Order one to-day.

WE EQUIP THEATRES COMPLETELY
All makes of Machines, Repair Parts and Supplies carried in stock at all times

EVERYTHING-FOR-YOUR-PLAYHOUSE
HOMMEL'S
947 PENN AVE.
PITTSBURGH, PA.

Speedco
Arc Controller
feeding the projection arcs
— saving money —
and maintaining perfect illumination for
"RAMONA"
44th ST. THEATRE NEW YORK
Speed Controller Company, Inc.
257-259 William Street New York

with a cabaret singer, the same woman who was in the western town at the time of Joe's capture. Mary learns of her husband's infidelity and goes to him to plead for his reformation. Upon her entrance into the room, the singer who has been there with the husband, hides herself in an adjoining closet where she sees and hears all that takes place. After Mary's departure, she tells the husband about the episode in the West and that Mary is married to a criminal. The husband immediately starts divorce proceedings. He will not listen to Mary's side of the story. He sends for and receives the register which he holds as evidence of Mary's previous marriage. Joe is nowhere to be found, so Mary cannot get his testimony regarding the affair.

About this time the city is thrown into a furore by the news that a second story man is working there, and always eluding the police. This gives Mary an idea. She decides to enter the office of her husband's attorney and steal the evidence contained in the register. She puts on man's clothing and effects an entrance. At the same time, the second story worker enters the same house from another window. They encounter each other in the dark and Joe flashes a light in her face before shooting. He recognizes his sister and is making an explanation when a detective who has seen Mary enter the house, comes into the room. The detective fires at Mary in the dark and wounds her. The noise brings in the lawyer and Mary's husband, who is in conference with him in another part of the house.

Mary, wounded, insists upon telling her story. They listen, and when she has finished, Joe comes forward and confesses himself the escaped criminal and corroborates all she has said. In the face of this, Mary's innocence is not to be doubted and a reconciliation follows. Through the power and influence of Mary's husband, Joe's path in it all is kept from the police, and he reforms.

Pathe Exchange, Inc.

PATHE NEWS NO. 30 (April 12).—

Somewhere in Mexico.—Army aviators, risking their lives in the treacherous air currents of the Mexican deserts, scout the hiding-places of the Villa bandits for a trace of the fugitive. Subtitles: Troops follow the trail advised by the aviators. Some soldiers, yielding to the intense heat of the Mexican climate, are rushed back in fast ambulances. They are carefully placed aboard trains for transportation to a healthier climate.

Mexico At a Glance.—An animated map illustrating the rapid advance made by the American troops.

Guantanamo Bay, Cuba.—Uncle Sam's Atlantic Fleet steams majestically out of the bay in battle line formation. Subtitle: Guardians of the deep.

Bayonne, N. J.—Clouds of dense smoke fill the atmosphere for miles when six oil tanks explode and destroy a two-hundred-foot pier and three barges.

New York City.—Many friends bid Godspeed to David R. Francis, the newly appointed Ambassador to Russia, as he sails to take up the arduous duties of his post.

Boston, Mass.—The great Institute of Technology, famous for its scientific training, is now adopting same methods in drilling its students for National Preparedness. Subtitle: Sergeant Button, youngest Bugler in the service.

Louisville, Ky.—A new era in inland river transportation is marked with the commissioning of a 1600-ton electrically propelled barge for navigation on the Mississippi System. Subtitle: The wireless on board enables perishable freight to be quickly diverted to the best markets.

New York City.—Fifteen automobile ambulances, destined for early service on the battlefields of Russia, form the gift of the American Hospital Unit to the Red Cross Association. Subtitle: The cars are consecrated and sprinkled with holy water before they leave on their noble mission.

Benson City, Wash.—On account of the scarcity of horses in this state, the farmers turn to oil-burning caterpillar engines for plowing.

New York City.—Col. Theodore Roosevelt outshines with sparkling radiance the many beautiful entries at the New York Flower Show.

Near Verdun, France.—The Commissary Department follows close behind the fighting soldiers at the front to maintain an endless supply of the campaign's most necessary ammunition—food. Subtitles: Primitive methods must sometimes be used to obtain a water supply—The ever changing field of battle does not always permit the most sanitary methods—The bread is tasted before given to the soldiers.

PATHE NEWS NO. 31, 1916 (April 15).

Philadelphia, Pa.—King Baseball makes his bow to the American public and immense crowd forget the National crisis to watch the opening game between the Giants and Phillies. Subtitles: Alexander the Great, of the Phillies, Bennie Kauff and Christy Mathewson, of the Giants, are the idols of the day. At New York the Yankees open the season with the strong Washington team. "Home Run" Baker, hero of 1915, promises to duplicate his wonderful record, and Walter Johnson, star pitcher of the Washington team, limbers up for the season. The Brooklyn Dodgers open up with the Boston Braves with a gala parade across the field. At Boston the Red Sox raise Old Glory to usher in their pennant hunt.

Columbus, N. M.—Troops from interior forts are arriving daily at the base of operations to reinforce the American columns. Subtitles: Constant streams of ammunition, provisions and reinforcements pour through the border gate. Every kind of fast vehicle is pressed into service to insure a safe supply to the men at the front. The sturdy American troopers, knowing no hardships, are still in the saddle as night falls on the barren desert trail.

San Diego, Cal.—Marines of the 4th U. S. regiment guarding the Mexican border, demonstrate the serviceability of elephants for desert warfare as vantage points for machine guns. Subtitle: 1—The immense size of the animal offers good shelter.

Boston, Mass.—Ex-President Roosevelt attends a meeting of Harvard's Overseers, of which he is a member.

Sydney, Australia.—The large crowds who witnessed the launching H. M. A. S. Brisbane, shows the interest the citizens of the Commonwealth take in their strong navy programme.

Oakland, Cal.—Gorgeous costumes are seen in the Faculty Glade when the University of California stages a Parthenia Masque.

Gibson's Ranch, Mexico.—A convoy of trnasport wagons, en route to General Pershing's advanced base, rests up for the night. Subtitles: A mule that cast a shoe on the rough trail is fitted with a new one. Supper time.

Columbus, N. M.—Twenty Apache Indians, who were in the party that trailed Geronimo in 1886, are employed to act as scouts in Mexico. Subtitles: They receive their arms and ammunition before leading cavalry squadrons on the Villa trail. Chief Sharley, who captured Geronimo.

LADY KILLERS (Phunphilm—April 19).—Heinie and Louie come upon a person and a large bag. In accordance with their time-honored custom, they steal the bag and rush off with it to the nearest hostelry, which happens to be a "ladies' only" establishment. Heinie and Louie never have been in a "ladies' only" hotel before and feel that their young lives have been wasted. They open their stolen bundle and find it contains a bomb, which Heinie with characteristic caution cleverly conceals beneath a mass of papers in the trash basket in Louie's room.

Louie comes in, sits down, takes out cigarette! Match—basket—bomb—boom! After making his way through many walls and ceilings, Louie finds himself in Heinie's lap. Heinie has no kick coming, though, because he himself is using someone's lap, and Heinie and Louie are the only two men in the place. He has no regard for life, particularly Louie's, and drops his henchman out of the window. Louie, the luckless, lands on the collaborating beans of two detectives in search of a bomb-thrower. Louie, to get even, says Heinie is the only bomb-thrower *he* knows, and the sleuths go after the heinous one. Here things get very complicated and look bad for the boys until the only real, original, endorsed bomb-thrower is caught and dragged off to the lockup.

SIBERIA, THE VAST UNKNOWN, NO. 5 (Pathe—April 22).—This installment shows the Siberian natives trading their furs with the Russian dealers. This is an episode that the Pathe film follows from the start of the journey of both parties, over 4,000 miles of snow on dog and reindeer sleds, to the trading town of Pentilayka. Here many interesting things happen that make this half-reel one of rare interest.

YOU WOULDN'T LEAVE YOUR HOUSE UNLOCKED

Why not take the same care of your Ticket Supply and Box Office?

The Automaticket Seller

Keeps tickets and records under lock and key.

Serves your patrons promptly.

Sells each ticket **only once.**

Lays it down in front of the buyer.

Keeps track of every ticket sold.

Makes separate record of each different price ticket.

Write for descriptive folder

The Automatic Ticket Selling and Cash Register Co.

1737 Broadway New York, N. Y.

FULCO FULCO FULCO FULCO

Moving Picture Exhibitors

Get your supplies from FULCO the house that carries everything you need

E. E. FULTON CO., 152 W. Lake St., Chicago

FULCO FULCO FULCO FULCO

Studio For Rent

The Beaver Film Corporation has some open dates for rentals in their beautiful new, modern and up-to-date studio. New stock of scenery, lights, &c. One hour from Times Square. For dates and terms, address

W. LINDSAY GORDON, Pres. and Manager
Sea View Ave., Dongan Hills, Staten Island, N. Y.

Scenarios Wanted

One and two reel comedies with plenty of punch. Three to five reel dramas with exceptional plots. Only live stuff considered.

ATLAS MOTION PICTURE CO.
710 Smith Bldg. Detroit, Michigan

AMERICAN STANDARD MOTION PICTURE MACHINE

PERFECT

110 W. 40TH STREET, NEW YORK

THE UNWRITTEN LAW

Booked by All Leading Theatres Through EXCLUSIVE FEATURES, Inc. JOSEPH M. GOLDSTEIN President

71 WEST 23d STREET, NEW YORK CITY 566 SO. SALINA STREET, SYRACUSE

GLIMPSES OF SAN FRANCISCO (Pathe—On same reel as foregoing).—Many beautiful statues and ornate buildings make San Francisco pleasing to the eye. Among the sculptural and architectural beauties shown are the monument erected to the memory of Francis Scott Key, author of the "Star Spangled Banner;" the statue of James A. Garfield, twentieth President of the United States; the Federal Building, which contains the post office and the Customs Department; the group statue of the great Goethe and Schiller; the drinking fountain presented to the city by the California Midwinter International Exposition in 1894; the Museum of Natural History; the bronze vase by Gustave Dore, which stands in front of the Museum of Natural History; the Sun Dial, and the bust of U. S. Grant, eighteenth President of the United States and famous Union general in the Civil War.

THE IRON CLAW ("The Stroke of Twelve," No. 8—Pathe—Two Parts—April 17).—Margery Golden becomes engaged to the Count Fugi Da Espares, a guest in her father's home, but who in reality is a confederate of Legar, the arch-plotter. Da Espares persuades Margery to join him in a scheme to capture Legar, really intending, however, that Legar shall kidnap Margery. Da Espares and Legar are foiled by Davy, Golden's secretary, who is in love with Margery. Da Espares saves himself from suspicion and Margery believes he is "The Laughing Mask," the mysterious enemy of Legar, and all other wrongdoers. Margery's father gives a costumed dinner dance in honor of her betrothal. Legar plans to blow up the Golden mansion, but the Laughing Mask sounds a warning in the nick of time. Da Espares is killed in the explosion. Legar escapes. In the previous episodes Legar has been branded and mutilated by Golden and has vowed vengeance. But who is The Laughing Mask? See the next episode. It is called "Arrows of Hate."

Triangle Film Corp.

LITTLE MEENA'S ROMANCE (Fine Arts—Five Parts—April 9).—The cast: Dorothy Gish, Owen Moore, Fred J. Butler, Robert Lawler, Alberta Lee, Mazie Radford, George Pierce, Fred A. Turner, Kate Toncray, Margaret Marsh, James O'Shea, and William H. Brown.

Meena Bauer is the heroine of this romance of a Pennsylvania Dutch girl, who is loved by the son of a Mennonite family. Meena treats Jacob as a joke in spite of the arrangement their parents have made that they should wed. The Mennonite simplicity has no charms for Meena who proceeds to fall in love with Count Fredrich von Ritz, who is temporarily out of funds and comes to the little Pennsylvania town as a canvasser for a clothes wringer. Meena wants her father to buy one, but the latter believes that woman's hands were made for that work. Von Ritz next goes to the home of the town constable, where he is arrested for peddling without a license.

Arraigned before Squire Bauer the prisoner is fined. He cannot pay and faces jail until Meena suggests that he be allowed to sell wringers until he makes enough to pay the fine. In partnership the count and Meena go and soon sales are brisk. Now comes the time when von Ritz receives a check from his estate and with sad farewell of Meena he returns to New York. Soon Meena follows her father having died leaving much property, to live with relative in the metropolis.

Here she finds many servants to do the work but they are an unclean lot and Meena takes a scrubbing assignment and is busily at work on the front steps when the count comes along with a present for her cousin. He thinks she is working out, she thinks he is canvassing with a new line. They meet often and one night von Ritz takes her to a noisy resort near the city. Before they return they have stopped at the minister's across the road. She does not return home and search the next morning finds her in her new apartments. Only then do the newlyweds discover each other's true identity. Von Ritz has married a rich wife and little Meena is a countess.

THE ARYAN (Kay Bee—Five Parts—April 9).—The cast: William S. Hart, Bessie Love, Louise Glaum, Charles K. French, Gertrude Claire, Hershel Mayall and Swallow.

Steve Denton rides into Yellow Ridge with a money belt filled after years of toil in the mines beyond the desert. The local gamblers covet the fortune but fail to get Steve to try the roulette table until the enticer, Trixie, comes to exercise her charms on him. He blindly follows her lead and is watching the wheel with stern stare when a telegram is received. He asks the woman to read it. She lies when she says it contains good news, for it tells of the critical illness of his mother.

In the morning Steve awakes to find his belt is empty. In his feverish search through his pockets he comes upon the telegram. As the truth dawns he goes to the telegraph office to send a wire home. The operator hands him the news that his mother has died. Wild with rage, he shoots up the town and drives away with Trixie lying limp over his horse before him. His heart is now filled with hate for all women and Trixie becomes his slave in a community where he tolerates only the scum of the section.

Across the desert comes a pack train of Mississippi farmers who have left their fertile valleys to hunt for gold. Their water is all but gone and their stock is fagged. Their leaders plead with Steve for aid, but the white race may expect nothing from him. Back to the wailing women and children go the despondent leaders. Mary Jane, a waif among them, is not cowed by the story they tell. She goes at night to repeat their pleas to the harsh white man. He looks upon her as another victim to share Trixie's lot, but her innocent and fearless attitude toward him makes him hesitate.

Meanwhile his men have carried off the women of the train. As the men pursue and there is bloodshed in the air, Steve yields to the little girl. He trades the safety of those people for his rich mine, leaves his wealth to his followers and guides the strangers out of the desert.

Miscellaneous Subjects

WORLD EQUITABLE.

THE SOCIAL HIGHWAYMAN (Peerless—Five parts—April 17).—The cast: John Jaffray and Curtis Jaffray (Edwin August), Hanby (John Sampolis); Countess Rossi (Ormi Hawley), Eleanor Hilton (Alice Clair Elliott); Hugh Jaffray (Noah Beery). Directed by Edwin August.

Sir Curtis Jaffray (as he becomes known in later life) is the offspring of a mesalliance which results in his being brought up in such bitter poverty that his mother, before his birth, is driven to thievery to obtain food. This incident stamps a fatal prenatal influence upon the child.

At the age of twelve, Curtis, whose predatory instincts have already manifested themselves in numerous small ways, stows away upon a ship bound for America, rather than accept the home and upbringing his grandfather, Sir Hugh Jaffray offers him. On the same vessel is John Hanby, another stowaway, who is destined to be a sinister influence in Jaffray's life.

He becomes Jaffray's social secretary several years later when, on the death of his grandfather Jaffray inherits the title and estates. The fashionable stratum of society in which Jaffray now moves is startled by a series of daring thefts. The situation is complicated by the suspicion of Countess Rossi, a leader of the social world, that Jaffray is "The Social Highwayman."

The Countess is the woman who, years before, ruined Hanby's life and made of him an outcast. Driven half insane by the recollection of his wrongs, Hanby in a frenzy, kills the Countess but not before she has set the police on Jaffray's track. By a daring ruse Jaffray escapes the authorities.

In the meantime the demented Hanby kills himself, declaring that he committed the mystifying thefts. Jaffray, his nobler instincts now aroused, confesses everything to the girl he loves and sets about rebuilding his life, to be worthy of her.

BY WHOSE HAND? (Equitable—Five Parts—April 17).—The cast: Edith Maitland (Edna Wallace Hopper); John Maitland (Charles J. Ross); Helen Maitland (Muriel Ostriche); Kimba (Nicholas Suneaw); Simon Baird (John Dillon); David Sterling (James Ryley). Scenario written by C. Pollock and R. Wolf. Directed by James Durkin.

Dave Sterling, superintendent of the Maitland Estate, is in love with Helen Maitland, his employer's daughter. The father, however, refuses to give consent until Sterling can show at least $10,000. Sterling has saved $5,000. He has invented a machine, in which an agent interests a wealthy land owner, Simon Baird.

PHOTOPLAYS

Two or more reel Comedies and Five Reel Features Wanted. We are Literary Agents, and sell the work of Writers of Reputation on flat commission basis. MSS. typewritten. The work of novices is charged for.

Manuscripts Universal Society of Writers-Inc.
Literary Agents 220 Fifth Ave., N. Y.

ALL THE PLAYERS

of prominence in any sized picture can be furnished instantly—WIRE US YOUR WANTS—If you fail to display the face of a popular player who is appearing at your house, you are overlooking an opportunity for larger receipts. THE FACE OF A WELL-KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES

Size 22 x 28 inches, 75 cents each. Every prominent player.

FAC SIMILE OIL PAINTINGS, all sizes, from $8 to $25 framed. Quotations submitted on any size, framed or unframed.

THE SEMI-PHOTO POST CARDS, $3.00 PER THOUSAND, of over 600 players. The indispensable article for your mailing list.

PHOTOGRAPHS, SIZE 8 x 10, of all the prominent players; 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11 x 14, all the prominent players, $2.00 per dozen; in aluminum frames, 50c. each.

GRAVURE FOLDER, containing pictures of the prominent players, including stars from the stage, $10.00 per thousand.

SINGLE COLUMN CUTS of every prominent player, 40c. each.

KRAUS MFG. CO.

220 West 42nd Street, NEW YORK

12th Floor Candler Building

Send for Catalogue of over 600 players and samples free. Write us, giving details of your dull nights, and we will send you a remedy.

THE UNWRITTEN LAW

Booked by All Leading Theatres Through EXCLUSIVE FEATURES, Inc. JOSEPH M. GOLDSTEIN President

71 WEST 23d STREET, NEW YORK CITY 566 SO. SALINA STREET, SYRACUSE

Baird comes to see Sterling, finds some petty flaw in it and flaunts the five $1,000 bills in Sterling's face, which he had come prepared to spend if the invention were satisfactory. Helen notices that one of these bills had been torn and pasted together again. Sterling persuades Baird to stay overnight—in which time he can remedy the defects in the machine—and Baird, attracted by Helen, decides to stay at the Maitland house.

A look of hatred appears on the face of the negro servant, Kimba, when he sees Baird. Mutual recognition between Baird and Mrs. Maitland, fear and distrust on the face of the latter, a hated look of recognition between Baird and Maitland. Baird's shadow, as he places his wallet on the table before retiring for the night, appears on the window shade, where it is noticed by Sterling, Mrs. Maitland and Mr. Maitland, who pass by in the garden at intervals a few minutes apart. In the morning, just as Sterling is showing Helen ten $1,000 bills, a servant rushes in with word of Baird's murder.

Sterling is arrested—the empty wallet and the money throwing suspicion his way. At the trial Helen testifies against the man she loves, establishing his motive for the crime. Kimba's testimony brings out the reason for his look of hatred at seeing Baird. Years before when Maitland and Baird were mining partners, Baird had been inhuman in his treatment of their servant, Kimba. Next—John Maitland's testimony, showing his reason for hating Baird, who had stolen from him his lawful profits in their mining venture. Mrs. Maitland's testimony brings out the story of how, when she was a singer in the picturesque Honkatonk in South Africa, Baird had betrayed and deserted her. After Baird's departure, Maitland falls in love with the girl and marries her ignorant of her former relations with Baird. Baird, the evening of his murder on meeting the woman again as Maitland's wife, threatened to tell her husband. He flaunted in her face the five $1,000 bills which he had refused to give her in years gone by and left them on the table. Sterling, coming into the room, not knowing from where the money had come, accepts it as a loan from Mrs. Maitland.

Her testimony clears Sterling, but the question arises: "Is she lying to save the man her daughter loves?" Mrs. Maitland says she is guilty, which is promptly denied by Sterling, who says he is the guilty one. Question on screen, "Is he lying to save the mother of the woman he loves?" An acquittal from the jury, and the audience is left wondering who killed Simon Baird.

GEORGE KLEINE.

THE MISHAPS OF MUSTY SUFFER—NO. 9, "Out of Order" (April 26).—Musty Suffer, yearning earnestly for a quiet, easy and reposeful job, calls upon his faithful fairy to provide it for him. He is taken to an amusement arcade where he is hypnotized by one of the freaks in the show, provided with a gorgeous uniform in a jiffy and assigned to the job of ticket taker, chief janitor, boot black, "spieler," hat cleaner, target in a shooting gallery and superintendent of an escalator. In addition to these few duties Musty was assigned to run chores and entertain the freaks in the museum. Musty finds great pleasure in working the escalator leading to the moving picture theater but the "bouncing" of patrons who fail to go through the formality of buying tickets is one of his chief difficulties, but one which he overcomes promptly when he discovers the reverse action of the escalator. Musty also has several discouraging adventures with the wild man, the lion, the bearded lady, etc., which escape periodically from the museum or the menagerie, but meets each emergency in some ingenious way.

PARAMOUNT PICTURES CORP.

MOLLY MAKE-BELIEVE (Famous Players—Five Parts—April 10).—The cast: Molly (Marguerite Clark); Carl Stanton (Mahlon Hamilton); Bobby Meredith (Master Dick Gray); Cornelia Bartlett (Helen Dahl); Grandmother Meredith (Gertrude Norman); Sam Rogers, engineer (J. W. Johnston); Mr. Wendal (Edwin Mordant).

Molly is an irrepressible young lady who decamps from her grandmother's farm where she learns of the dire poverty with which they are threatened. Coming to the city, she seeks a position and failing to find one, hits upon the scheme of writing letters to invalids for the purpose of cheering them along the road to recovery. It so happens that her only subscriber is Carl Stanton, in whom she has already taken a violent interest. Carl is totally ignorant of the identity of his little correspondent until matters reach a climax which brings about a revelation of the fact that it is none other than Molly.

BLUEBIRD PHOTOPLAYS, INC.

THE GAY LORD WARING (Five Parts—April 24).—The cast: Lord Arthur Waring (J. Warren Kerrigan); Helene Von Gerold (Lois Wilson); Mark Waring (Bertram Grassby); Countess Olga Imani (Maud George); O'Grady, money lender (H. Holland); Von Gerold (Duke Worne). Scenario by F. McGrew Willis. Directed by Otis Turner.

Having been disowned by his father, through the influence of his brother, and also because of his profligate habits, Lord Waring has borrowed all he can from O'Grady, the money lender, and is compelled to abandon his association with Countess Olga Imani. He retires to his country seat and while horseback riding one day collides with the horse ridden by Helene Von Gerold, and the girl is seriously injured.

Feeling that he is obliged to pay for surgical treatment of the girl, Lord Waring goes to his brother and borrows an immense sum, practically giving his life as security. The brother covets the title of Lord Waring and his Lordship promises to return the borrowed money "if he is alive" within six months.

On attempting to arrange for the treatment of Helene, the discovery is made by Lord Waring that his brother has anticipated him. Secretly Mark Waring learns that Helene is rich, her father being owner of valuable tin deposits on the continent. Mark covets the girl and her wealth, but Helene is in love with Lord Waring.

Balked in his desire to spend the money to a good purpose, Lord Waring goes to London and starts once more living at high speed. He pays back the money he owes to O'Grady, telling the money lender where he got it, and the conditions of the loan. O'Grady bets Lord Waring an immense sum that he will not fulfill the implied purpose of the bet and kill himself at the date appointed.

As the time comes for Lord Waring to settle, O'Grady fears that he will lose his bet, and hires assassins to kill Mark Waring, believing that suspicion will fall on his Lordship and that he will be imprisoned long enough to at least lose his wager. The plot fails and the day arrives when Lord Waring must settle his accounts.

The miser, Von Gerold, is in the act of counting his hoard when he overturns a lamp, fires his home and the life of himself and crippled daughter is endangered. Lord Waring, in the very act of committing suicide, hears the alarm and rushes to Von Gerold's house. With reckless daring he rescues the crippled girl and her father, but the old man is too much overcome by smoke and excitement, ultimately dying.

Mark Waring is driving on a country road when he sees the smoke that arises from the fire at Von Gerold's home. He drives recklessly toward the scene, a wheel of his carriage strikes an obstruction, Waring is thrown out and killed when his head strikes against a stone.

The way is thus cleared to a happy ending, Lord Waring coming into all his brother's estate. Helene discovers she is immensely wealthy and the story ends with the prospective marriage of Lord Waring and Helene.

METRO PICTURES CORP.

THE KISS OF HATE (Columbia—Five parts—April 3.).—When Count Peter Turgeneff, his daughter, Nadia, and Paul, his generous-hearted son, came to live in the Governor's palace in the Russian province of Valogda, there was rejoicing among the oppressed race whose home was in the Ghetto. Turgeneff was known as a just and merciful man, who had done much to make the hard lot of the Jews bearable in the districts under his charge. Hence his coming was hailed with joy by Isaac, prophet of Israel, and his people. Quite other feelings did his arrival create in the breast of Michael Orzoff, the grim Prefect of Police of Valogda, who sat in his office in the fortress and received the reports of the secret agents of the Czar.

It was known that Orzoff was the secret power behind the dreaded "Yellow Jackets," the dire organization, whose avowed object was the extermination of the people of Israel. There

SOLIDHED POSTER TACKS

No. 478
11-16 inch
Actual size

Sample
Box of 100
Postpaid 50c.

SAVES WEAR AND TEAR ON PAPER

THE HANDY HAMMERLESS TACK FOR GENERAL USE

SOLIDHED TACK COMPANY,
SOLE MAKERS
38 Murray Street, New York

Tacks with Colored Heads. White and Colored Celluloid, or other material to harmonize with decorations: ⅜" $1, ⅝" $1.50 and ⅞" $2 per 100. Larger quantities at special prices.

The Universal Camera Co.
is now located in its new quarters at
557 W. Jackson Boulevard, Chicago
1209 Times Building, New York City
821 Market Street, San Francisco, Cal.
229 East 6th Street, Los Angeles, Cal.

POSTER RENTALS
A $10,000 Stock of Clean, Fresh, Mounted
POSTERS, PHOTOS and SLIDES
on all Feature Releases of Paramount, Pathe, Metro, Fox, World, Equitable, Bluebird, V-L-S-E, Eastern B. O., International F. Ex., for rent in Penna., N. J., Del., Md.
A PROMPT, RELIABLE, EFFICIENT SERVICE.
Exhibitors' Poster Service Company
1234 Vine St., Philadelphia, Pa.
Oldest and Largest Poster Supply House in the City.

THE UNWRITTEN LAW
Booked by All Leading Theatres Through
EXCLUSIVE FEATURES, Inc.
JOSEPH M. GOLDSTEIN President
71 WEST 23d STREET, NEW YORK CITY
566 SO. SALINA STREET, SYRACUSE

seemed no help. The Prefect's influence reached far, even into the high places in far-off Petrograd. Even women, provided they were fair to look upon, found their sex no protection from his infamy.

For all these reasons the coming of Count Turgeneff to Valogda was not at all to Orzoff's liking. Soon after his coming Orzoff learned two things; one was that the new governor had pledged his help to the jews, and the other that Nadia, his daughter, was one of the most beautiful women he had ever seen and quite as ardent as her father in her support of the oppressed race. To think was to act with Orzoff. The governor was strong, but not more strong than he. In the high places in Petrograd, whence both received authority, the Prefect held the more power. In Russia the police are all powerful. The Count menaced Orzoff, for already word had been brought to the Governor, as Orzoff well knew, that the Prefect was the secret driving force behind the evil "Yellow Jackets."

So Orzoff laid his plan. With his countless agents, commissaries and secret minions in the "Yellow Jackets," daring as that plan was, he felt it could not fail. On the night of the grand ball at the Governor's palace the plan was consummated. Father had come at Nadia's urging, Isaac, chief of the Jews of the Ghetto, and Leah, the lovely daughter of old Samuels, the cobbler, whose honor had been stained by the rude lust of Orzoff, with many others, there to accuse the Prefect face to face of the wrongs with which he had burdened them. But they did not reckon with the Prefect's plan.

Suddenly there had been a cry without; a rush of many feet and a frenzied mob had burst in among the guests of the Governor. "Death to the Jews!" was their rallying cry. Then came Orzoff's own anti-Jewish men and dispersed the rioters. But not before an assassin's bullet had found a resting place in the heart of Count Turgeneff.

Nor did Orzoff stop there. Secure in his influence at Petrograd he directed his men to seize the weeping Nadia, her brother, Paul, and Leah, the Jew and imprison them in the fortress under a charge of treason. And there on the gay tolwing he found a way to wreak his evil will upon the girl.

The Prefect came to her in the cell, where she passed the night. He bent over her scornfully as she sat on the stone seat that had formed her couch.

"You will give yourself to me," he said abruptly, "or your brother shall suffer the torture by fire ere he goes to Siberia."

There in Nadia, in contempt and loathing struck at him in the bitterness he asked: "Listen and you shall hear for yourself—only your promised word can stop his pain."

THE HALF MILLION BRIBE (Columbia—Five parts—April 10.)—While Arthur Hargraves, S. P. Hargraves was found in a room in the rear of Crowleytown, a gambling house, with a bullet in his heart the police found the key. Pemmican, the manager of the place, coolly pacing the floor when they arrived. He demanded that the district attorney be informed. When District Attorney Murgatroyd arrived Pemmican led the way to a bedroom where stretched full length upon a couch was J. Lawrence Challoner, a young clubman, in a drunken stupor. "He is the man who murdered the Colonel," Pemmican said the district attorney, who aroused the clubman, and began questioning him.

While Murgatroyd was telephoning his office for an assistant and Pemmican was directing the arrangement of overturned furniture in the main gambling room Challoner managed to make his escape. A city-wide search for Challoner was ordered by the district attorney, but no trace was found of him. Challoner had intended to go home to his wife, but as he walked through the side streets realized that he would be walking into a trap, so he turned and made for the East Side, finally bringing up in a cheap lodging house off the Bowery. The next day he telephoned his wife and asked her to bring him funds and said he intended leaving for Europe on a freight carrying steamship out of Philadelphia. She advised him against this and pleaded with him to give himself up. With her fortune of half a million dollars she could hire the best legal talent in the city for him, she pointed out.

Murgatroyd was greatly surprised when he arrived at his office and found both Challoner and his wife waiting for him. She asked to speak with him alone, after Challoner had been turned over to an officer. In his private office Mrs. Challoner made a deal with Murgatroyd to the effect that he would clear her husband's name. For this he was to receive securities that she held valued at half a million dollars. At the trial both Challoner and his wife were amazed when Murgatroyd prosecuted the case in a vigorous manner. And while the trial was in progress he even spent one night with Challoner, giving him the "third degree," and finally obtaining a confession from him. This confession was introduced at the trial the following day, and together with Pemmican's testimony and the testimony of a maid, who had heard Challoner and Hargraves quarreling in Letty Love's apartment, made a case that convinced the jury of Challoner's guilt.

Mrs. Challoner followed Murgatroyd into his office and threatened to expose him for accepting a bribe. "I promised to save your husband," Murgatroyd said, "but I did not say when or how I would save him." A few weeks later Pemmican got into a row with some gamblers in a rival house. One of the men shot Pemmican, and when the physician reached his side they told him there was no hope for his recovery. Pemmican sent for Murgatroyd, who was told that it was he who had killed the Colonel, who with Challoner was fighting to gain Letty Love his (Pemmican's) wife. Then the gambler died in the arms of his wife.

Murgatroyd went to the prison where he saw Challoner and told him he had obtained a false confession. The district attorney arranged for Challoner's release and advised him to drop out of sight. In a modest little apartment on the East Side Challoner and his wife set up housekeeping. Everything was progressing nicely, until Challoner became discouraged and again took to drinking. One evening when he returned to the apartment after drinking heavily, his insistent demands for money roused his long-suffering wife to action. Instead of handing him the money, as Challoner expected, she drew a revolver from the folds of her gown and threatened to shoot him if he advanced a step toward her. It was a revelation of his wife's character and Challoner fell to his knee and began to cry like a child. It proved the turning point in their lives. Challoner never drank again.

Soon after this his wife confided a secret to him. A baby is soon to be born to them. Challoner became melancholy and said: "I cannot bear the thoughts of having a little one come into the world, the child of a murderer." When they arrived home from their little walk they found Shirley Bloodgood, one of the few society girl friends of Mrs. Challoner, who had remained steadfast during her trouble. They insisted on Shirley remaining to dinner, and that night the trio discussed many matters of the past. For Shirley was engaged to marry Murgatroyd, and she had tried to use her good offices in Challoner's behalf on several occasions. What became of Mrs. Challoner's fortune had always been a mystery to her friends, and during the course of the evening Shirley inquired of Mrs. Challoner where it had gone. Against the wishes of Challoner, his wife told Shirley that the money went to obtain her husband's freedom.

"Mr. Challoner, I think you have made a mistake," Shirley said, at last. "You know that any man who would take the last penny a woman has is capable of doing anything. How do you know that the confession Mr. Murgatroyd obtained was not real? I would never stop until I found out."

The very next day Challoner set about on a quiet investigation. Within a week he did find out that the confession was genuine, and that Murgatroyd lied to him. It required but little time for Mrs. Challoner, Shirley and Mr. Challoner to arrange a joint call upon the district attorney.

Murgatroyd merely smiled when the trio swooped down upon him with their charges. After hearing a recital of their feelings he went to a large safe in the corner, opened it and took out the securities that Mrs. Challoner had given him. He had never touched them from the day he had received them.

"There is every penny you gave me, Mrs. Challoner," he said. "I think you will all thank me when I explain. And I am going to be very frank. It was Mrs. Challoner's money that made a fool and idler of her husband. He needed to be set right, and drastic treatment was necessary. There was plenty of manhood in him, but he had to be put through the fire. I realized that the only way to save Challoner was to reduce him to poverty. There have been times when my heart ached for him, and I wanted to tell you all the truth. I could tell you—but what's the use? I think we all understand now."

That night at Sherry's there were covers laid for four, and it was a merry party.

PLAYING WITH FIRE (Popular Plays and Players—Five parts—April 17).—Jean Servian had been at work at her bench since early morning, rounding out the final rough mask of a cameo with her fine chisels. She was fatigued, and stopped every few minutes to draw her hand across her eyes. Lucille Vane, who was sitting for the cameo, inquired if Jean was suffering with a headache. Jean replied that her eyes were very tired.

When Godfrey Lane, the father of Lucille, and a man of great wealth, entered the studio a few minutes later, he found his daughter placing a wet bandage over Jean's eyes. Mr. Lane had grown extremely fond of Jean, and found that while at his office he continually longed for the time to come when he would call and see the artist at work. At first he thought it was only his earnest desire to be at the side of his child, to whom he had been more and

In Planning Your Airdome

Bear in Mind That the

RADIUM GOLD FIBRE SCREEN

Has Advantages that Mean Real Money to You

If you want to be ready when the warm summer evenings are at hand you should decide upon your equipment now.

RADIUM GOLD FIBRE SCREENS produce superior pictures with less electrical current. This means that they use to the best possible advantage every atom of light.

Installed in any airdome, RADIUM GOLD FIBRE SCREENS will give clear definition fully an hour earlier than would be possible on any other projection surface.

We'll be pleased to figure with you if you are planning a new installation or desire to replace an old one.

TEAR OUT THIS COUPON AND MAIL IT TODAY

Radium Gold Fibre Screen, Inc.
No. 220 W. 42d St., New York City.

Please send without obligation to me detailed information concerning screen for use in airdome (or theatre).

Dimensions of Auditorium .....

Throw .....

(Signed) .....

(Address) .....

more a companion since the death of her mother, four years before.

Mr. Vane stood in silence, looking upon the motherly attention of his daughter. Gently he asked if he could do anything. Just then Lucille removed the bandage from Jean's eyes, and, and to the astonishment of all, the artist exclaimed, "I cannot see." Mr. Lane immediately sumoned a specialist, who, after an examination, said that there was only one thing to do—Jean would have to take a prolonged rest away from the studio, if she was ever to see again. After considerable persuasion, Jean finally accepted Mr. Lane's proposal to stay at his country home for at least two weeks. Mr. Lane's infatuation had now grown to a strong love for the artist. Lucille's time was taken up, for the most part, with her tutors, and Mr. Lane would relieve the nurse and take Jean for walks.

One day he proposed to Jean. Jean, who had surmised that such a question would be asked her, had been turning over the matter in her mind, and decided it probably would be best for her to accept. The evening that Jean engaged herself to her host the bandages were removed from her eyes and she could see. The marriage was performed at an early date, and a couple of months later Jean received a letter from Rosa Derblay, her chum and fellow-artist, who worked across the hall from her when she lived in the studio. Rosa said she had a surprise in store for Jean, and hoped she could "break away from her beloved husband," as she expressed it, for at least a week-end in the city. Jean turned the letter over to her husband, who graciously gave his consent. Rosa greeted her old friend affectionately, and they made their way to the familiar studio of Rosa. The surprise she had in store for Jean was the fact that Rosa's brother had returned from Paris a fortnight before, and Rosa had set him up in Jean's old studio. Jean found Philip, the brother, a delightful companion, and the trio had many good times together. They visited the rendezvous of the Bohemians for their dinners and their nightly amusements. One night, after they had lingered over their dinner unusually long, Rosa received a call from a friend uptown, saying she had suddenly fallen ill and would Rosa look in for an hour, at least. Jean insisted on going along, but Rosa would not listen to this, and admonished her brother to take good care of Jean, see her home, and added that she would join them at the studio later.

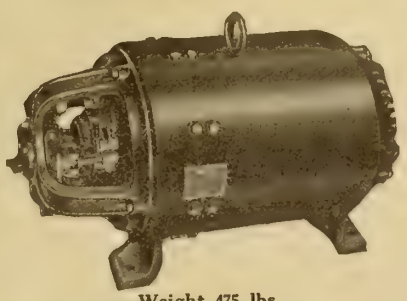
After Rosa had gone, Philip continued to order more chianti, over the gentle protests of Jean. Shortly before ten o'clock they left, and when they mounted the steps leading to the studio, Philip asked her to step into his studio to look at a few of his paintings while waiting for Rosa. Once inside the studio, Philip surreptitiously locked the door behind them, and then began to make love to the terror-stricken Jean. Then the steps of Rosa were heard upon the bottom stairs. More for the love of Rosa than any other thing, Jean did not speak of the outrage. The next day, after offering a logical excuse, Jean left and returned to her home. A year later Jean was again called to Rosa's studio, but it was not for a holiday in town. Rosa had been stricken with a fatal malady and died before Jean reached her side. While in the city Jean learned from some of her friends that Philip had been keeping company with a strange, but pretty little girl, whom he boasted was quite wealthy, and that he intended to marry her. This did not arouse any interest on the part of Jean until she further learned that the girl was none other than Lucille, her step-daughter. Lucille had been attending boarding school in the city, and had promised Philip she would run away with him when her present term was completed.

Jean hurried to Lucille, but she would not listen. Jean then told her step-daughter what kind of a man Philip was, but this had no effect upon her. Jean then threatened Philip with exposure if he did not leave Lucille at once, but he remarked that if Jean did not keep her mouth closed he would go immediately and tell her husband. That evening Jean recited in detail to her husband her experience with Philip in the studio. She had implicit faith in her husband's bigness of character. But he failed her in this crisis. Like his daughter, he immediately placed the blame on Jean herself, and in a rage ordered her from his home. Jean left for the city, and made her way in an aimless manner to her old haunts. Instinctively, her steps led to her old studio, but she desired to see Philip less than any person living. In the street she saw a figure darting in and out, as if to avoid attention. It was Lucille. Philip, fearing his plans would be frustrated, and that Jean's husband would believe her story, had determined on desperate measures. Through a ruse he had invited Lucille to his studio, saying he was ill.

Jean followed Lucille at a safe distance. She saw her enter the hall leading to Philip's studio. Jean followed and waited outside. Suddenly she heard Lucille scream. Jean broke the door and fired at Philip, killing him. At the Lane home, where Jean was fast becoming her old self again under the tender care of her husband and Lucille, all three decided that they would do their best to be the happy trio they had been in the days when first Jean had come to visit the Lane country house.

HALLBERG

20th CENTURY MOTOR GENERATOR



Weight 475 lbs.
Height 15", Width 15", Length 30"

$249 Adjustable for One 30 to 70 Amp. D. C. Arc

Price Goes Up 15% on May 1st, 1916

For 110 or 220 volts, 60 cycle, 2 or 3 phase A. C. Line. For single phase, $40 extra.

Other Sizes and Styles of All Kinds—Quoted upon Request.

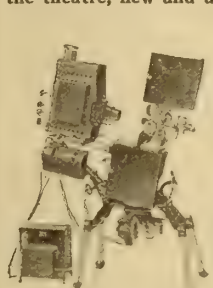
This Perfect 2-Lamp Switchboard only

$50

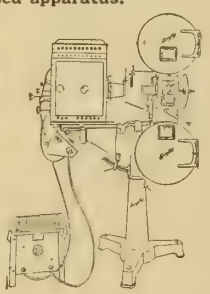
for (2) 30-40 amp. arcs with volt and amp. meters and special field rheostat.

—No live part on front of board.
15" wide—18" high—10" to 12" from wall.
With angle iron legs.

I am distributor of all makes moving picture machines and furnish everything complete for the theatre, new and used apparatus.



POWER'S 6B



"SIMPLEX"

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 Cents.

I EQUIP THEATRES COMPLETELY AND CARRY "SPEER" AND OTHER MAKE CARBONS AND SUPPLIES.

Send $2.50 for latest Operators' Book "MOTION PICTURE ELECTRICITY"

J. H. HALLBERG SWEDISH ELECTRICAL ENGINEER
38 East 23d St. The House of Quality New York

V-L-S-E, INC.

THE LAW DECIDES (Vitagraph—Five Parts—April 24).—The cast: John Wharton (Donald Hall); Florence Wharton (Dorothy Kelly); Lorenz (Harry Morey); Bobby Wharton (Bobby Connelly); Mrs. Wharton (Louise Beaudet); Beatrice, her daughter (Adele Kelly); Maid (Bonnie Taylor). Author, Marguerite Bertsch. Director, Wm. P. S. Earle.

Mere years could not kill the overwhelming love which lay dormant in Lorenz's heart, though Florence was now the wife of another. He called frequently at the Wharton home; ostensibly to see Beatrice, the daughter of Wharton's step-mother, but really to be near Mrs. Wharton, who was the Florence he loved.

Despite the fact that John Wharton has been married for years and is very happy with his wife and son Bobby, Mrs. Wharton has not given up hope of a union between John and her daughter, Beatrice. She has always been greedy for John's fortune, and knows that if her daughter was to marry him, the fortune would revert to them. One night Lorenz, unable to subdue his passion, renews his suit to Florence, but is spurned. Mrs. Wharton, having seen that Lorenz would go to any extremities to win the hand of Florence, enlists him in her cause with the promise of Florence for his wife if the plans succeed. Later, when John enters the house, he sees his wife running away from Lorenz, as if alarmed at his approach. His suspicions are aroused, and when his mother makes the evidence more conclusive, he seems to agree with her. That night Florence leaves for a hunting lodge, where she hopes to stay until John repents his hasty words. At the lodge she finds Lorenz already there. He purposely misses his train home and, having a spare room, she agrees to shelter him for the night. Mrs. Wharton tells John where his wife is, and allows him to understand that Lorenz is with her. John starts for the lodge and on finding Lorenze there is convinced of his wife's perfidy. He sues for a divorce and the courts award the custody of the child to the father. Florence chooses the only honorable alternative left to her and marries Lorenz, but shows him no affection.

Mrs. Wharton's plans are at last beginning to materialize. In order to please his mother, for whom he has always had the greatest respect, John agrees to marry Beatrice. On the day of the wedding, Florence calls and through her little son Bobby learns that John really loves her. Lorenz meanwhile has spoken to Beatrice, telling the sorrow which his loveless marriage has caused, and warning her against marrying John. She finally consents to go away with him. Still unable to forget his overpowering love for Florence, he leaves a note for her, telling where she may reach him, so that she might decide whether or not she wanted him to return.

At the Wharton home the disappearance of the bride has caused great consternation. Here Florence learns of the part John's mother played in her estrangement from her husband. Hoping to arrange matters in some way before it is too late, she 'phones to Lorenz, who hurries over to the house. Lorenz sees that all is known, and, having a spark of honor left in him, makes a supreme sacrifice in a dramatic and unexpected suicide, leaving the reunited family to their unmolested happiness. Beatrice and her mother go on a sea voyage, the latter repentant and sufficiently punished for her crime by her daughter's unhappiness.

MR. JACK GOES INTO BUSINESS (April 24).—The cast: Mr. Jack (Frank Daniels); His Wife (Rose E. Tapley); Building Supt. (William Gilson); Face Powder Salesman (Edward Boulden). Author, Bruno Lessing. Director, C. J. Williams.

Jack finds his calling at last. At his wife's request, he goes into business, and you can just guess what kind of a business he picks out. That's right. He opens a theatrical agency for ladies only, and more congenial labor never could be invented so far as Jack is concerned. Business flourishes the first day, and Jack has a bevy of queens in the office, so he hangs up the handy "closed for the day" signs and starts rehearsing. Mrs. Jack, at home, is impatient for his return, and finally, unable to wait any longer, starts out for the office. Sounds of revelry greet her ears at the door of her husband's office, but when she enters, all she can see is Jack at the telephone, and various covers, which had just been removed from the new furniture, lying all over the floor. She is puzzled until she sees a dainty size three foot protruding from one of the covers. It would cause great sorrow to relate the tragic incidents which followed. Suffice it to say that the sign on the office now reads "closed for good."

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

SITUATIONS WANTED.

OPERATOR—Electrician, thoroughly experienced, four years steady, any machine, desires change of position, better class theaters only. Replies to R. F. A., care Moving Picture World, N. Y. City.

AUDITOR—Accountant, systematizer; age 40, single. Thoroughly experienced film exchange man. Now employed by well-known feature company. Must give present employers month's notice before leaving. Several years' experience as public accountant before entering film business. Salary $75 weekly. Address A. A., care M. P. World, Chicago, Ill.

LIVE WIRE MANAGER—Expert booker, with operator's license. Nine years' moving picture, vaudeville experience. Worby, 646 E. 182d St., N. Y. City.

CAMERAMEN FURNISHED—With outfits. Cameras and portable electric lights for rent. Moving pictures made anywhere. Features produced. Ray Film Co., 326 Fifth Ave., N. Y. City.

FIRST-CLASS OPERATOR—Understands and repairs all kinds of machines. Wife cracker-jack picture pianist. Salary reasonable. Will go anywhere. LeRoys, care M. P. World, N. Y. City.

EXPERT CAMERAMAN—And experienced negative developer at liberty, desires position. A. C. Bushcott, 4711 Indiana Ave., Chicago, Ill.

CAMERAMAN—Experienced, desires position; studio or outdoor. Reliable company, moderate salary. Address Cinematographer, care M. P. World, Chicago, Ill.

EXPERIENCED pipe organist and pianist open for summer engagement. Fine repertoire. A No. 1 soloist. Address Musician, care M. P. World, N. Y. City.

THOROUGHLY technical, practical photographic chemist, six years' experience, first-class references. All branches film dark room work, especially coloring. Desires to locate first-class cinema corporation. Practical, care M. P. World, N. Y. City.

FOUR YEARS' EXPERIENCE—Cameraman wishes a position with own outfit. Palumbo, 55 Park Ave., Brooklyn, N. Y.

VIOLINIST AND PIANIST—At liberty (man and wife), thoroughly experienced, high class photoplay work, $1,000 musical library. Will play with orchestra or alone. First-class managers address by letter only. Chas. Loraine, Gen. Del., Toledo, Ohio.

MOTION PICTURE OPERATOR, strictly sober, don't smoke, desires position in theater where first-class projection is appreciated. Handle any equipment, guarantee satisfaction. Address Henry Alsman, Backsburg Ave., Mayfield, Ky.

LIVE WIRE desires employment in photoplay studio or with company in useful capacity. Will make good. Reliability and integrity. R. I., care M. P. World, N. Y. City.

FEATURE DIRECTOR—FOUR YEARS' EXPERIENCE CONTRACT EXPIRES MAY FIRST. INVITES OFFERS. FEATURE DIRECTOR, CARE M. P. WORLD, N. Y. CITY.

OPERATOR wants to connect with up-to-date picture theater. Any machine guarantee perfect projection. All round electrician, thirteen years experience. Willing to go anywhere. B. J. Stern, 68 East 101st St., N. Y. City.

HELP WANTED.

AGENTS—Who call regularly on motion picture houses, wanted to sell device low in price and paying good proportionate commission. Caille Brothers Co., Detroit, Mich.

WANTED—An expert booker understanding moving picture business for part of day. Experienced parties with best references need apply only. Booker, care M. P. World, N. Y. City.

WANTED—Moving picture camera owners in every town to take local scenery. Globe Film Co., 934 Irving Pk. Blvd., Chicago, Ill.

BUSINESS OPPORTUNITIES.

CARTOONISTS' ARTISTS—The best equipped studio at your service, for photographing animated cartoons. Stern, 136 West 42d St., N. Y. City.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker. Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

THEATERS FOR SALE OR RENT.

MOVING PICTURE BUYERS—Here is a remarkable opportunity in moving pictures. With or without real estate. Seating capacity 800, large stage, brick building, one of the most beautiful show houses in town. Admission 10c. Population 12,000. Good reason for selling. John H. Murray, 138 Main St., Tarrytown, N. Y. Tel. 460.

WANTED TO SELL FOR CASH—The best theater and motion picture business in any city of 10,000 in the middle states. A ground floor opera house building newly remodeled, 68x120 ft. Seating capacity of 1,000. Modern in every respect, equipped with modern motion picture equipment and a stage 48x68 ft. with 55 ft. flys which will take care of the largest road shows. Also a motion picture theater new and equipped with modern outfit, seating capacity of 440. No other picture shows or theaters in the city. These two houses control the business in one of Indiana's best cities. Guaranteed to show earnings of from $7,500 to $10,000 per year. Only replies from those in position to invest will receive any attention from the present owners. This takes real money, no trades considered. Address L. S., care M. P. World, N. Y. City.

FOR SALE—Theater seating 330 in Central States. Fully equipped, best location, prosperous town. Best reason for selling. Address C. X., care M. P. World, N. Y. City.

INVESTIGATE my two movies. Running seven days, six years. 318-332 seats. Other business compels this sale at a very low figure. Call. John Palmerton, 41 Riverdale Ave., Yonkers, N. Y.

(Continued on page 873.)

Removal Notice

ON April 15th, 1916, we open the doors of our commodious New Offices and Salesrooms in the Heart of the Theatrical District in New York City.

We look forward with pleasure to greeting our many hundreds of regular customers, and to meeting new friends who seek the best of everything in Modern Motion Picture Equipment.

Very truly yours,

Picture Theatre Equipment Co.

1604 Broadway : : New York

CLASSIFIED ADVERTISEMENTS---Continued from page 872

FOR SALE—Modern picture theater, excellent condition. Leaving Iowa, wish to settle estate. Lyric Theater, Decorah, Ia.

MOVING PICTURE BUYERS—Our list is the largest and most profitable. Read carefully, make your selection. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

MT. VERNON, N. Y.—Large beautiful house, seating capacity 800, ten cents admission. Expenses $340 week, receipts from $500-$625. Trial one week or one month. $12,000. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

MIDDLETOWN, O.—Seating capacity 300, admission 10c-15c. Weekly expenses $179.20, net profits from $70-$100 week. Price $7,000. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

ELYRIA, O.—Seating and standing capacity 610, ten cents admission, ten year lease, modern equipment. Weekly expenses, $375-$400, receipts $900-$1,000. Trial one week or one month. Price $20,000, half cash. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

NEW CASTLE, PA.—Seating capacity 1,375, admission 10-20-30 and 50c. Weekly expenses around $1,000, receipts better than $1,400. Price $18,500. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

ROME, N. Y.—Seating capacity nearly 1,000, weekly expenses $372.70, receipts $450-$650. Price $8,000. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

FOR RENT—Building known as the Lyric Theater, in Honesdale, Pa. Building contains two stories, which are occupied, theater and dance-hall. Theater used for moving pictures and legitimate attractions. Seating capacity, 800. Dance-hall used at least twice a week. Population of Honesdale and immediate vicinity, 7,500. Lease to become effective June 1st, 1916. Sealed bids will be received for proposals to rent the entire building for a term of three years, with the privilege of five years. Building will be leased to the highest and best bidder, but the right to reject any or all bids is reserved. The sealed bids to be mailed to M. J. Hanlan, Secretary to the Honesdale Realty Company, Honesdale, Pa., so as to be in his hands on or before April 20th, 1916.

EQUIPMENT WANTED.

WANTED—To buy two No. 6 Power's heads only. Need not be in best condition. Address Maryland Amusement Co., 703 Maryland Ave., Pittsburgh, Pa.

WANTED—Open air photoplay theater equipment; what have you to rent or sell? Address Box 625, Liberty, N. Y.

WANTED—300 opera and wood folding chairs. Address Pictures, care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theatre Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

CAMERAS, perforators, printers, tripods, projectors, developing outfits, polishers, rewinders. Special filming, private screening. Titles, Zeiss lenses, optielectromechanical repairing. Eberhard Schneider, 219 Second Ave., N. Y. City.

FOR SALE—Two hundred fifty opera chairs, practically new. A bargain if taken soon. Union Transfer Co., Madison, Wis.

MACHINES GALORE—Edison Exhibitions, $40 to $75. Simplex motor drive, almost new. Royal, $40, Compensarc; other bargains. Wichita Film & Supply Co., Wichita, Kans.

CONTENTS—Of completely equipped studio for sale at a bargain. Address D. F., care M. P. World, N. Y. City.

POWER'S NO. 6A—Simplex, Motiographs, Edison, Standard and Optigraph. Bargains in all makes of machines. A full line of used machines and theater equipment. Write for bargain list. We are the largest dealers and your inquiries receive prompt attention. Write today. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

THEATER AND FOLDING CHAIRS—Large quantity slightly-used opera, 65c up. Maple folding, new, 40c. 1,000 plush, $1.25 each. Write for catalogs with direct factory prices on new chairs. Atlas Seating Co., 10 East 43d St., N. Y. City.

CHAIRS that have only been used a short time, 65c each. Write us your requirements. We can fit you out on short notice. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

$210—ELECTRIC SIGN "Photoplays," with $20 worth of lamps, all complete, for $45. Must be sold before May 1st. Mr. Rinsler, 31 Park Row, N. Y. City.

ONE BELL & HOWELL perforator, absolutely like new, guaranteed, $700. One Bell & Howell continuous printer, first-class condition, guaranteed, $350. One second-hand Williamson printer, special price, $50. Cooper-Hewitt Quartz lamp, 110 D. C., like new, $35. Motion Picture Apparatus Co., 810 Broadway, N. Y. City.

GUARANTEED REBUILT MACHINES—1908 Motiograph—$60; 1913 Motiograph—$90. Power's No. 6A—$150. Edison TypeB—$75. 1911 Motiograph—$75. Simplex Motor Drive—$250. Edison Exhibition—$65. Power's No. 5—$65. Going quick. Rush your order. Amusement Supply Company, 300-2 Mallers Bldg., Chicago, Ill.

3,000 OPERA chairs, steel and cast standards, from sheriff sales, factory close outs, etc.; from fifty cents up. I can save you half. J. P. Redington, Scranton, Pa.

FOUR Power's 6a, never used, complete, $240. Three No. 6 overhauled, in first-class shape, $125. One No. 5, all complete, $50. J. P. Redington, Scranton, Pa.

"AMBERLUX LENS FILTERS" begin where gold fibre screens leave off. Gold screens eliminate 10% of eye strain—"Amberlux Filters" eliminate 90%. Let me prove it. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

CAMERAS WANTED.

WANTED—Motion picture camera for cash. Professional, any condition, any price. Address H. R. H., care M. P. World, N. Y. City.

CAMERAS FOR SALE.

NEW MODEL NO. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

SAVE MONEY—Vistas $60, Ernemann, 400 ft., $250, Peters $150, all with F. 3.5 lenses. Tripods with tilt and panoramas $18 upward. Ray, 326 Fifth Ave., N. Y. City.

SCHNEIDER Motion picture camera, complete outfit. Zeiss Tessar lens F.3.5. Carrying case, tripod, fine condition. Complete outfit for $100. Address S. C., care M. P. World, N. Y. City.

THE OPPORTUNITY OF A LIFETIME—Do you want a slice of the juicy profits in the motion picture producing business? Take pictures yourself. Big money in taking them for advertising, news, etc. We deal in high grade new and used, tested, motion picture cameras. Send for list or write to us, as we are specialists in equipping beginners. We will be pleased to inform you if your locality can be made to pay. Highest grade printing and developing. Real motion picture cameras at a great saving in price. Each one guaranteed to take a rock steady picture. 1st—$200 Ernemann, Baby size, motion picture camera, F.2.5 Anastigmat lens, projector and printing apparatus. Complete in every detail, our price $60. 2nd—100-foot capacity Thomas motion picture camera, rosewood box, Ernemann F.3.5 lens in focusing mount, our price $52.50. 3rd—200-foot Kinograph motion picture camera fitted with Goerz Hypar F.3.5 lens, brand new, our price $75. 4th—350-foot Urban Professional motion picture camera, Goerz Hypar F.3.5 at an excellent value $125. 5th—Friese 400-foot capacity motion picture camera, every movement highest grade construction, Zeiss Tessar lens F.3.5, our price $200. 6th—Extra heavy American panoramic and tilting top tripod, $45. 7th—American light weight panoramic and tilting top tripod $25. Write us today. Every machine guaranteed. David Stern Co., 1047 W. Madison St., Chicago, Ill. In business since 1885.

FILMS WANTED.

LET ME KNOW what you want or what you have for sale. State fully amount of paper of each size and condition of film. Wm. Orr, 172 W. Washington St., Chicago, Ill.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

1,000 Single reels American and foreign subjects at $3.00, in first-class condition. Try one or two and be convinced of the condition. Cash with order. Federal Feature Film Co., 145 West 45th St., N. Y. City.

"THE POISONED POOL"—A dandy three-reel Westerner. State Rights, ten cents per foot. Lone Star Co., Twenty-four-ten North Flores St., San Antonio, Tex.

WE BUY AND SELL features, educationals, scenics and industrials. Let us know what you want or what you have for sale. Also handle film on commission basis. New York Film Laboratories, Films Sales Dep't, 145 West 45th St., N. Y. City.

FOR SALE—One reel of Billy Sunday. Showing everything pertaining to his evangelistic campaign. The best money getter of the day. Film in excellent condition, have large quantity of advertising matter. This is a bargain; write for particulars immediately. Address Bargain, care M. P. World, N. Y. City.

FOR SALE—Four Chaplin comedies, $15 each. S. Baldwin, 314 Mallers Bldg., Chicago, Ill.

FOR SALE—Four reel feature, "Ivanhoe," A-1 condition. Plenty advertising; will sacrifice. For particulars address R. Harris, Marshall, Ill.

FIVE KEYSTONES—$5 each, money with order. Miller, 3d Fl. Mallers Bldg., Chicago, Ill.

MISCELLANEOUS.

BIG PACKAGE printed cards, signs, posters, etc., all practical. "Today," "Tomorrow," "Coming," days of week etc. 500 pieces. Would cost $5 to order. All postpaid, $1.50. Evening Call Printing Co., Monessen, Penn.

REFLEX

Made in Switzerland

The Quality Carbons of the World

Reflex D. C. Carbons Have a Specially Constructed Negative with Copper Coated Core.

Have you tried REFLEX carbons?

If not send in your order now.

¾ x 12 plain cored, $10.00 per 100 carbons
⅝ x 12 plain cored, 7.50 per 100 carbons
⅝ x 6 copper coated cored, $3.75 per 100 carbons
½ x 6 copper coated cored, 2.75 per 100 carbons

If your dealer cannot supply you with REFLEX Carbons, send cash with your order, or instruct us to ship C. O. D. and we will fill sample orders in lots of not less than fifty each in all of the above sizes. Write us for descriptive circular.

JONES & CAMMACK

SOLE IMPORTERS

Corner Bridge and Whitehall Sts., New York City

BEAUTIFY YOUR THEATRE WITH FLORAL DECORATIONS

It gives artistic *Atmosphere.* It produces *Charm.* It gives an appearance of *Culture* — enhances *Beauty*—delights your *Patrons*—produces *Tone* and *Class.* It is a *profitable-patronage building Investment. We have every imaginable floral effect and botanical production of America and Europe.*

Beautiful Colored Catalogue Mailed Free to You

We Specialize on Floral Parades and Summer Specialties

BOTANICAL DECORATING CO.

Mfrs. of Artificial Flowers and Plants

208 W. Adams St. Chicago, Ills.

READ THIS: We quote absolutely the lowest prices ever offered on reliable goods.

INDEX

TO CONTENTS

Activity of Censors 845
Advertising for Exhibitors 792
All Southern Exposition 840
Among the Picture Theaters 788
Anti-Censorship Progress 863
"Artie The Millionaire Kid" (Vitagraph) .. 817
At Leading Picture Theaters 779
Atlanta Screen Club Launched 840
Australian Notes 787

British Notes 814
Bronx Exhibitors to Hold Benefit 814
Burke, Billie, Among the Indians 811
"By Whose Hand?" (World Film) 818

Calendar of Daily Program Releases ..846, 848
Capital City In the 832
Chaplin Breaks Theater Record 808
Chicago News Letter 782
Cincinnati Has Screen Club 781
Cincinnati Likes Chaplin "Carmen" 837
"Civilization's Child" (Ince) 820
Comments on the Film 823
"Crippled Hand, The" (Bluebird) 820
Crisp, Donald, Producer 805

Exhibitors Expect Big Showing 780

Facts and Comments 775
Five Reel Knickerbocker Feature 810
Following Villa in Mexico (Essanay) 817
For the Whole Industry 777

Gaumont Produces Variety 812
General Film Branch News 813
"Girl That Didn't Matter, The" (Pathe) 821
Gorner Honored 810
Gutkard Hearty, Honored 835

Hill, Maud 813

Indiana Exhibitors 839
Industry Must Right Itself 806
Interest in Actors' Fund Spreads 778

Johnson Ordinance in Pennsylvania 831

Kansas City Notes 838
Kaufman, Joseph, A Famous Player's Director 807

London Endorses Sunday Pictures 841
Landowska, Yona 778
List of Current Film Release Dates 876, 878, 880, 882
"Little Samaritan, The" (Essanay) 819
"Love Mask, The" (Lasky) 819
"Lucky Mistake, A" (Kalem) 821

Manufacturers' Advance Notes 826
Many Changes in Kleine Organization 804
Many New Members 834
Metro Quits Board of Trade 779
"Millionaire Plunger, The" (Kalem) 821
"Molly Make-Believe" (Famous Players) .. 822
Motion Picture Educator 791
Motion Picture Exhibitor, The 780
Motion Picture Photography 801
Mutual Offerings 815

New Lights on Posters 777
News of Los Angeles and Vicinity 784

"One of the Pack" (Lubin) 822
Organization in the Northwest 777
Organized Exhibitors Condemn Board of Trade 780
Overproduction 776

Paramount Program 811
Photoplaywright, The 795
Portland's Censor Code 844
Projection Department 796

"Reel Life" 781
Review of Current Productions 817
Rocky Mountain Screen Club Grows 842
Russo-Japanese War Hero Now an Actor .. 811

San Francisco's Rialto 843
"Scandal" (Fox) 818
Schlank, Ike, to Direct New Company 816
Screen Club Elects 841
Selig Releases for May 810
"Silent Selby" (Mustang) 821
"Social Highwayman, The" (World Film) .. 818
"Social Pirates" Strict Test 779
Stories of the Films 850

Tennessee's Sunday Laws 836
Texas Film News 842
Thanhouser Classics are Ready 816
Triangle Plays for Rialto Opening 808
Triangle Program 820
Trio of Kalem Releases 821
Two World Film Dramas 818

Universals for Week of April 24 812

Vitagraph's Coming 807
V-L-S-E'S First Birthday 809

War Adds Another Recruit 787
What We Are Trying to Do 781
"Where Are My Children?" (Universal) ... 817
World Film Exposition, A 804

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.

Ironclad & Commerce 873
Speer Carbon Co 849

CHAIR AND SEATING MANUFACTURERS.

American Seating Co 889
Steel Furniture Co 880

ELECTRICAL & MECHANICAL EQUIPMENT.

American Supply Co 883
Chicago Supply Co 885
Edison, Thos. A 883
Ehrich, E. E 867
(Special) Electric Co 891
Heiberg, J. H 871
Hertzberg Electric & Mfg. Co 888
Howard Lighting & Co 893
Kliegl Bros 882
Lyons Theater Supply Co 886
Lyons Theater Supply Co 886
Northwestern Motion Picture Equip. Co .. 884
Picture Theater Equip. Co 872
Pieper, O. F 880
Speed Controller Co 886
Steel Mfg. Co 886
Strelinger, Chas. A 861
Swarb Lamp Mfg. Co 886
Typhoon Fan Co 875
Universal Motor Co 883
Wagner Electric Mfg. Co 877

FILM EXCHANGES.

Breckenridge, G. W 861
Central Film Co 862
Wisconsin-Illinois Feature Release Co 866

LENS MANUFACTURER.

Gundlach-Manhattan Optical Co 879

MANUFACTURERS OF MOVING PICTURES.

American Commercial Film Co 886
American Film Co., Inc .....738, Colored Insert
Biograph Co 846
Bluebird Photoplays, Inc .....Colored Insert
California Motion Picture Co 752-53
Clara Kimball Young Film Corp 759
Dra-Ko Film Co., Inc 862
E & R Jungle Films 861
Edison, Thos. A., Inc 750
Essanay Film Mfg. Co., 723, 742-43, 754, 766-67
Equitable Motion Picture Corp 730
Famous Players Film Co 731
Gaumont Co 736
General Film Co 740, 751
Great Northern Film Co 885
Hemsley, David Productions 737
International Film Service ..... Colored Insert
Italian Journal, The 879
Kalem Co 746, 774
Klein, George 768-69
Knickerbocker Star Features 739, 745
Lasky Jesse L. Feature Play Co 752
Lee, Jos. F 770
Lubin Mfg. Co 747
Metro Pictures Corp ..... Colored Insert
Modern Motherhood League 771
Paramount Pictures Corp 733-35
Pathe Exchange, Inc 760-65
Selig Polyscope Co 741
Sterling Camera & Film Co 861
Thanhouser Film Corp 722
Triangle Film Corp 858-59
Universal Film Service Corp 772-73
Universal Film Mfg. Co 724-29
Vim Comedies 744
Vitagraph Co. of America 748-49
World Film Corp 755-58

MISCELLANEOUS.

A. B. C. Film Co 866
Alco Motion Picture Co 867
Automatic Ticket Selling & C. R. Co 867
Blanchard, The 886
Decorative Decorating Co 872
Gallie Bros 861
Gem Medical 889
Classified Advertisements 872
Goldman, A. J 850
Gornell, C. E 886
Eastman Kodak Co 885
Erbograph Co 862
Exeter Film Mfg. Co 884
Exhibitors' Supply Co 863
Feature Director 850
First National M. P. Exposition 847
Gordon, W. Lindsay 867
Graden Art Metal Co 887
Gunby Bros 861
Handbook, Chicago Office 885
Holcomb & Hoke Mfg. Co 885
Il Tirso Al Cinematografo 860
Kinematograph Weekly, The 889
K. P. S. care M. P. W 885
Kraus Mfg. Co 868
Manuscripts Universal 868
Marion, Louise M 886
Motion Picture Campaign 890
Motion Picture Electricity 885
M. P. W. Anti-Censorship Slides 889
M. P. W. Circulation Coupon 884
M. P. Directory Co 883
Moore, Wm. N 866
National Ticket Co 856
Nelson, H. N 863
Pacific Tank & Pipe Co 863
Pan American Film Service 860
Paramount Pictures Corp 881
Richardson, F. H 887
Richardson's Handbook 888
Rothacker Film Mfg. Co 859
Schadhead Tack Co 869
Standard Motion Picture Co 863
Third International M. P. Exposition 864-65
Trade Circular Addressing Co 886
World's Tower Film Vaults, Inc 885

MOVING PICTURE CAMERAS.

Los Angeles M. P. Co 866
Universal Camera Co 869

MUSIC AND MUSICAL INSTRUMENTS.

American Photo Player Co 861
Harmo Pipe Organ Co 885
Schirmer, G., Inc 887
Seeburg, J. P. Piano Co 861
Simon, Walter C 889
Sinn, Clarence E 863
Wangerin-Weickhardt 881

POSTERS AND FRAMES.

Exhibitors' Poster Service 869
Gem Lithographing Co 861
Menger & Ring 861
Newman Mfg. Co 860
National Poster Co 863

PROJECTION MACHINE MANUFACTURERS.

American Standard M. P. Mch. Co 867
Enterprise Optical Co 884
Power, Nicholas, Co 892
Precision Mch. Co 883

PROJECTION SCREEN MANUFACTURERS.

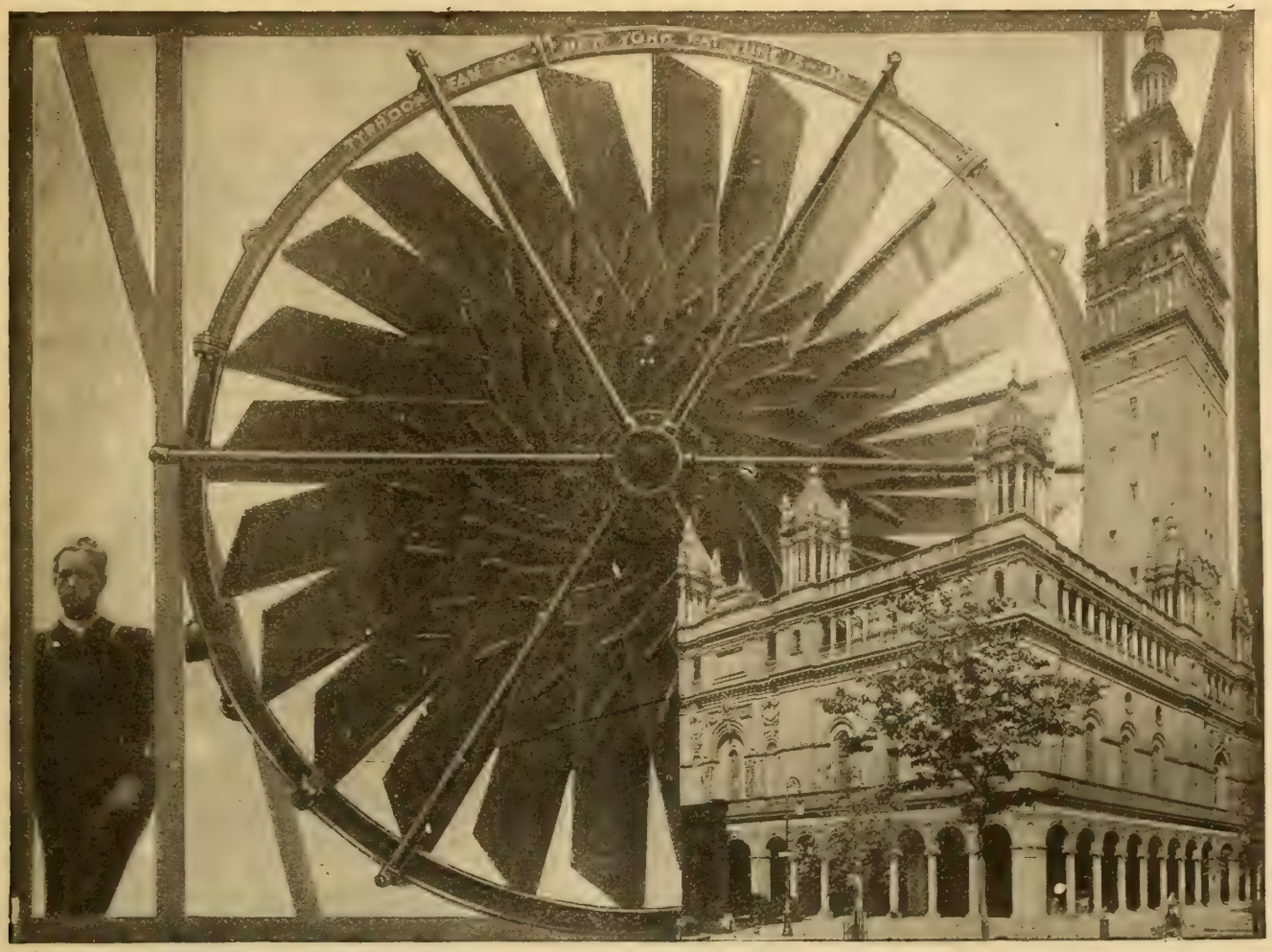
Genter, J. H., Co., Inc 881
Gold King Screen Co 860
Radium Gold Fibre Screen, Inc 870
Satin Goldfibre Screens, Inc 887
Simpson, A. L., Inc 860

STEREOPTICON SLIDES.

Simpson, A. L., Inc 860

THEATRICAL ARCHITECTS.

Decorators' Supply Co 877
Kinsilla, Edward Barnard 883



TYPHOON COOLING SYSTEM

WILL BE EXHIBITED AT THE

NATIONAL MOTION PICTURE TRADE SHOW

Madison Square Garden, New York, May 6th to 14th, 1916

LAST SUMMER ONE **TYPHOON COOLING SYSTEM** WAS INSTALLED IN CHATTANOOGA, ONE IN CHARLESTON AND ONE IN SAVANNAH.

THIS YEAR **TYPHOONS** ARE BEING INSTALLED IN EVERY MOTION PICTURE THEATRE IN THESE CITIES.

COULD THERE BE MORE IMPRESSIVE PROOF OF THE SUPERIORITY OF **TYPHOONS**?

TYPHOONS COST NO MORE THAN THE ORDINARY BUZZ OR EXHAUST FANS, WHICH THEY ARE REPLACING.

YEARS OF STUDY AND EXPERIENCE, AND THE FOREMOST ENGINEERING SKILL OF THE DAY IS BACK OF THEIR POPULARITY AND REPUTATION.

WITHOUT OBLIGATION WRITE TO OUR ENGINEERING DEPARTMENT FOR INFORMATION AND ADVICE.

CIRCULAR W GIVES INFORMATION

COOL & VENTILATE BY TYPHOONS

Send for Catalogue "W"

TYPHOONS COOL YOUR SHOW
Tel. 8134 Bryant.

TYPHOON FAN CO.
1544 Broadway, N.Y.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 846, 848.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Mar. 28—Alias Jimmie Barton (Two parts—Drama).
Mar. 29—Madelaine Morel (Three parts—Dr.).
Apr. 3—Three Friends (Drama) (Biograph—Reissue No. 44).
Apr. 5—Paths that Crossed (Three parts—Dr.).
Apr. 10—The Tender-Hearted Boy (Drama) (Biograph—Reissue—No. 45).
Apr. 11—The Man Who Called After Dark (Two parts—Drama).
Apr. 12—The Stampede (Three parts—Drama).
Apr. 17—A Cry for Help (Drama) (Biograph—Reissue No. 46).
Apr. 19—The Larrimore Case (Three parts—Drama).
Apr. 24—The Blind Princess and the Poet (Drama) (Biograph Reissue No. 47).
Apr. 25—Celeste (Two parts—Drama).
Apr. 26—The Spring Chicken (Three parts—Comedy).
May 1—Swords and Hearts (Drama) (Biograph—Reissue No. 48).
May 3—Fit for Burning (Three parts—Dr.).

ESSANAY.

Mar. 29—Vernon Howe Bailey's Sketch Book of Paris (Cartoon).—Scenic of Western America on same reel.
Apr. 1—The Spider's Web (Three parts—Dr.).
Apr. 3—The Strange Case of Mary Page No. 11, "The Raid" (Two parts—Dr.).
Apr. 4—Under Royal Patronage (Two parts—Drama) (Reissue).
Apr. 5—Canimated Noos Pictorial No. 8 (Cartoon).
—A Scenic subject on the same reel.
Apr. 8—The Lightbearer (Three parts—Dr.).
Apr. 10—The Strange Case of Mary Page No. 12, "The Slums" (Two parts—Dr.).
Apr. 11—Millstones (Two parts—Drama).
Apr. 12—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—A Scenic subject on the same reel.
Apr. 15—The Last Adventure (Three parts—Drama).
Apr. 17—The Strange Case of Mary Page, No. 13, "Dawning Hope" (Two parts—Drama.
Apr. 18—The Elder Brother (Two parts—Drama) (Reissue).
Apr. 19—Canimated Noos Pictorial No. 9 (Cartoon).
—A Scenic Subject on the same reel.
Apr. 22—Her Naked Soul (Three parts—Dr.).
Apr. 24—The Strange Case of Mary Page, No. 14, "Recrimination" (Two parts—Drama).
Apr. 25—The Little Samaritan (Two parts—Drama).
Apr. 26—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—Scenic Subject on the same reel.
Apr. 29—The Danger Line (Three parts—Dr.).
May 1—The Strange Case of Mary Page, No. 15 (Two parts—Dr.).
May 2—In the Moon's Ray (Two parts—Dr.).
May 3—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy).
May 6—Once a Thief—? (Three parts—Dr.).

KALEM.

Apr. 4—From Altar to Halter (Comedy).
Apr. 5—Trapping the Bachelor (Comedy).
Apr. 7—The Fickle Fiddler's Finish (Com.).
Apr. 8—The Record Run (No. 74 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 10—The Parasite (No. 3 of "The Social Pirates"—Two parts—Drama).
Apr. 11—Millionaires by Mistake (Comedy).
Apr. 12—Fashion and Fury (Comedy).
Apr. 14—Romance and Riot (Comedy).
Apr. 15—The Race for a Siding (No. 75 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 17—A War of Wits (No. 4 of the "Social Pirates"—Two parts—Drama).
Apr. 18—Ham and Preparedness (Comedy).
Apr. 19—Their Taking Ways (Comedy).
Apr. 21—A Double-Barreled Courtship (Com.).
Apr. 22—The Governor's Special (No. 76 of the "Hazard's of Helen" Railroad Series—Drama).
Apr. 24—The Millionaire Plunger (No. 5 of the "Social Pirates"—Two parts—Dr.).
Apr. 25—Ham's Waterloo (Comedy).
Apr. 26—Counting Out the Count (Comedy).
Apr. 28—A Lucky Mistake (Comedy).
Apr. 29—The Trail of Danger (No. 77 of the "Hazards of Helen" Series—Dr.).
May 1—The Master Swindlers (No. 6 of the "Social Pirates"—Two parts—Dr.).
May 2—Title not yet announced.
May 3—Romeo of the Coal Wagon (Com.).
May 5—The Dumb Heiress (Comedy).
May 6—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series) (Drama).

LUBIN.

Apr. 1—Billie's Double (Comedy).
Apr. 3—The Fatal Bean (Comedy).
Apr. 4—The Return of James Jerome (Two parts—Drama).
Apr. 6—The Scarlet Chastity (Three parts—Drama).
Apr. 8—A Wise Waiter (Comedy).
Apr. 10—Otto the Bell Boy (Comedy).
Apr. 13—The Greater Wrong (Three parts—Drama).
Apr. 15—Mr. Housekeeper (Comedy).
Apr. 17—Frocks and Frills (Comedy).
Apr. 18—One of the Pack (Two parts—Drama).
Apr. 20—The Heart's Tribute (Three parts—Drama).
Apr. 22—Millionaire Billie (Comedy).
Apr. 24—Germs and Microbes (Comedy).
Apr. 27—Playthings of the Gods (Three parts—Drama).
Apr. 29—Love and Bullets (Comedy).
May 1—The Buckshot Feud (Comedy).
May 2—The Candle (Two parts—Drama).
May 4—None So Blind (Three parts—Dr.).
May 6—Father's Night Off (Comedy).

SELIG.

Mar. 23—Selig Tribune No. 24, 1916 (Topical).
Mar. 25—Trilby's Love Disaster (Western—Comedy).
Apr. 3—The Devil, the Servant and the Man (Three parts—Drama).
Apr. 3—Selig-Tribune No. 27, 1916 (Topical).
Apr. 6—Selig-Tribune No. 28, 1916 (Topical).
Apr. 8—Along the Border (Western—Dr.).
Apr. 10—Wives of the Rich (Three parts—Society—Drama).
Apr. 10—Selig-Tribune No. 29, 1916 (Topical).
Apr. 13—Selig-Tribune No. 30, 1916 (Topical).
Apr. 15—The Beauty Hunters (Comedy).
Apr. 17—The Three Wise Men (Three parts—Drama).
Apr. 17—Selig-Tribune No. 31, 1916 (Topical).
Apr. 20—Selig-Tribune No. 32, 1916 (Topical).
Apr. 22—Too Many Chefs (Comedy).
Apr. 24—The Woman Who Did Not Care (Three parts—Drama).
Apr. 24—Selig-Tribune No. 33, 1916 (Topical).
Apr. 27—Selig-Tribune No. 34, 1916 (Topical).
Apr. 24—Badgered (Drama).
May 1—The Man Within (Three parts—Dr.).
May 1—Selig-Tribune No. 35, 1916 (Topical).
May 4—Selig-Tribune No. 36, 1916 (Topical).
May 6—The Elephant's Gratitude (Animal—Drama).

VIM.

Mar. 31—Anvils and Actors (Comedy).
Apr. 6—Mamma's Boys (Comedy).
Apr. 7—In the Ring (Comedy).
Apr. 13—The Battle Royal (Comedy).
Apr. 14—The Sleuths (Comedy).
Apr. 20—All for a Girl (Comedy).
Apr. 21—Hired and Fired (Comedy).
Apr. 27—What's Sauce for the Goose (Comedy).
Apr. 28—The Rivals (Comedy).
May 4—The Brave Ones (Comedy).
May 5—Home-Made Pies (Comedy).

VITAGRAPH.

Mar. 25—Husks (Three parts—Drama—Broadway Star Feature).
Mar. 27—Three Johns (Comedy).
Mar. 31—Freddy Foils Floaters (Comedy).
Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 3—Her Partner (Drama).
Apr. 7—Freddy the Fixer (Comedy-Drama).
Apr. 8—Myrtle, the Manicurist (Broadway Star Feature—Three parts—Com.).
Apr. 10—The Hoyden (Drama).
Apr. 14—Susie, the Sleuth (Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama (Broadway Star Feature).
Apr. 24—The Rookie (Drama).
Apr. 28—Terry's Tea Party (Comedy).
Apr. 29—The Man Hunt (Three parts—Drama) (Broadway Star Feature).
May 1—Jane's Husband (Comedy).
May 5—Some Chicken (Comedy).
May 6—The Resurrection of Horror (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES

Mar. 18—Miss Warren's Brother (Drama).
Mar. 25—Husks (Three parts—Drama).
Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).
May 6—The Resurrection of Horror (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Mar. 31—The Home-Breakers (Three parts—Drama).
Apr. 7—The Millionaire's Son (Three parts—Drama).
Apr. 14—Haunted and Hounded (Three parts—Drama).
Apr. 21—When Might is Right (Three parts—Drama).
Apr. 28—The Broken Promise (Three parts—Drama).
May 5—The Oath of Hate (Three parts—Dr.).

UNIT PROGRAM RELEASES

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

Reliability, Compactness and Efficiency

should determine your choice of converting apparatus. These are combined in

Wagner WHITE LIGHT Converters

Combining the alternating current motor and the direct current generator in a single machine, the Wagner Converter is compact and efficient. It can be installed in the average projection booth. It is simple to install and simple to operate. It is built in the third largest electrical plant in the United States, by engineers of vast experience. The name Wagner on electrical apparatus has come to be the "Sterling" mark in the world of electricity. This is your assurance of reliable projection.

Write for descriptive literature.

WagnerElectric
Manufacturing Company, St. Louis, Mo.

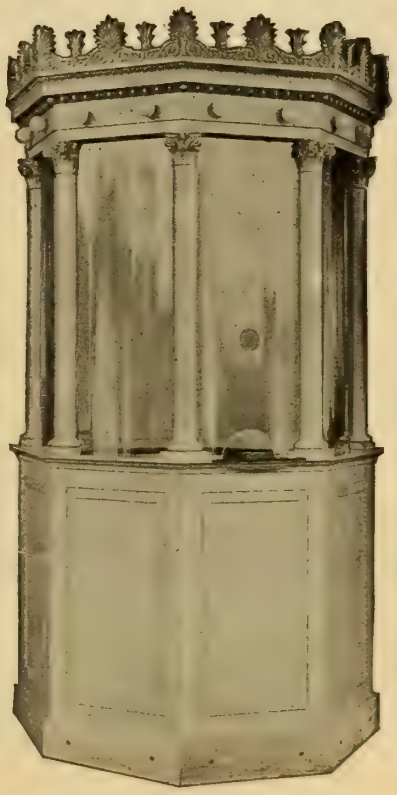
Ornamental Theatres

PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere

Send for our 1916 catalog. It contains forty beautiful full-page illustrations—some in colors—of theatres we have designed and decorated. It shows several styles of ticket booths, lighting fixtures and ornaments; it will give you many valuable ideas for decorating your new theatre or improving the looks of your present one.

Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
Archer Avenue and Leo Street, CHICAGO, ILL.



List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 846, 848.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Apr. 5—Number 14 (Topical).
Apr. 12—Number 15 (Topical).
Apr. 19—Number 16 (Topical).
Apr. 26—Number 17 (Topical).
May 3—Number 18 (Topical).

BIG U.

Apr. 6—Hungry Happy's Dream (Comedy).
Apr. 13—No release this day.
Apr. 20—Oh, What a Whopper (Two parts—Baseball—Comedy).
Apr. 26—Lonesome House (Drama).
May 4—The Beloved Liar (Three parts—Dr.).

BISON.

Apr. 1—The Night Riders (Two parts—Western—Drama).
Apr. 8—Behind the Mask (Two parts—Dr.).
Apr. 15—The Rival Pilots (Two parts—Railroad—Drama).
Apr. 22—The Passing of Hell's Crown (Two parts—Western—Drama).
Apr. 29—The Torrent of Vengeance (Two parts—Drama).
May 6—The Leap (Two parts—Drama).

GOLD SEAL.

Apr. 4—Lord John's Journal (Adventure No. 5, "The League of the Future"—Three parts—Detective—Drama).
Apr. 11—The Voice of the Tempter (Three parts—Domestic—Drama).
Apr. 18—The Best Man's Bride (Two parts—Drama).
Apr. 25—The Other Half (Two parts—Society—Drama).
May 2—The Purple Maze (Two parts—Dr.).

IMP.

Apr. 7—The Dare-Devils of War (Two parts—War—Dr.).
Apr. 9—Mignonette (Two parts—Drama).
Apr. 11—Held for Damages (Comedy).
Apr. 14—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama).
Apr. 18—Love Laughs at Dyspepsia (Com.).
Apr. 21—The Haunted Bell (Two parts—Mystery—Drama).
Apr. 25—Billie's War Brides (Comedy).
Apr. 28—Why Mrs. Kentworth Lied (Three parts—Drama).
Apr. 30—Through Flames to Love (Two parts—Drama).
May 2—When Slim Was Home Cured (Com.).
May 4—Won With a Makeup (Comedy).
May 5—Just Kitty (Drama).

JOKER.

Apr. 1—The Tale of a Telegram (Comedy).
Apr. 8—His Highness the Janitor (Comedy).
Apr. 15—Hubby Puts One Over (Comedy).
Apr. 22—Just Yet But Not Quite (Comedy).
Apr. 29—The Jitney Driver's Romance (Com.).
May 6—A Perfect Match (Comedy).

LAEMMLE.

Mar. 29—The Blackmailer (Drama).
Mar. 30—A Fool's Gold (Three parts—Dr.).
Apr. 6—The Eyes of Fear (Two parts—Dr.).
Apr. 9—Bill's Wife (Comedy).
Apr. 12—The Brink (Drama).
Apr. 13—Public Approval (Three parts—Society—Drama).
Apr. 16—No release this day.
Apr. 20—The Gambler (Drama).
Apr. 23—No release this day.
Apr. 27—Miss Blossom (Two parts—Drama).
May 4—No release this day.
May 5—The Thief of the Desert (Drama).
May 7—The Marriage of Arthur (Two parts—Comedy—Drama).

L-KO.

Apr. 9—No release this day.
Apr. 16—The Doubles Troubles (Two parts—Comedy).
Apr. 19—A Meeting for a Cheating (Comedy).
Apr. 23—Little Billy's School Days (Comedy).
Apr. 26—Bill's Narrow Escape (Two parts—Comedy).
Apr. 30—No release this day.
May 3—The Bankruptcy of Boggs & Schultz (Comedy).
May 7—Mr. Buddy Briggs Burglar (Comedy).

NESTOR.

Apr. 10—Putting Her Foot in It (Comedy).
Apr. 14—Some Honeymoon (Comedy).
Apr. 17—His Neighbor's Wife (Comedy).
Apr. 21—Eddie's Night Out (Comedy).
Apr. 24—His Wooden Leg (Comedy).
Apr 28—The Newlyweds Mixup (Comedy).
May 1—Her Hero Maid (Comedy).
May 5—Lem's College Career (Two parts—Comedy).

POWERS.

Apr. 8—No release this day.
Apr. 13—Some Fish (Comedy).
Apr. 15—The Stolen Melody (Drama).
Apr. 20—The Toyland Villain (Novelty).—An Educational subject on the same reel.
Apr. 22—No release this day.
Apr. 27—Such Is Life in China (Comedy).
Apr. 29—A Family Affair (Comedy).
May 6—No release this day.

RED FEATHER PHOTOPLAYS.

Apr. 10—Brigadier Gerard (Five parts—Dr.).
Apr. 17—Her Bitter Cup (Five parts—Dr.).
Apr. 24—Thrown to the Lions (Five parts—Drama).
May 1—Dr. Neighbor (Five parts—Drama).

REX.

Apr. 4—No release this day.
Apr. 7—The Still Voice (Drama).
Apr. 11—No release this day.
Apr. 14—The Toll of the Angelus (Drama—Reissue).
Apr. 16—The Sham Realty (Drama).—300 Arrivals from South America (Educational).
Apr. 18—No release this day.
Apr. 23—His World of Darkness (Three parts—Drama).
Apr 25—The Unexpected (Comedy).
Apr. 27—Chicken Hearted Jim (Drama).
Apr. 30—Their Anniversary (Comedy).
May 2—Eleanor's Catch (Drama).
May 7—Scaling the Jungfrau (Educational—Scenic).

VICTOR.

Mar. 31—No release this day.
Apr. 5—The Little Fraud (Drama).
Apr. 12—The Lathered Truth (Two parts—Comedy).
Apr. 19—Royal Love (Three parts—Drama).
Apr. 21—Globe Trotting.
Apr. 28—No release this day.
May 3—The Girl Who Feared Daylight (Two parts—Drama).

UNIVERSAL SPECIAL FEATURES.

Apr. 10—Graft No. 18, "The Hidden City of Crime" (Two parts—Drama).
Apr. 17—Graft No. 19, "Photo Badger Game" (Two parts—Drama).
Apr. 24—Graft No. 20 (Two parts—Drama).
May 1—The Adventures of Peg o' the Ring No. 1, "The Leopard's Mark" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Vogue.
Monday—American, Falstaff, Masterpicture de Luxe.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Weekly, Gaumont.
Thursday—Mustang, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—American, Falstaff.

AMERICAN.

Apr. 3—Ways of the World (Two parts—Dr.).
Apr. 6—Bonds of Deception (Three parts—Drama).
Apr. 10—The Pendulum of Chance (Two parts—Drama).
Apr. 15—The Wayfarers (Three parts—Dr.).
Apr. 17—His Masterpiece (Two parts—Drama).
Apr. 22—Realization (Three parts—Drama).
Apr 24—The Counterfeit Earl (Two parts—Drama).
Apr 27—A Broken Genius (Three parts—Dr.).

BEAUTY.

Apr. 2—Bumble's Job (Comedy).
Apr. 5—Billy Van Deusen's Muddle (Com.).
Apr. 9—Art and Arthur (Comedy).
Apr. 12—Peanuts and Powder (Comedy).
Apr. 16—The Improbable Yarn of McQuirk (Comedy).
Apr. 19—Number Please? (Comedy).
Apr. 23—The Bookworm's Blessed Blunders (Comedy).
Apr 26—Bugs and Bugles (Comedy).
Apr 30—Two beds and No Sleep (Comedy).

CUB.

Mar. 24—On the Rampage (Comedy).
Mar. 31—Jerry Among the Smugglers (Com.).
Apr. 7—The Winning Punch (Comedy).
Apr. 14—Almost Right (Comedy).
Apr. 21—The Conquering Hero (Comedy).
Apr 28—The Traitor (Comedy).

FALSTAFF.

Mar. 23—Pedro the Punk Poet (Comedy).
Mar. 28—Paul's Political Pull (Comedy).
Mar. 30—The Snow Shoveler's Sweetheart (Comedy).
Apr. 3—Ruining Randal's Reputation (Com.).
Apr. 6—The Professor's Peculiar Precautions (Comedy).
Apr. 10—Sapville's Stalwart Son (Comedy).
April. 15—The Overworked Oversea Overseer (Comedy).
Apr. 17—The Sailor's Smiling Spirit (Comedy).
Apr. 22—Simple Simon's Schooling (Comedy).
Apr 24—Dad's Darling Daughters (Comedy).
Apr 29—Willing Wendy to Willie (Comedy).

GAUMONT.

Mar. 19—See America First, No. 27, "San Francisco, Cal. (Scenic).—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 26—See America First, No. 28, "Tampa, Fla." (Scenic).—Keeping Up With the Joneses (Cartoon—Comedy.
Apr. 2—See America First, No. 29, "Charleston, S. C." (Scenic).—Keeping Up With the Joneses (Cartoon—Comedy).
Apr. 5—See America First, No. 30, "The Wonder Spots of Del Monte, Cal." (Scenic).—A Cartoon subject on the same reel.
Apr. 12—See America First No. 31, "Historic St. Augustine, Fla." (Scenic).—Kartoon Komics (Cartoon).
Apr. 19—See America First, No. 32 (Scenic).—Kartoon Komics (Cartoon).
Apr 26—See America First No. 33, "Charleston, S. C." (Scenic).—Kartoon Komics (Cartoon).

(*Mutual Releases continued on page 880*)

Gundlach Projection Lenses

Furnished as the regular equipment of the latest models of Power's, Simplex and Baird Machines

and conceded to give the best results by thousands of theatre owners using these and other makes of machines. There must be a very potent reason why Gundlach Projection Lenses have replaced nearly all other lenses formerly in use and why they are given the preference by the United States War Department, The Lyman H. Howe Co., and the biggest theatre circuits in the country.

Try them and see for yourself how a picture looks made by Gundlach Projection Lenses.

Gundlach-Manhattan Optical Co.
808 Clinton Ave., So., Rochester, N. Y.

IT'S ALL IN THE LENS

More Than Your Money's Worth

FOR YOU ADVERTISERS—
In the Moving Picture World you have at your disposal a medium which more completely covers its field than does any other trade publication. No matter what its calling. EVERYBODY INTERESTED COMMERCIALLY IN MOVING PICTURES READS IT. If you have goods to sell here is the market place.

Rates Upon Application

Chalmers Publishing Co.
17 Madison Avenue, New York City

ON THE ITALIAN BATTLEFRONT

"Five reels of the most thrilling war films ever shown to any audience"

Hair-Raising, Heart-Throbbing Actions in Real Fighting!

Executed under the direction and control of the

SUPREME COMMAND

of the

Italian General Staff

and bearing its official seal.

Here is what "Film," the foremost authority in Italy—classed as the "Moving Picture World" in America—published in its issue of March 20, 1916, of these **Official War Films:**

"Each single scene represents an important contribution to history, rendered more authoritative by the approval of the General Staff, and the whole spectacle, magnet-like, draws and holds the intense enthusiasm of the audience to the end. The assaults of the Alpine Troops,* the preparations of battle, the troop formation in trenches are so well reproduced that we cannot help from thinking of the courage of which the operator has given proof, exposing his life often, to evident danger."

*Called the "dare-devils of the mountains"

BOOKINGS OPEN

State Rights Now Selling

Write or Wire

IL GIORNALE ITALIANO

(The Italian Journal)

145 West 28th Street
New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 846, 848.)

(*Mutual Releases continued from page* 878.)

MUSTANG.

Apr. 7—Two Bits (Two parts—Drama).
Apr. 8—Under Azure Skies (Three parts—Western—Drama).
Apr. 13—Silent Selby (Three parts—Western—Drama).
Apr. 14—A Flickering Light (Two parts—Dr.).
Apr. 21—The Return (Two parts—Drama).
Apr 28—Unlucky Luke (Two parts—Western—Drama).

MUTUAL WEEKLY.

Mar. 30—Number 65 (Topical).
Apr. 5—Number 66 (Topical).
Apr. 12—Number 67 (Topical).
Apr. 19—Number 68 (Topical).
Apr 26—Number 69 (Topical).

THANHOUSER.

Apr. 4—Oh! Oh! Oh! Henery!!! (Two parts—Comedy).
Apr. 11—The Romance of the Hollow Tree (Two parts—Drama).
Apr. 18—The Girl from Chicago (Two parts—Drama).
Apr. 20—A Man's Sins (Three parts—Drama).
Apr 25—A Man of Honor (Two parts—Dr.).
Apr 29—The Carriage of Death (Three parts—Drama).

MUTUAL MASTERPICTURE DE LUXE.

Apr. 1—The Net (Thanhouser—Five parts—Drama) (No. 88).
Apr. 3—Haunted Manor (Gamount—Five parts—Drama—No. 89).
Apr. 8—The Traffic Cop (Thanhouser—Five parts—Drama—No. 90).
Apr. 10—April (American—Five parts—Drama—No. 91).
Apr. 13—The Leopard's Bride (Centaur—Five parts—Oriental—Drama—No. 92).
Apr. 17—Feathertop (Gaumont—Five parts—Drama) (No. 93).
Apr. 20—Master Shakespeare, Strolling Player (Thanhouser—Five parts—Dr.)
Apr 24—The Conscience of John David (Centaur—Five parts—Psych—Dr.—No 95).
Apr 27—The Stain in the Blood (Signal—Five parts—Drama. (No. 96).

SIGNAL FILM CORPORATION.

Mar. 20—The Girl and the Game, No. 13, "A Fight for a Fortune" (Two parts—Drama).
Mar. 27—The Girl and the Game, No. 14, "Helen's Race with Death" (Two parts—Drama).
Apr. 3—The Girl and the Game No 15 "Driving the Last Spike" (Last No.) (Two parts Drama)

VOGUE.

Mar. 30—The Lion Hearted Chief (Comedy).
Apr. 2—On a Still Hunt (Comedy).
Apr. 4—Bungling Bill Detective (Comedy).
Apr. 9—Knocking Out Knockout Kelly (Com.).
Apr. 11—Rube's Hotel Tangle (Comedy).
Apr. 16—A Mix-Up in Photos (Comedy).
Apr. 18—Counterfeit Love (Comedy).
Apr. 23—Slipping It Over on Father (Com.).
Apr 25—The Island That Never Was (Com.).
Apr 30—Bungling Bill, Doctor (Comedy).

Pathe Exchange, Inc.

BALBOA.

Mar. 18—The Red Circle No. 14 "Judgment Day" (Last No.) (Two parts—Dr.).
Apr. 8—The Girl Who Won (Three parts—Drama).
Apr. 15—The Girl that Didn't Matter (Two parts—Drama).

GOLD ROOSTER PLAYS.

Mar. 21—The Woman's Law (Five parts—Dr.).
Apr. 18—Big Jim Garrity (Five parts—Dr.).

PATHE.

Apr. 3—The Iron Claw, No. 6, "The Spotted Warning (Two parts—Drama).
Apr. 8—Idaho's Waterfalls (Scenic).
—Picturesque America (Scenic).
—The Coal Mines of Hongay (Educational of French Indo—China).
Apr. 10—The Iron Claw No. 7, "The Hooded Helper" (Two parts—Drama).
Apr. 15—Teddy and the Angel Cake (Cartoon Comedy).
—Algeria, New and Old (Scenic).
Apr 17—The Iron Claw, No. 8, "The Stroke of Twelve" (Two parts—Drama).
Apr 22—Siberia, the Vast Unknown, No. 5 (Scenic).
—Glimpses of San Francisco (Picturesque America) (Scenic).

PATHE NEWS.

Apr. 1—Number 27, 1916 (Topical).
Apr. 5—Number 28, 1916 (Topical).
Apr. 8—Number 29, 1916 (Topical)
Apr. 12—Number 30, 1916 (Topical).
Apr. 15—Number 31, 1916 (Topical).
Apr. 19—Number 32, 1916 (Topical).
Apr. 22—Number 33, 1916 (Topical).
Apr 26—Number 34, 1916 (Topical).
Apr 29—Number 35, 1916 (Topical).

PHUNPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar. 29—Lonesome Luke, Circus King (Com.).
Apr. 3—Skylight Sleep (Comedy).
Apr. 12—Luke's Double (Comedy).
Apr 19—Lady Killers (Comedy).

STARLIGHT.

Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Feature Releases.

ALL FEATURE BOOKING AGENCY.

Apr.—The Fire King (Five parts—Drama).

AUTHORS FILM CO., INC.

Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).
Mar.—Her Redemption (Drama).
Mar.—Love's Sacrifice (Drama).
Mar.—Sins of the Father (Drama).
April—Alsace (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

Apr 3—Tangled Hearts (Five parts—Dr.).
Apr. 10—John Needham's Double (Five parts—Drama).
Apr. 17—The Great Problem (Five parts—Dr.).
Apr. 24—The Gay Lord Waring (Five parts—Drama).
May 1—The Crippled Hand (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.

Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

EL DORADO FEATURE FILM CO.

Mar.—The Impersonation (Five parts—Drama).

E. & R. JUNGLE FILM CO.

Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO.

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FOX FILM CORPORATION.

Mar. 20—The Bondman (Drama).
Mar. 27—A Wife's Sacrifice (Drama).
Apr. 3—Blue Blood and Red (Five parts—Dr.).
Apr. 10—Slander (Five parts—Drama).

GREAT NORTHERN FILM CO.

Mar.—The Mother Who Paid (Five parts—Dr.).

HIPPODROME FILM COMPANY.

Mar.—At the Front with the Allies (Topical).

INTERNATIONAL FILM SERVICE INC.

Apr 24—The Mysteries of Myra (Two parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Apr.—City of Illusion (Five parts—Drama).

JUVENILE FILM CORPORATION.

Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip's Elopement (Comedy).
Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).

METRO PICTURES CORPORATION.

Mar. 27—Her Great Price (Rolfe—Five parts—Drama).
Apr. 3—The Kiss of Hate (Columbia—Five parts—Drama).
Apr. 10—The Half Million Bribe (Columbia—Five parts—Drama).
Apr. 17—Playing With Fire (Popular Plays and Players—Five parts—Drama).
Apr 24—The Comeback (Five parts—Drama)

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

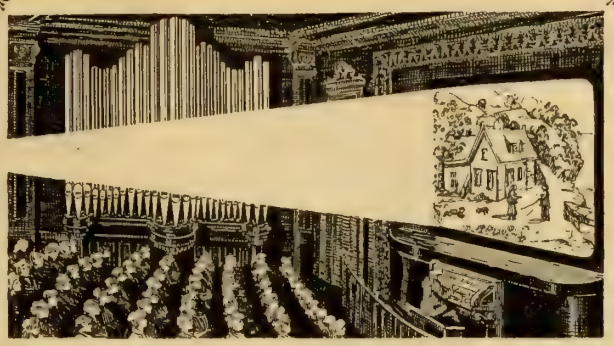
OLYMPIC MOTION PICTURE CO.

Mar.—The Little Orphan (Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Apr. 6—The Race (Lasky—Five parts—Comedy—Drama).
Apr. 10—Molly Make Believe (Famous Players Five parts—Drama).
Apr. 13—The Love Mask (Lasky—Five parts—Drama).
Apr. 17—The Eternal Grind (Famous Players—Five parts—Drama).
Apr. 20—Mind-the-Paint-Girl (Famous Players—Five parts—Drama).
Apr. 24—The Stowaway Girl (Lasky—Five parts—Drama).
Apr 27—The Moment Before (Famous Players Five parts—Drama).
May 1—David Garrick (Pallas—Five parts—Drama).

(*Continued on page* 882.)



ONLY A

Weickhardt Pipe Organ

can produce real pipe organ effects because it is a Pipe Organ exclusively

WRITE FOR OUR THEATRE ORGAN CATALOG

It will tell you not only what the Weickhardt Pipe Organ is, but also what enthusiastic theatre owners say about it.

WANGERIN-WEICKHARDT CO.

112-124 BURRELL STREET

MILWAUKEE, WISCONSIN. U. S. A.

CAMERA MEN

WANTED—Magazine stories in motion pictures—about 200 feet each, including titles. Novel ideas of national interest, inventions clearly explained by close-ups, unusual photographic effects, and trick pictures—except animated cartoons.

Anything novel will receive prompt attention and will be returned express prepaid, without delay, if found unsuitable. Negatives will be received with or without test print. Full list of suggested titles should be included.

The free lance now has a market with Paramount Pictographs—"The Magazine on the Screen" (not a news weekly). Send in your name for our list; we will keep you advised as to our wants. Address Pictograph Division.

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

MIRROROID

Write—do it now—for our large, free samples. Test, compare with any screen on earth.

Therefore use the brains God gave you.

Why pay from 50 to 75 cents a square foot for a coated window shade?

Mirroroid is made in 3 tints—silver white, pale gold, silver flesh—all 33 1-3 cents a square foot.

The screen that is used by over 9,500 exhibitors, leading colleges, state, public and government institutions.

The screen that is the result of a definite purpose to supply a definite need, definite results and finality.

Now made absolutely seamless—with that uniformity of surface and matte finish that so many tried hard to imitate.

Increased factory facilities, latest coating machinery (our own) enables us to make this statement: We can turn out, ready for shipment, more screens in one day than all of our competitors put together can in a month.

Results --- Mirroroid --- Is now sold for 33 1-3 Cents a Square Foot; $3.00 a Square Yard

You have the reasons. We are satisfied to reduce our price, because facilities and complete organization give us complete control of the situation. Our profits are satisfactory in every way.

Realize we are the oldest, the largest, the pioneer screen manufacturers of the world.

Mirroroid is guaranteed for five years against cracking, peeling or turning in color.

It is the only screen that will give you true perspective and color tone. Eliminating all eye strain, hazy, out-of-focus effect, and fade-a-way at close up or angle view. A very pronounced defect in all other metalized screens.

THE J. H. GENTER CO., INC., Newburgh, New York

WHITE CLOTH 13 FT. WIDE AT $2.00 PER RUNNING YARD.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 846, 848.)

(Continued from page 880.)

PARAMOUNT-BRAY CARTOONS.

Apr. 13—The Stone Age Roost-Robber.
Apr. 20—Inbad, the Sailor, Takes Gas (Silhouette Fantasie).
Apr. 27—Col Heeza Liar Wins the Penant (Comedy).
May 3—Al Falfa's Scientific Diary (Comedy).
May 10—A Toyland Paper Chase.

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Apr. 10—Bilibid, the "Sing Sing" of the Philippines.
Apr. 17—The Pasig River (The Filipino Thames).
Apr. 24—The Lowlands of Luzon.
May 1—The Dog Eaters of Benguet.
May 8—"Hiking" With the Igorots.

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

RAVER FILM CO.

Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

TRIANGLE FILM CORPORATION.

Releases for week of April 9:
Little Meena's Romance (Fine Arts—Five parts—Comedy—Drama).
The Aryan (Ince—Five parts—Drama).
His Last Laugh (Keystone—Two parts—Comedy).
A Dash of Courage (Keystone—Two parts—Comedy).
Releases for week of April 16:
Sold for Marriage (Fine Arts—Five parts—Drama).
The Stepping Stone (Ince—Five parts—Drama).

WORLD-EQUITABLE.

Apr. 3—Then I'll Come Back to You (Frohman—Five parts—Drama).
Apr. 10—Human Driftwoods (Shubert—Five parts—Drama).
Apr. 10—The Shadow of Doubt (Equitable—Five parts—Drama).
Apr. 17—The Social Highwayman (World—Five parts—Drama).
Apr. 17—By Whose Hand? (Equitable—Five parts—Drama).
Apr. 24—The Closed Road (World—Five parts—Drama).
Apr. 24—The Chain Invisible (Equitable—Five parts—Drama).
May 1—The Feast of Life (World—Five parts—Drama).
May 1—Twin Triangles (Equitable—Five parts—Drama).
May 8—Her Maternal Right (World—Five parts—Drama).

V-L-S-E, INC.

Apr. 10—The Flames of Johannis (Lubin—Five parts—Drama).
Apr. 10—Salvation Joan (Vitagraph—Seven parts—Drama).
Apr. 10—Mr. Jack's Hat and the Cat (Comedy.
Apr. 10—Hearst-Vitagraph News, No. 29, 1916 (Topical).
Apr. 10—Charlie Chaplin's Burlesque on Carmen (Essanay—Four parts—Com.).
Apr. 14—Hearst-Vitagraph News, No. 30, 1916 (Topical).
Apr 17—Hearst-Vitagraph News No. 31, 1916 (Topical).
Apr. 17—Artie, the Millionaire Kid (Vitagraph—Five parts—Comedy).
Apr. 17—Mr. Jack's Artistic Sense (Comedy).
Apr. 21—Hearst Vitagraph News No. 32 (Topical).
Apr 24—The Law Decides (Vitagraph—Five parts—Drama).
Apr 24—Mr. Jack Goes Into Business (Vitagraph—Comedy).
Apr 28—Hearst-Vitagraph News No. 33 (Topical).
May 1—At Piney Ridge (Selig—Drama).
May 1—Sherlock Holmes (Essanay—Seven parts—Drama).

GEORGE KLEINE.

Apr. 5—The Mishaps of Musty Suffer "The Lightning Bell Hop" (Comedy).
Apr. 12—The Mishaps of Musty Suffer, "Belle and Belles" (Comedy).
Apr. 19—The Mishaps of Musty Suffer "Just Imagination" (Comedy).
Apr. 26—The Mishaps of Musty Suffer "Out of Order" (Comedy).
May 3—The Mishaps of Musty Suffer "Coming Down" (Comedy).

THE GEO. A. MAGIE DISTRIBUTING CO

Mar.—Villa—Dead or Alive (Topical).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

NEW YORK FILM CO.

April—The Folly of Revenge (Nola—Five parts—Drama).

Experience!!

EXPERIENCE

according to Webster, is to "know or prove by trial," and that's exactly what we have been doing in the handling of projection apparatus FOR MORE THAN TWENTY YEARS!

Is easily the biggest word in the English language. It is the answer to success or failure—efficiency or incompetence!

EXPERIENCE

has neither LENGTH, BREADTH nor DEPTH yet it can be seen—and seen quickly, too, in your purchases of projection apparatus!

Don't regard projection equipment as a mere collection of gears, cast iron, glass and sheet metal. Insist upon **service—reliability—dependability**—three essentials to be found only in the stable, substantial character of the house that executes your order.

Representative exhibitors of the better class everywhere confine their purchases to us—and the older, wiser and more **experienced** they are the more certain are we to please them.

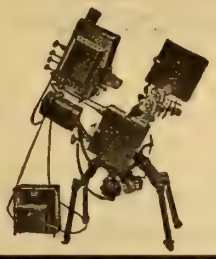
EXCLUSIVE EDISON DISTRIBUTORS
EXCLUSIVE SIMPLEX DISTRIBUTORS
DISTRIBUTORS OF POWER'S CAMERAGRAPHS
DISTRIBUTORS OF MOTIOGRAPH MACHINES
DISTRIBUTORS OF SPEER CARBONS AND MINUSA GOLD FIBRE SCREENS.

Send for our complete catalogue. It is an education.

KLEINE OPTICAL COMPANY, DISTRIBUTORS OF MOTION PICTURE THEATRE EQUIPMENT

Incorporated 1897—GEORGE KLEINE, President

166 North State Street, Chicago



"Follow the Bargains"

Get Erker's New Theatre Supply Catalogue and Supplement "S." It is just bristling with bargains for theatre owners.

Write Dept. "P" for prices on Developing and Printing of Motion Picture Films.

608 OLIVE **ERKER'S** ST. LOUIS

Estd. 1879

A Dependable Mailing List Service

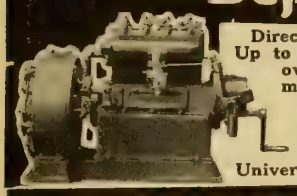
Saves you from 30 to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W56.

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York — Phone 3227 Chelsea
425 Ashland Block, Chicago — Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

Dependable Light



Direct current—steady, non-flickering light. Up to 4 K.W. capacity. 60 to 110 volts. 20% overload above current required for picture machine, handling 25 to 50 lamps in addition. Motor, 4-cylinder, 4-cycle, high-grade and fully guaranteed. Compact, inexpensive. Write today for Bulletin No. 20.

Universal Motor Co., Dept. W, Oshkosh, Wis.

PREPAREDNESS

Now is the Time to Prepare your Theatre for the Hot Weather. Make it attractive, inviting and Cool. Take out that old Equipment and get UP-TO-DATE. Would you be interested in a plan to make your improvements and allow them to pay for themselves?

Write us today for Special Offer

Amusement Supply Company

NOTE CHANGE OF ADDRESS

THIRD FLOOR, MALLERS BUILDING

S. E. Corner Wabash Ave. and Madison St., Chicago, Illinois

Dealers in Motiograph, Power's, Simplex, Standard and Edison Machines, Genuine Repair Parts and all goods pertaining to the Moving Picture Theatre

LET THE EXPERT DESIGN IT!

IF THE BEST BE DESIRED

at the lowest price, employ a qualified specialist technically experienced with model theatre structures in Europe and America.

The author of "Modern Theatre Construction"

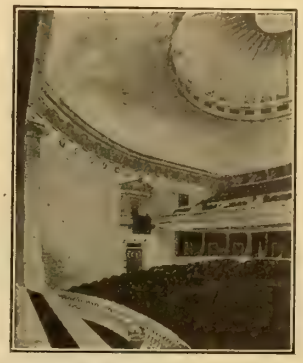
Complete plans and specifications, including full detail and working drawings at 3% on cost, specially prepared for each project.

Edward Barnard Kinsila

Architect and Specialist

New York Studio

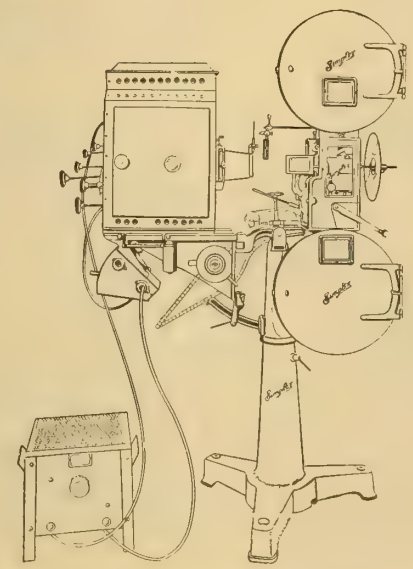
228 WEST 42d STREET



MERIT WINS!

Simplex

The
ONLY PROJECTOR
that received the
HIGHEST AWARD
at
TWO
INTERNATIONAL
EXPOSITIONS
in 1915



Send for Catalog A

GRAND PRIZE

PANAMA-PACIFIC
INTERNATIONAL
EXPOSITION
at San Francisco
and
GOLD MEDAL
PANAMA-
CALIFORNIA
EXPOSITION
at San Diego

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

Quality means **EVANS** means **Perfection**

We do PARTICULAR Work for PARTICULAR People
Developing and Printing ONLY

EVANS FILM MANUFACTURING COMPANY

Telephone 6881 Audubon

416-418-420-422 West 216th Street, New York City

PERFECT PROJECTION MEANS

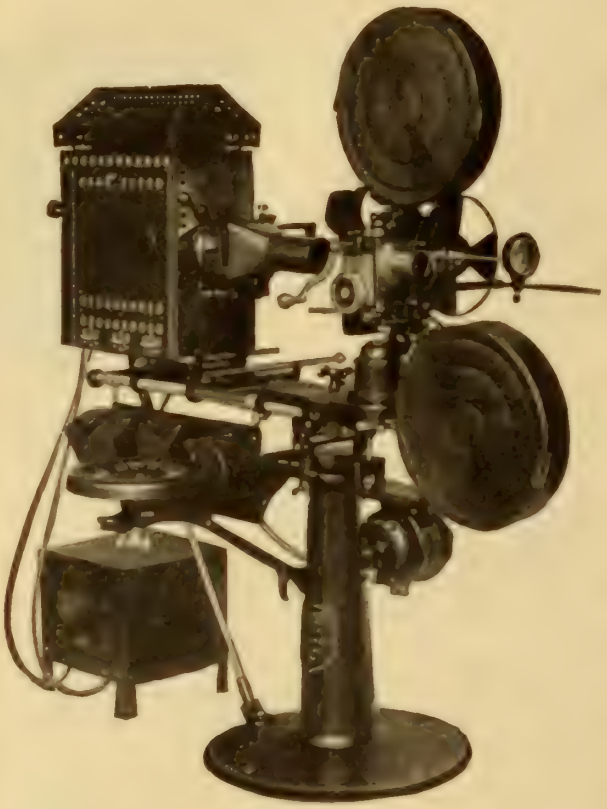
MENISCUS BICONVEX CONDENSERS

Order today a set of our Meniscus Biconvex Condensers—50% better light. $2.00 each, 20c. extra for postage. Money refunded if not satisfied. Try our theater record ledger, good for one year. $2.50 and 20c. for postage.

BUSINESS SYSTEM

THEATRE RECORD LEDGER SYSTEM BY J.V. BRYSON $2.50

NORTHWESTERN MOTION PICTURE EQUIPMENT CO. INC. **MINNEAPOLIS, MINN. U.S.A.**



The Best Built Projector in America

Can you afford to purchase a projector that is not made of the best material and is only a short-life machine?

The MOTIOGRAPH is built to project rock-steady pictures at small cost of up-keep.

FRAME—High grade gray iron castings,—not a composition of lead and zinc.

BEARINGS—4 high grade phosphor bronze bearings on Cam Shafts, hardened and ground.

SLIDING DISC CONNECTION—made of high grade steel, hardened and ground, is taking the place of the ball arbor used in former models and insures a steady picture at a high rate of speed.

OTHER PARTS OF THE MECHANISM are made of the same high grade material and receive the same treatment.

GEARS—All steel, known as the Never-Wear-Out Gears.

LAMPHOUSE—made of high grade material, asbestos lined.

ARC LAMP all necessary adjustments.

THE LATE MODEL MOTIOGRAPH—a Projector that is made right and priced right for the conservative buyer.

Write for Literature

The Enterprise Optical Mfg. Co.

574 W. Randolph St., Chicago, Ill.

Western Office: 833 Market St., San Francisco, Cal.

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
17 Madison Avenue, New York

.....
.....
.....
.....

Cut out and mail **Theatre** .....

RICHARDSON'S HANDBOOK FOR OPERATORS
is for sale at the
CHICAGO OFFICE of the MOVING PICTURE WORLD
917-919 Schiller Bldg. Chicago, Ill.

FIRE-PROOF VAULTS
Store Your Films With Us. Most Up-to-Date Vaults in New York City
SAFETY FIRST
World's Tower Film Vaults, Inc.
108-110-112 WEST 40th STREET NEW YORK

SCENIC and EDUCATIONAL FILMS
Write for descriptive catalogue containing subjects from all parts of the world.
NO RENTALS
GREAT NORTHERN FILM CO. 110 W. 40th St New York, N. Y.

CALEHUFF SUPPLY CO. Inc.
1301 Race Street, Philadelphia
JOBBERS OF POWER'S, SIMPLEX, MOTIOGRAPH, STANDARD AND THE NEW EDISON DREADNAUGHT MACHINES AND GENUINE PARTS
No difference what screen you are using, we will improve your picture seventy-five per cent. Better light, greater depth of Focus with Rembusch Famous Crystal Fibre Screen. Seeing is believing. Let us prove to you by demonstrating. Special Eastern Agents.

***A Genuine* PIPE ORGAN**
can be operated from the simple keyboard of the piano.
ORGAN ALONE — PIANO ALONE — OR BOTH TOGETHER. Write for particulars
HARMO PIPE ORGAN COMPANY
126 West 46th Street NEW YORK 1423 McCormick Bldg. CHICAGO

EVERYTHING YOU OUGHT TO KNOW
to Get Best Results in the Conduct of Your MOTION PICTURE BUSINESS Where Electricity Is Concerned
Whether You Are OPERATOR MANAGER OR MANUFACTURER
IS AT YOUR EASY COMMAND IN
Motion Picture Electricity
By J. H. HALLBERG
Electrical Expert with an International Reputation
This Splendid Work Will Pay for Itself the First Day You Have It in Your Possession
Sent to Any Address, Charges Prepaid, on Receipt of TWO DOLLARS AND FIFTY CENTS
Chalmers Publishing Co.
17 Madison Avenue, New York City

Does Your Organization Need An Experienced Efficient Film Man ?

THERE is open for any proposition by a reputable motion picture concern an employee who **has already proved his worth.** A man capable of directing the business end of any motion picture enterprise in its entirety—a man who knows how to make pictures and what to do with them after they are made —a man who knows the advertising and sales end of the business from A to Izzard because he has always kept himself thoroughly conversant with the ever-changing conditions in the buying field.

Address
K. P. S., care of Moving Picture World
17 Madison Ave., N. Y. City

"EASTMAN"
in the film margin answers the question,
"How clear should a motion picture be?"
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

MOTION PICTURE EXHIBITORS, DEALERS, MANUFACTURERS, NOTICE our NEW ADDRESS, 1023-25-27 Race St., two blocks from all RAILROADS.

We extend our heartiest welcome to all visitors. We now have the largest Moving Picture Supply House on the AMERICAN CONTINENT. Our new machine will be on Exhibition at this place in about two weeks. We are better equipped and prepared to take care of your orders than ever before.

We solicit your patronage. Promptness is our motto. We aim to please, we save you Money. Let us know your wants.

THE STERN MANUFACTURING CO., Inc. 1023-25-27 Race Street, Philadelphia, Pa.

Save $100 THIS SEASON

Learn to Make Your Own Signs

COMPREHENSIVE COURSE IN LETTERING AND SHOW CARD WRITING

Price $2.00

Mailed complete, postpaid, on receipt of price.

CONTAINS 32 large lesson plates (size 11 x 15 in.), with over 100 illustrations. Each lesson carefully explained.—Both brush and pen work.

Lesson plates are in loose cover, so that any one may be taken out for practice and then returned to the cover.

Practice an hour or two a day in spare time and in a month you should do good work.

START NOW

C. E. CORNELL, Mgr., 81 E. 125th St., New York

LOUISE M. MARION

NOW BOOKING

Colored "Neutral" War Pictures

With Lecture

Illustrated Poems

Terms Moderate

Accompanied by Violinist, Pianist, Operator, Lantern, etc., for Theaters, Lyceums and Clubs

LOUISE M. MARION
445 W. 23rd Street, New York
Phone 10396 Chelsea

FOR SALE

MOVING PICTURE MAILING LISTS

Only complete one to be had, numbering 24,050; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

1173 Film Exchanges	$4.00
205 Manufacturers and Studios	1.50
235 Moving Picture Machine and Supply Dealers	1.50

Write for particulars

Trade Circular Addressing Co.
168 West Adams Street, Chicago
Franklin 1183 Estab. 1880

For the fullest and latest news of the moving picture industry in Great Britain and Europe.

For authoritative articles by leading British technical men.

For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

American Correspondence by W. Stephen Bush of "Moving Picture World"

85 Shaftesbury Avenue, London, W.

Specimen on Application

PERSONAL

Attention, Quick Service and Perfect Satisfaction with every order, are three important items that make all of our business transactions pleasant and profitable. Write for Catalog.

SOLE SOUTHERN DISTRIBUTORS FOR
SIMPLEX PROJECTORS

THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA GEORGIA

MOTION PICTURE MACHINES

WE ARE DISTRIBUTORS OF
HALLBERG'S MOTOR GENERATOR

Minusa Gold Fibre Screens

The Acme of Screen Perfection

POWER, SIMPLEX and BAIRD Machines and All Supplies

Catalogs for the asking

LEWIS M. SWAAB
1327 Vine Street, PHILADELPHIA

Animated Cartoon Ads

Demand "Moto-Ads" Accept no Substitute

Exhibitors Increase Your Profits $100 Monthly Without Any Expense.

Unlimited Subjects for Every Line of Business
Send Today for Our Big Free Catalog

Responsible Representatives Wanted
Exclusive Territory—Exceptional Income Assured

AMERICAN COMMERCIAL FILM CO., 30 N. Dearborn St. CHICAGO

PRICE LIST OF MUSIC

suggested in the cue sheet for the Triangle release.

"CIVILIZATION'S CHILD"

Lehar—Kukuska	$1.50	Rachmaninoff—Prelude	1.00
d'Ambrosio—Canzonetta	1.00	Kleinecke—Keep Going	0.60
Loud—Entr'act "Clarice"	1.05	Densmore—La Gloria	.80
Tschaikowsky—Chanson Triste / Tschaikowsky—Humoreske	1.75	Wieniawski—Romance / Mendelssohn—Andante	1.60
Huerter—Told at Twilight	.60	Rubinstein—Serenade	1.00
Karganoff—Nocturne	1.00	Romberg—My Pirate Lady	.60
		Nicode—A Ball Scene	1.00

The numbers in the cue sheet preceded by an asterisk (*) refer to the

Schirmer Photoplay Series a loose leaf collection of dramatic numbers specially written for motion picture use. Two volumes now ready.

Price per volume (containing 10 numbers): Small orchestra, $3.20; full orchestra, $4.40. Each number separately, 60c., small; 80c. full.

These prices are subject to a professional discount of 25% to patrons of the Moving Picture World, transportation costs to be added to net amount. Quotations given are for small orchestra; editions for piano solo, full orchestra or extra parts are in proportion.

To insure prompt service and favorable discounts, a cash balance may be maintained, against which purchases may be charged; or a regular monthly charge account will be opened with responsible theatre managers or orchestra leaders on receipt of the customary business references. **G. SCHIRMER (INC.)** 3 East 43rd Street New York City

Projection Engineer

Is your screen result unsatisfactory?
Is your projection current costing too much?
Are you planning a new theatre?
Are you contemplating the purchase of new Equipment?

Theatre plans examined and suggestions made as to operating room location. Operating rooms planned, etc., etc. Will personally visit theatres in New York City or within 300 miles thereof. Fees moderate.

(YOU ALL KNOW HIM) F. H. RICHARDSON (YOU ALL KNOW HIM)

Room 1434, 22 E. 17th St., New York City

GRINDEN

PERFECT
PORTABLE
SHEET STEEL

PROJECTOR
BOOTHS

Warranted
Fire Proof

Developed from suggestions made by an expert operator and perfected through the introduction of a number of novel mechanical devices. Can be assembled in half an hour by one man.

Projection openings so arranged that by raising or lowering the shutter any pitch of the projection machine can be obtained and at the same time conform to the ruling of the authorities as to its size. Every opening may be tightly closed and automatically locked.

Can be packed in a crate 30 inches wide by 24 inches high by 6 feet 6 inches long, crate weighing approximately 100 pounds. Net weight of booth complete is 490 pounds.

For Prices and Complete Descriptive Circular Address

GRINDEN ART METAL CO.
419-427 Marcy Avenue Brooklyn, N. Y.

Live Exhibitors and Distributors

Throughout the United States and Canada are beginning to recognize the superlative merits of

Mr. H. J. Mandelbaum
President of the MOTION PICTURE SUPPLY CO., 116 Prospect Ave., Cleveland, O., announces his acquisition of the exclusive distributing rights for his particular territory for the wonderful

SATIN Goldfibre SCREENS

"It's all in the Satin Finish"

which are sweeping the country with their success

Mr. Mandelbaum has selected Satin GOLDFIBRE SCREENS because he KNOWS that they will accomplish all that is claimed for them.

SATIN GOLDFIBRE SCREENS, Inc.

Suite 2030 Penobscot Building, DETROIT, MICH.

TransVerteR

Perfect Light Control

Easy As Turning Gas Up Or Down

When a film demands more or less light, you can always get it as you need it with Transverter equipment.

At the will of the operator, the amperage can readily be regulated to light or dark pictures as easily as turning gas up or down.

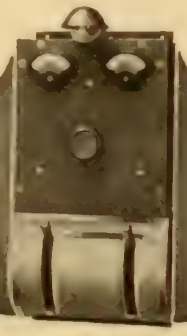
At the same time, the voltage lowers or increases automatically in proportion to the changing length of the arc.

The Transverter is the last word in projection equipment. It insures a perfect arc, a steady, bright, white light, and more artistic projection of pictures without waste of current.

If you want better pictures, larger attendances and bigger profits, you need the Transverter.

Write today for the folder "The Perfect Arc"

THE HERTNER ELECTRIC & MFG. CO.
431 Prospect Ave. Cleveland, Ohio



Nicholas Power *says* —

Nicholas Power Co.
OF NEW YORK

OFFICE OF
THE PRESIDENT

1st April 1916.

My dear Mr. Richardson:

After having carefully perused the third edition of your Hand Book, it gives me great pleasure to express my admiration for the wonderful manner in which you have handled this difficult work, and I feel that you are to be highly commended for the energy and intelligence displayed in compiling the really valuable information.

The new Hand Book surpasses the previous editions and it should certainly be in the hands of all operators and others using motion picture projection machines.

Wishing you continued success and with very kindest regards and best wishes, I am,

Very sincerely yours,
Nicholas Power

F. H. Richardson, Esq.,
17 Madison Ave.,
New York City.

ENDORSED BY EXPERTS ON MOTION PICTURE PROJECTION

RICHARDSON'S newer and better HANDBOOK is now ready for managers and operators. Over 700 pages and 300 illustrations. The greatest work of its kind.

Order your copy NOW!
$4.00 per copy
Postpaid

ADDRESS ALL ORDERS AND REMITTANCES TO
MOVING PICTURE WORLD
17 MADISON AVENUE, NEW YORK

Non-Breakable and Sanitary STEEL and CAST IRON

HIGH Quality

LOW Price

Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

When you want Opera Chairs remember we have

50,000 CHAIRS ALWAYS IN STOCK

in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and

IMMEDIATE SERVICE

Other designs of unupholstered and Upholstered Chairs in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Veneer (plain) Chairs, or Upholstered, kindly state in which you are interested.

Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

AMERICAN SEATING COMPANY

General Offices: 1010 Lytton Bldg., Chicago
Sales offices in all principal cities

The First Moving Picture Journal in Europe

Kinematograph The Weekly

The reliable Trade organ of Gt. Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:—

The Kinematograph Weekly, Ltd.
9-11 Tottenham Street, London, W. Eng.

Anti-Censorship Slides

Four Slides		50c.
Six Slides		75c.
Twelve Slides	All Different	$1.50

Address
MOVING PICTURE WORLD
17 Madison Avenue N. Y. City

Moving Picture Exhibitors and Theatre Managers. The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

"Keeping Everlastingly at it Brings Success"

Send your slide orders and remittance at once to

Moving Picture World, 17 Madison Ave., N. Y.

Attention
Exhibitors Musicians

Any exhibitor or moving picture pianist or musical director sending me his name and address will receive FREE OF CHARGE a copy of music for moving pictures. New address

WALTER C. SIMON
Room 510, Times Building New York City

Trade of the United States with South America

Compiled by the National City Bank

	Imports into United States from			Exports from United States to		
	1915	1914	1913	1915	1914	1913.
Argentina	$94.677.644	$56.974 246	$25 575 667	$52 883.035	$27.127.958	$54 980 415
Bolivia*	35.000	172	398	980,000	805.876	962.459
Brazil	120.099.305	95 000.622	100 947,735	84.883,540	23.275.894	39.901,203
Chili	37.284.043	24.238.713	29.553,823	17.800.611	13.627 618	16.616.912
Colombia*	19.615.000	17.547,987	15,714.447	17.213.000	5.784.275	7.647.165
Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504.014	2.821.646
Guiana, British*	260,000	222.969	98 045	1,971.000	1,812,684	1.630.244
Guiana, Dutch*	620.000	1.034.508	813.325	594,000	655,244	731.806
Guiana, French*	49,000	.....	31 821	553.000	282,430	318.703
Paraguay*	63,000	61,198	67.220	61.000	83,595	215,058
Peru*	15.455.000	11 269,941	10.824.587	7,520,000	5.876.487	7.608.916
Uruguay*	13.644.000	9.597.168	1.860.609	8.099,000	4.153,438	7.617,110
Venezuela*	14.475.000	10 916.934	9.308.761	7.398.000	5.023.532	5.462.441
Total	$322.282.189	$229.520.375	$198,259.005	$145.338.862	$91.013 339	$146.514 685

*December, 1915, estimated.

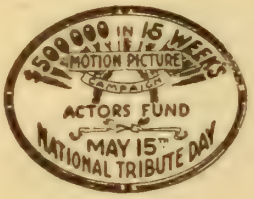
TO SECURE YOUR SHARE OF EXPORT BUSINESS
to these various countries, advertise in OUR SPANISH MONTHLY

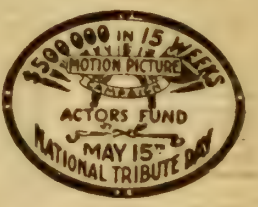
CINE MUNDIAL
RATES ON APPLICATION
CHALMERS PUBLISHING COMPANY, 17 Madison Ave., New York City

THE BEST LONG DISTANCE PROJECTION

Was at the WORLD'S FAMOUS NEW YORK HIPPODROME, which was equipped by B. F. Porter. The picture was so large, bright and clear that the smallest details could be seen at a distance of over 300 feet. The front seats were 80 feet from the screen. This was the Brightest Picture in the World, regardless of distance or size. Exhibitors from all parts of the world came to see it. For Genuine Long Distance Projection consult

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK





Exhibitors! Friends!! Countrymen!!!

Every Exhibitor in Every City and Town in The United States of America

EXHIBITOR:

The Campaign Needs You! Join Hands and Help Collect $500,000 By May 16th 1916

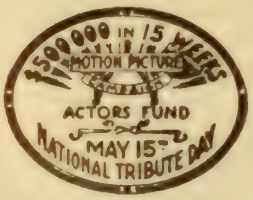
Please contribute 10% or more of the receipts of your theatre on National Motion Picture Tribute Day, May 15th, 1916.

The Motion Picture Campaign for the Actors' Fund of America solicits your co-operation and help.

Only a few weeks remain—do your share—in helping to raise the $500,000 for the most justifiable endowment that was ever projected—many of our peaceful, kindly profession are in need in their later years and we who have health and strength should help them. The best way to help is by making this endowment sure, and it is our duty to do that—the help of Exhibitors is imperative.

The actor helps everyone—every community in times of calamity but actors have not been helped much. We must set the public a good example and the public will help us endow the Actors' Home and the Actors' Fund. The public will surely pack your theatres on National Motion Picture Tribute Day. Many exhibitors have already agreed to give more than 10% of their particular day.

WILL YOU HELP—WILL YOU GIVE 10%—IF YOU HAVEN'T AGREED PLEASE WRITE OR WIRE NOW SAYING THAT YOU WILL



SAMUEL GOLDFISH, Chairman
Motion Picture Campaign
Actors' Fund of America
30 East 42nd St., New York

Checks payable: Motion Picture Campaign for Actors' Fund
J. Stuart Blackton, Treas., Locust Ave., Bklyn., New York

The G-E Mercury Arc Rectifier

is the simplest, most dependable and most efficient device for changing alternating current into direct current, and you know what that means in projection in these competitive days of the motion picture business. The G-E Mercury Arc Rectifier also enables you to make a surprisingly large saving on your current bills.

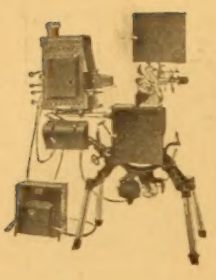
Write us for further information

General Electric Company

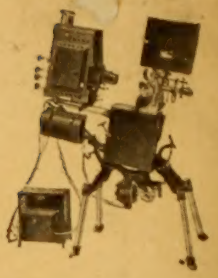
General Office Schenectady, N. Y.

Sales Offices in All Large Cities

6095



"Sixteen Years of Knowing How"



THE
Distinctive Projection

of

RAMONA

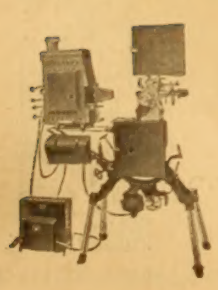
The Dumb Girl of Portici

Salvation Joan

BROADWAY FEATURES

Is secured through the use of

POWER'S CAMERAGRAPH

NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK CITY